

ACC

10000/145/277

20540

WASHINGTON COMM.

Sept. 1943. Ap. 1946

HEADQUARTERS ALLIED COMMISSION

APG 394

Subcommission for Monuments, Fine Arts & Archives
(Tel. 489081, ext 254)

20540/MFAA

15 April 46

Action with regard to all the
Roberts Commission requests, has been to pass the
whole matter to Professor Morey.

for J.B. WARD PERKINS *Fanny D. Perkins*

5509

221 South Centre Street
Carry, Pennsylvania
12 March 46

FROM: Lt Col N.T. Newton, AC

Dear John:

Your very welcome letter of 13 Feb just reached me this morning. It's a shame I didn't know of your passing through Naples, for I was right there in the Turistico Hotel from the first to the fourteenth, when I went aboard the SS Alcoa Patriot with the advance party. Being appointed Adjutant, I had plenty to do, as I practically had to run the detachment of 1100 troops until we were debarked (after a very pleasant two weeks of weather) in Brooklyn on the morning of 1 March.

From there we were bussed to Camp Kilmer, near New Brunswick NJ.

but we know about the libraries. Glad it went well

On the night of 3 March, some 1200 of us entrained and went to Fort Meade, near Washington. There we were fairly whizzed through the separation process, and I was put on terminal leave (still on active duty) until 29 June. On 30 June I revert to inactive status on the Reserve.

You will be glad, I know, to hear that the War Dept immediately promoted me, with appropriate local remarks about the efficiency of the Allied Commission in having failed to do it on my record. Frankly, John, I take a certain degree of pleasure in knowing that I am beholden to the Allied Commission for nothing.

Along with your letter this morning I received several letters that should never have been addressed

to me by name. All refer to previous correspondence with which Fanny is familiar. Of particular interest is the news from the Calusa that 5 of the missing 8 down pictures were found in Farli. I am sending all of these letters to you herewith. I am sending this to you as well.

I had already received from the Roberts Commission a letter of inquiry about the photo archives, including the MAAF air photos. I told them (two days ago, in a letter to Mr. Huntington Cairns) that they would receive the boxed photo archive, but that I was unable to say whether you would be able to get clearance on the air photos (Shinné set) for them. I further suggested

that they write you if they wished further information.

I take it from your envelope that Harry was still there on 16 Feb. Do give him my very best; my last months there with him were greatly lightened and cheered by his fine spirit and excellent sense of humor. The Roberts Commission, by the way, inquired about copies (at least two) of Harry's final report. I said I thought they had been sent. Would you check this?

To all of our old family there - my warmest regards and thanks for their very faithful and efficient service

Lt Col J Brown Perkins
HQ AC APO 394

Yours ever
J. M. M.

THE AMERICAN COMMISSION FOR THE PROTECTION AND SALVAGE
OF ARTISTIC AND HISTORIC MONUMENTS IN WAR AREAS

Owen J. Roberts, *Chairman*
David E. Finley, *Vice Chairman*
Huntington Cairns, *Secretary*
Charles H. Sawyer, *Assistant Secretary*
William Bell Dinsmoor
Herbert H. Lehman
Paul J. Sachs
Archbishop F. J. Spellman
Francis Henry Taylor
John Walker, *Special Advisor*
Sumner McK. Crosby, *Special Advisor*

OFFICE OF THE SECRETARY
NATIONAL GALLERY OF ART
WASHINGTON 25, D. C.

January 29, 1946

My dear Major:

We wish to acknowledge with many thanks your letter of January 8th and the enclosure of two copies of the complete set of the Sub-Commission's Final Report. Mr. Burke finds them extremely helpful in gaining information for this Commission's Final Report on its activities.

It is good to learn that you may be in the States toward the end of February and we should like to consult you at that time for the section of our Report dealing with the activities of the MFA & A Sub-Commission in Italy.

Before then we wish to refer to three statements in the General Report (20345/O/MFAA dated 1 January, 1946)

- ✓ (1) P.9, 11 Phase 3, d - Archives "...The work of the archives officers is the subject of a separate report and is therefore not further detailed herein..."

If such a report has been completed can you supply us with two copies, one for our files and one to forward to the National Archives? 3506

- ✓ (2) P.35, X - Documentation "...a file of nearly three thousand photographs of war-damage and repair-work has been compiled.....collections of selected photographs have been sent to London and Washington....the Italian Government has been supplied with a complete microfilm record of the photographic file..."

✓ P. 8, 11 Phase 3, b - Liaison with Air Forces "....The Sub-Commission received on demand from the Mediterranean Photographic Intelligence Centre up-to-date air photographs of targets..."

Are these air photographs included in the larger file? Can a copy of the complete photographic file be sent at this time to the American Commission as suggested in your letter (Reference 20909/20/G/MFAA) of October 30th, 1945 to Professor C. R. Morey at the United States Embassy, Rome?

-2-

The selected photographs received until now amount only to 570, and references to photographs taken are made in various reports - e.g. Fourteenth Monthly Report dated 13 January 1945, p. 3, Section 5 a. Only photographs of Livorno, Pisa and Pistoia have arrived here. Similarly in the Final Report for Lombardia (20345/12/MFAA dated 30 September 1945) p. 14, none of the nearly 200 photographs of damage in Lombardy are here. In fact only those called Series A through K have arrived. Can you let us know if more have been sent? If so, we will then make further inquiries at the War Department.

✓ If the Signal Corps did any photographic work for the MFA & A officers which are not in your file, such photographs can be obtained in Washington only if the "Theater Numbers" of S/C are known here, and it would be very desirable to have them if you have kept such a record.

In order to have as wide a choice as possible for the illustration of our Final Report, and for any future usefulness in this country, it is urgently recommended that all these photographs be sent to the Commission at once.

Sincerely yours,

Huntington Cairns
Huntington Cairns
Secretary

Major Norman T. Newton
HQ 2675 Regt. AC
APO 394
c/o Postmaster
New York, New York

5505

THE AMERICAN COMMISSION FOR THE PROTECTION AND SALVAGE
OF ARTISTIC AND HISTORIC MONUMENTS IN WAR AREAS

Owen J. Roberts, *Chairman*
David E. Finley, *Vice Chairman*
Huntington Cairns, *Secretary-Treasurer*
William Bell Dinsmoor
Herbert H. Lehman
Archibald MacLeish
Paul J. Sachs
Archbishop F. J. Spellman
Francis Henry Taylor
John Walker, *Special Advisor*

OFFICE OF THE SECRETARY
NATIONAL GALLERY OF ART
WASHINGTON 25, D. C.

January 15, 1946

Major Norman T. Newton,
HQ, 2675 Regt, AC,
APO 394,
Postmaster,
New York, New York.

Dear Major Newton:

The Commission has been pleased to receive from the Civil Affairs Division copies of six more of the Final Reports on various sections of Italy, and awaits with interest the remaining ones. They present much of the story of the Sub-Commission's activities and form a worthy termination of an operation that was handled in masterly fashion.

Can you give us any news on the ultimate disposition of the archives - both typed and photographic - of the Sub-Commission ?

The American Council of Learned Societies set up on September 1st, 1945 a committee to form a Photographic Archive on damaged and undamaged monuments, the AMG operations of salvage and repair, and similar items. Mrs. Treco, its research analyst, has assembled about 4,000 photographs to date - from the Signal Corps, Army Air Corps, OWI, foreign libraries of information, etc. However the coverage is very spotty and she wants to round it out in every way possible. I am therefore sending on to you a letter and list which I have just received from her. Any assistance you may be able to give her will be valuable for the record, since this Photographic Archive will ultimately be deposited along with the files of the Commission which contain all the reports sent back from the various theaters.

Sincerely yours,

William L. M. Burke

William L. M. Burke
Research Analyst

*group: note that Cairns
letter of 29 Jan
acks. full
etc. Non*

5504

COMMITTEE OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES
ON PROTECTION OF CULTURAL TREASURES IN WAR AREAS

The Metropolitan Museum of Art
New York, N. Y.

January 15, 1946

A.C.L.S. Photo-Archive
Tier 18 W, National Archives
Washington 25, D. C.

Mr. William L. M. Burke
American Commission for the Protection
and Salvage of Artistic and Historic Monuments
in War Areas
National Gallery of Art
Washington 25, D. C.

Dear Mr. Burke:

I am inclosing a superficial list of Italian localities, drawn from the A.C.L.S. Army Service Forces Atlas, of which no photographs or only inadequate ones are available to us for our Archive.

There are many more smaller Italian communities containing three and two star monuments of which we have either no photographs or inadequate coverage. These I have not listed here, however.

On the inclosed list, those places preceded by an "o" are represented in our file by no photographs at all--not even clear, distant air views. The others may be illustrated by one or two good pictures, or merely by an anonymous street, an anonymous rubble-heap or a distant view from some hill or valley. But they cannot properly be called "illustrated."

If, in your next letter to Major Newton, you could inquire about the state of the MTO photo files and submit my list for comment, I should be deeply grateful to you.

Very sincerely yours,

/s/ Miriam Davenport Treco

January 15, 1946

LIST OF ITALIAN CITIES DRAWN FROM ARMY SERVICE FORCES MANUAL M353-17 OF WHICH NO PHOTOS OR INADEQUATE PHOTOS OF MONUMENTS ARE AVAILABLE IN THE UNITED STATES

- | | | |
|--------------------------|--------------------------|------------|
| o Aosta | o Locri | o Trani |
| o Aquila | o Loreto | o Treviso |
| o Aquileia | o Lodi | o Troia |
| o Arezzo | o Lucca | o Turin |
| o Ascoli Piceno | o Lucera | o Udine |
| o Asti | o Macerata | o Urbino |
| o Bari | o Mantua | o Vercelli |
| o Barletta | o Massa Marittima | o Volterra |
| o Belluno | o Matera | |
| o Bergamo | o Merano | |
| o Biella | o Metaponto | |
| o Bitonto | o Modena | |
| o Bologna | o Molfetta | |
| o Brescia | o Montepulciano | |
| o Bressanone | o Novara | |
| o Brindisi | o Otranto | |
| o Campobasso | o Padua (have Eremitani) | |
| o Capodistria | o Parenzo | |
| o Capri | o Parma | |
| o Carrara | o Pavia | |
| o Casale Monferrato | o Perugia | |
| o Castellamare di Stabia | o Pesaro | |
| o Catanzaro | o Piacenza | |
| o Cesena | o Pinerolo | |
| o Chieti | o Pirano | |
| o Chiusi | o Pistoia | |
| o Citta di Castello | o Pola | |
| o Civitavecchia | o Potenza | |
| o Como | o Pozzuoli | |
| o Cortona | o Ravello-Amalfi | |
| o Cosenza | o Reggio di Calabria | |
| o Cremona | o Reggio Emilia | |
| o Crotone | o Rieti | |
| o Fabriano | o Rovereto | |
| o Faenza | o Rovigo | |
| o Ferrara | o Ruvo di Puglia | |
| o Fiesole | o Salerno | |
| o Fiume | o Saluzzo | |
| o Foggia | o S. Maria Capua Vetere | |
| o Formia | o Savona | |
| o Gaeta | o Sorrento | |
| o Gallipoli | o Spoleto | |
| o Gorizia | o Sulmona | |
| o Grado | o Susa | |
| o Grosseto | o Taranto | |
| o Gubbio | o Tarquinia | |
| o Ivrea | o Teramo | |
| o Lanciano | o Terni | |
| o Lecce | o Todi | |

5502

Milano, February 6th. 1946.

Your ref. 20909/20/W/MFAA.

Dear Major Newton,

With reference to previous correspondence concerning the missing paintings of the Loeser collection I am pleased to be able to inform you that following a recent visit I made to Forlì I was fortunate to be able to locate 5 (five) of the 8 missing paintings.

With the help of Signora V. Cuoghi of Bologna the sister of the late Marchesa Paolucci who kindly gave me important information as to where the missing paintings might be I was able to find the 5 pictures behind a large "armadio" in a room part of the undamaged wing of the Paolucci palace in Forlì.

These pictures were placed there 2 years ago by Signora Cuoghi and her sister and their existence in the Paolucci palace was apparently unknown to the present occupants and the young Marchese.

The 5 paintings I have just recovered are:

Hogarth: Angel with Two Women
El Greco: Head of Christ
Carpione: Mythological Scene
Daddi: Saint with Flowers
Jacopo del Casentino: Annunciation.

There are therefore 3 paintings still missing out of the 32 sent to Forlì i.e.

Niccolo di Petruccio: Triptych
Flemish School: Mater Dolorosa
Veneziano: Christ and S. Thomas.

The 5 pictures were brought back to Florence

Dear Major Newton,

With reference to previous correspondence concerning the missing paintings of the Loeser collection I am pleased to be able to inform you that following a recent visit I made to Forlì I was fortunate to be able to locate 5(five) of the 8 missing paintings.

With the help of Signora V. Cuoghi of Bologna the sister of the late Marchesa Paolucci who kindly gave me important information as to where the missing paintings might be I was able to find the 5 pictures behind a large "armadio" in a room part of the undamaged wing of the Paolucci palace in Forlì.

These picture were placed there 2 years ago by Signora Cuoghi and her sister and their existence in the Paolucci palace was apparently unknown to the present occupants and the young Marchese.

The 5 paintings I have just recovered are:

Hogarth: Angel with Two Women
El Greco: Head of Christ
Carpione: Mythological Scene
Daddi: Saint with Flowers
Jacopo del Casentino: Annunciation.

There are therefore 3 paintings still missing out of the 32 sent to Forlì i.e.

Niccolo di Petruccio: Triptych
Flemish School: Mater Dolorosa
Veneziano: Christ and S. Thomas.

The 5 pictures were brought back to Florence and are now in the custody of Signor G. Marchig who is undertaking some minor restoration work on these pictures.

I am not sure whether you were informed or not that apart from the 32 pictures of the Loeser collection

which were sent to Forlì there are 2 other valuable pictures which were taken out of the Villa Torri Gattai by order of Marshal Kesselring in 1944. The loss of these 2 pictures was communicated to the Comitato per il Ricupero delle Opere d'Arte of Florence under date of October 1st, 1945 by Cav. G. Pasqui of Florence our Administrator.

In his letter Cav. Pasqui describes the circumstances as follows:

"during the month of April 1944 when the Villa was occupied by a detachment of the Luftwaffe and following a visit of Marshal Kesselring, who had occasion to admire the works of art still in the Villa, Major Edward DELIUS Dienststelle L 49-068 Legation München boxed the following pictures and took them out of the Villa.

1. An oil painting in a gilt frame measuring 1m.70x1.19 representing S. Agatha in a white robe, wearing a crown on her head and a bracelet of precious stones on her right arm. In her left hand she carries a sword. Author: Bernardo Strozzi.

2. An oil painting in a gilt frame measuring 1m.10x0.87 representing a Venetian scene by Creti. (Scuola Bolognese) 5500

The Germans said that these paintings were to be sent to Parma. Since then no further news has been heard of these paintings although the Soprintendenza dei Monumenti of Florence got in touch with the Soprintendente of Parma.

Anything which may be done by the Fine Arts Commission to assist in the recovery of these paintings would be deeply appreciated. Should you require any further information regarding the loss of these pictures I would naturally be delighted to come down to Rome if need be to supply whatever details might be needed.

With best regards,

Yours very truly,

Ronald W. Calnan
Ronald W. Calnan.

Major N.T. Newton
Headquarters Allied Commission
Sub-Commission for Monuments,
Fine Arts and Archives
APO 394
Rome.

In his letter Cav. Pasqui describes the circumstances as follows:

"during the month of April 1944 when the Villa was occupied by a detachment of the Luftwaffe and following a visit of Marshal Kesselring, who had occasion to admire the works of art still in the Villa, Major Edward DELIUS Dienststelle L 49-068 Legation München boxed the following pictures and took them out of the Villa.

1. An oil painting in a gilt frame measuring 1m.70x1.19 representing S. Agatha in a white robe, wearing a crown on her head and a bracelet of precious stones on her right arm. In her left hand she carries a sword. Author: Bernardo Strozzi.

2. An oil painting in a gilt frame measuring 1m.10x0.87 representing a Venetian scene by Creti. (Scuola Bolognese) 5500

The Germans said that these paintings were to be sent to Parma. Since then no further news has been heard of these paintings although the Soprintendenza dei Monumenti of Florence got in touch with the Soprintendente of Parma."

Anything which may be done by the Fine Arts Commission to assist in the recovery of these paintings would be deeply appreciated. Should you require any further information regarding the loss of these pictures I would naturally be delighted to come down to Rome if need be to supply whatever details might be needed.

With best regards,

Yours very truly,

Ronald W. Calnan

Ronald W. Calnan.

Major N.T. Newton
Headquarters Allied Commission
Sub-Commission for Monuments,
Fine Arts and Archives
APO 394
Rome.

17 JUL 1945

Subject: Telephone call between Major C.J. MacNamare of G-5,
and Corporal Willard of MFAA S/C

Time/Date Sunday, 17 June 1945 around 1600 hours

" American Commission of Protection of Artistic Monuments,
desires JOHN SCARSS and JOHN WALKER to proceed to Netherlands,
Luxenburg and Italy to assist recovery of Treasures and advise
War Department Civil Affairs Division on Problems. "

Signed from Chief of Staff

1. Maj. MacNamare quotes above signal from Chief of Staff, that
his office, G-5 had received.
2. He also said, "May we have your Views.", evidently meaning
may he, the Major, have our (MFA & A) views.
3. He requests that Lt. Col. W-P call him tomorrow (Monday,
18 June 1945) on the above subject, at G-5, FREEDOM 541.

/s/ Edward H. Willard

5499

/t/ Cpl. E. Willard,
1600 hours, 17 June 1945

20540
17 JUL 1945

Jan 45

College Art Journal

January 1945 Vol. IV No. 2

C.R. Moray, "The War and
Mediaeval Art " pp. 75 - 80

H.W. Lee, "The Effect of the
War on Renaissance
and Baroque Art in
Italy" pp. 81 - 91

H.H. Thannhauser

pp. 92 - 93

"Furlough in Rome"

March 1944 Vol. III No. 3

5498

S. McK. Crosby, "The Protection of
Artistic Monuments in Europe "
pp. 109-113

20540

L'OSSERVATORE ROMANO — 14 Gennaio 1945 —

L'Arcivescovo Mons. Spellman nella Commissione per la tutela artistica

WASHINGTON, 13.

La multiforme attività di Sua Eccellenza Monsignor Spellman, il quale, accanto alle cure pastorali dell'Archidiocesi di Nuova York, unisce l'Ufficio di Ordinario Castrense per i cattolici delle Forze Armate degli Stati Uniti, è sempre più apprezzata dalle autorità civili che desiderano valersi delle non comuni doti dell'illustre Presule in tutte le opere costituite dal Governo americano per venire incontro a immediate necessità della guerra o per impedire ulteriori rovine causate dalle operazioni militari.

Recentemente il Presidente Roosevelt ha chiamato S. E. Monsignor Spellman a far parte della Commissione americana per la protezione dei monumenti artistici e storici nelle zone di guerra.

Fondata originariamente per svolgere attività in Europa, la Commissione venne successivamente estesa anche a zone del Pacifico. Essa agirà in cooperazione con gruppi similari costituiti in altri paesi per proteggere e salvare tesori culturali. Fra i suoi scopi è quello di recuperare oggetti d'arte asportati.

Presidente della Commissione è Owen J. Roberts, giudice della Corte Suprema degli Stati Uniti, e di essa fa parte anche Huntington Cairns, segretario generale della Galleria nazionale d'arte.

5497

20540

**THE AMERICAN COMMISSION FOR THE PROTECTION AND SALVAGE
OF ARTISTIC AND HISTORIC MONUMENTS IN WAR AREAS**

OFFICE OF THE SECRETARY
NATIONAL GALLERY OF ART
WASHINGTON 25, D. C.

Owen J. Roberts, *Chairman*
David E. Finley, *Vice Chairman*
Huntington Cairns, *Secretary-Treasurer*
William Bell Dinsmoor
Herbert H. Lehman
Archibald MacLeish
Paul J. Sachs
Alfred E. Smith
Francis Henry Taylor
John Walker, *Special Advisor*

November 17, 1944

My dear Major DeWald:

In compliance with your request we are sending you herewith by Air Mail six prints of scale drawings of the Trinita Bridge in Florence.* We trust they will meet your needs.

The Commission is much pleased with the work the Arts and Monuments officers are doing. In the midst of so much destruction we feel that your work of salvage must bring with it a genuine satisfaction. We would wish you to feel that the services of the Commission are always available to you.

Sincerely yours,

5496

Huntington Cairns
Secretary-Treasurer

Enclosure

Major Ernest T. DeWald
Hq. AC - 2675 Regt.
A.P.O. 394, c/o Postmaster
New York, New York

* They were made from Lewis Vulliamy - "The Bridge of the Santa Trinita over the Arno at Florence" A London 1822.

Enclosure sent to
NAFAA Toscana Region

29 NOV 44
file 22004/1/A
BMP
S/Sgt

20540

MONUMENTS FINE ARTS & ARCH
23 NOV 1944
FILE NO. 20540

NOV 14 (7)

MAGAZINE SECTION

REMARKS ON THE U. S. A.

I am deeply grateful for this opportunity to meet with so many of my distinguished colleagues. We in America have been cut off since 1939 from the rest of the art world, as in fact you yourselves have been. It is a paradox that in this age of lightning communication and transport the means of spiritual and intellectual intercourse have been totally denied us. Censorship, shortage of paper, the dispersion of our personnel through necessities of war have thrown us into separate compartments of a single vacuum which, to my mind, may very well breed a far more dangerous isolationism than the political ferment of America in this election year of which you all seem so unduly apprehensive. For basically it is only in the realm of the spirit that we can find political and economic security. If we amount to anything at all we must be in the forefront of postwar settlements.

As I have been poling around London in these past few weeks concerned primarily with the problems of military destruction and looting by the enemy, I have been amazed not so much by the kindly and pleasant reception, which I of course knew I could expect, but by the keen interest and curiosity about the state of our artistic life at home and your desire to have the type of current information which has not come to England with our troop ships and our aircraft.

I am therefore going to impose upon

By FRANCIS HENRY TAYLOR, Director, Metropolitan Museum of Art, New York, at a luncheon in his honor given by Richard W. Heindel, Director of the American Library, at the Connaught Hotel in London on August 29, 1941.

you for the next few minutes by outlining briefly what has taken place in the war and roughly what I believe to be our state of mind.

The story with us began not at Munich but ten years before the outbreak of the war with the crash of the New York Stock Market in October, 1929. This marked the end of the great American fortunes and, thank God, the end of the drunken orgy of collecting big names which followed the war of 1918. Only the serious and knowledgeable collectors survived, most notable of whom was Mr. Mellon whose great gift to the nation, the collection and building of the National Gallery of Art in Washington, was opened only a few months before the Japanese attack on Pearl Harbor.

The depression has brought an even greater change throughout the country than the war itself which was, of course, its inevitable result. Socially, during the period of the past fifteen years the country has jumped ahead almost a century in its thinking. Despite the reduction in the budgets of our universities and public institutions through lower state and mun-

icipal appropriations (and through the reduction of income rates from endowments which have averaged in most cases a drop of from five and one-half per cent to three per cent) there has developed a much greater public demand for an expansion of every type of public service, but there has also been a much greater use of those institutions which already existed. The attendance reported by the American Association of Museums for the last year was something over fifty million persons in some twenty-five hundred museums and galleries. That of my own institution, the Metropolitan Museum in New York, alone was over a million three hundred thousand. I realize that to a British audience such statistics as these must quite naturally meet with a polite skepticism. Whether or not there is any great virtue to be gained from large numbers is a matter of debate, but I believe that it is safe to say that this represents a trend toward a generally awakened and quickened curiosity which will have enormous repercussions, not only in the social legislation of the next generation, but more particularly in determining the type of foreign policy and the measure of international responsibility to be adopted among the 140 million people of the United States.

During the past twenty years we have made great advances in the fields of contemporary art, not only in architecture and industrial design but in the creative fields of the graphic, plastic and musical arts. This advance has to a great degree been stimulated by a national consciousness which I believe has been a very healthy manifestation. But one cannot go very deeply into our own national past without pushing that curiosity further and further back into the European roots from which everything in American life has grown. Therefore I feel that it is essential for you in England to understand the great importance which those of us in America, who are interested in the more fundamental and basic understandings between peoples, attach to works of art and literature as the visual symbols of what each people really think and emotionally believe.



Left to right: SIR JOHN FORSDYKE, director, British Museum; MR. TAYLOR, DR. HEINDEL, RT. HON. VINCENT MASSEY, High Commissioner for Canada in U.K.; MISS E. MAY TWINING, Office of War Information; MR. PHILIP JAMES, director of art, CEWA; DR. D. A. ALLAS, president, The Museums Association; director, Liverpool Public Museums.

5495

20540

It was, of course, the discipline of the depression which made us stop to think. In the early 30's the plight of our artists and craftsmen was more desperate than it had been at any time in our history. When President Roosevelt took office in March, 1933, there were approximately 3,500 artists and craftsmen unemployed who had no means of livelihood whatever. Private agencies were struggling with the situation as best they could, but not until six months later when there were set up the federal art projects was there any hope for the survival of American art. I can speak from personal experience as I directed the federal art projects in the New England states and came to know more than most professionally trained art historians something of the desperate battle which the artist faces in earning his daily living. Those projects which stimulated all forms of art activity, either through government contract, or by direct relief, continued up until our entry into the war when the artist population of the country was absorbed by the armed forces, by war production and propaganda. These projects which were the subject of the most violent ridicule and political attack were, I know, matters of the deepest personal interest to the President, who, if the war had not come when it did, would have expanded them very considerably. It was his purpose not to provide in the future relief for destitute artists, but a proper machinery of government whereby the artist might continue to do his work and earn a proper living as a self-respecting member of society. Whatever the future may hold, I feel certain that the next president of the United States, Democratic or Republican, will build upon this experimental framework.

Since I am a museum director, and I know that many of you here today represent the museums of your country, I would like to add a more specific word about the role which our museums have played during the war. For the period immediately preceding has been, of course, the moment of our greatest expansion and activity. When the Metropolitan Museum and the Museum of Fine Arts in Boston were founded in 1870 there was practically no collection of major importance in the United States. Today there are some seven hundred museums and

art galleries distributed throughout the breadth of the United States with collections quite as important as those of many provincial galleries in the United Kingdom and on the continent of Europe. I need not tell you about the collections of the Metropolitan, of Boston, Chicago, Philadelphia, and now Washington for I believe that you are all familiar with their contents, but it is the larger body of small galleries which I believe will play a leading role in the future development of American thought.

When the Japanese attacked Pearl Harbor, the great bulk of our fleet was in the Pacific and we had virtually no air defenses whatever. We were advised by military authorities that the Atlantic and Pacific seaboard were extremely vulnerable to attack by the enemy and we were ordered to remove our collections. At the Metropolitan we moved some fifteen thousand items to the country where they remained for nearly two years. That represented, of course, a negligible percentage, less than two per cent of the collections, but we undertook a very active program of wartime activity, patterned to a large extent upon the work of your wartime organization, CEMA. Exhibitions, concerts and demonstrations were carried on in the various museum buildings of the country and I believe that the informality of these events has done much to make the public believe that art has taken off its high hat and has something to say to the man in the street.

There is another aspect, though, of our museums about which we are greatly concerned, that is the continued normal growth of our public collections. As I have said before the private fortune in America is already a relic of our past history. Tax schedules now in effect and which I fully expect to be maintained at their present high level throughout my lifetime preclude the possibility of our forming once again private collections comparable with those of Mr. Frick, Mr. Widener, Mr. Bache, or Mr. Henry Walters.

Our museums on the other hand represent an aggregate annual purchasing power which is fully equivalent to that represented by the private collectors of the past generations. There is, also, being built up a body of well trained young men and women

who are devoting their lives to study and connoisseurship. Therefore, the new market for antiques and works of art in postwar America will be determined by the taste and discrimination of those responsible for public trust funds rather than by men of large private means.

I bring up this point deliberately because I know that there has been great apprehension in your museum circles about the departure of your works of art from Europe—an apprehension which at first seems fully justifiable, but after all I think you will agree that there is still much that is necessary for the development of our institutions which is abundantly represented in your own galleries, palaces and churches. Not only do I believe that a free and open market of works of art is a necessity in order to avoid a bootleg situation which does no good on either side of the Atlantic, but I want you to realize that the free movement of the products of civilization is the very lifeblood of international relations. These monuments of the mind are the means by which the untutored masses of the American people who have never studied European history, and who never will, can gain some visual idea at least of the way of life of their Allies.

It is because of the urgency for the recognition of this problem in the realm of political philosophy that I am here today. The Commission appointed by the President for the Salvage and Protection of Artistic and Historic Monuments in the War Areas has come about from the realization by all of us at home that the world cannot be rebuilt unless it is done so intellectually and morally. We wish to see restored to the smaller nations of Europe those emblems and symbols of their national consciousness of which they have been despoiled by the enemy. We wish to see international friendship based upon principles of justice and integrity. You in Europe have asked and we in America realize that we must share the responsibilities of rebuilding the world. But we believe that the New World has something more to offer to the Old in its present condition than Lend-Lease and munitions of war. Those things are yours for the asking. We shall be sadly disappointed if you do not use them in the task that lies ahead.

UN News Service - BASIC NEWS + 11 November 1944

SPELLMAN NAMED TO MONUMENT BOARD

New York, November 10 - President Roosevelt has appointed the Most Reverend Francis J. Spellman, Roman Catholic Archbishop of New York, to the American Commission for Protection and Salvage of Artistic and Historic Monuments in War Areas. The New York Times said in a Wednesday dispatch from Washington.

Huntington Cairns, Secretary-Treasurer and General Counsel of the National Gallery of Art in Washington, has also been named to the Commission.

The Commission's function is the protection and salvage of cultural treasures both in the Pacific and European war theaters. Working with similar groups in other countries, one of its most important responsibilities is the recovery of art objects stolen by Axis leaders.

U.S. Supreme Court Justice Owen J. Roberts is Chairman of the Commission.

Copy to: 20540

(OWI)

5494

UN News Service - BASIC NEWS 7 11 November 1944

SPELLMAN NAMED TO MONUMENT BOARD

New York, November 10 - President Roosevelt has appointed the Most Reverend Francis J. Spellman, Roman Catholic Archbishop of New York, to the American Commission for Protection and Salvage of Artistic and Historic Monuments in War Areas, The York Times said in a Wednesday dispatch from Washington.

Huntington Cairns, Secretary-Treasurer and General Counsel of the National Gallery of Art in Washington, has also been named to the Commission.

The Commission's function is the protection and salvage of cultural treasures both in the Pacific and European war theaters. Working with similar groups in other countries, one of its most important responsibilities is the recovery of art objects stolen by Axis leaders.

U.S. Supreme Court Justice Owen J. Roberts is Chairman of the Commission.

Copy to:

(OWI)

5493

MANY ITALIAN WORKS OF ART SAVED

WASHINGTON, October 5 (UNW) - The great buildings and art treasures of Italy suffered much less war damage than had been expected, it was said here today by Francis Taylor, director of the Metropolitan Museum of Art in New York, and member of the American commission for the protection and salvage of artistic monuments in war areas.

Taylor - who personally surveyed the art damage in France and England and received the complete official report on the damage done in Italy - paid tribute to the aid given to Allied Pine Arts officers by the Italians and members of the apostolic household vatican, "who have been largely responsible for the quick location and recovery of Italy's works of art". He also credited the co-operation of military officials with helping to preserve much of these irreplaceable works.

Among the important collections recovered are some of the depositories of Florentine art, the art director said. Of 23 depositories, nine had been secured by August of this year without loss or damage. The collections stored at Castello di Montegufoni included all of Michelangelo's Medici chapel sculptures, Donatello's and Lucca Della Robbia's "singing gallery" all Donatello statues and all the reliefs of Andrea Pisano from the Florence Campanile.

However, there are 15 cases of art treasure missing from the Cassino Monastery, and among the other items unaccounted for is Titian's "Dance in a shower of gold" Peter Breughel's famous "Blind leading the Blind", and works by Raphael, Luini and Claude Lorraine.

Taylor reported that other damages by the Germans included: rifling the Etruscan tombs; damages to new Pompeii excavations; shelling San Gimignano, which damaged paintings and frescoes; razing the church of San Francesco at Viterbo, and numerous other acts of vandalism, such as the blowing up of the Palazzo Pretoris at Cortona before they evacuated the city.

The Siena art treasures were saved through the co-operation of the Allied Pine Arts officers and a French general. The Germans mined the city before they left, but the allies located the plan and removed the mines before any damage was done.

Taylor - who personally surveyed the art damage in France and England and received the complete official report on the damage done in Italy - paid tribute to the aid given to Allied Fine Arts officers by the Italians and members of the apostolic household vatican, "who have been largely responsible for the quick location and recovery of Italy's works of art". He also credited the co-operation of military officials with helping to preserve much of these irreplaceable works.

Among the important collections recovered are some of the depositories of Florentine art, the art director said. Of 23 depositories, nine had been secured by August of this year without loss or damage. The collections stored at Castello di Montegufoni included all of Michelangelo's Medici chapel sculptures, Donatello's and Lucca Della Robbia's "singing gallery" all Donatello statues and all the reliefs of Andrea Pisano from the Florence Campanile.

However, there are 15 cases of art treasure missing from the Cassino Monastery, and among the other items unaccounted for is Titian's "Dance in a shower of gold" Peter Breughel's famous "Blind leading the Blind", and works by Raphael, Luini and Claude Lorraine.

Taylor reported that other damages by the Germans included: rifling the Etruscan tombs; damages to new Pompeii excavations; shelling San Gimignano, which damaged paintings and frescoes; razing the church of San Francesco at Viterbo, and numerous other acts of vandalism, such as the blowing up of the Palazzo Pretoria at Cortona before they evacuated the city.

The Siena art treasures were saved through the co-operation of the Allied Fine Arts officers and a French general. The Germans mined the city before they left, but the Allies located the plan and removed the mines before any damage was done.

Taylor said that repairs on the church of San Lorenzo - the only one damaged in Rome - are almost completed under the direction of the officers of the fine arts archives.

PWB-OWI 1115 GF

20540

DISSEMINATION Italian Broadcasts of Oct. 2

Only England's Art Treasures Suffered from the War.

The director of the Metropolitan Museum of New York has made a surprising discovery. As member of a commission for the preservation of monuments he has prepared a report to inform the whole world that England is the only nation whose art treasures have really suffered from the war. Only the Rouen and Rheims cathedrals have suffered damages which can be compared to those of the.... cathedral. This is gross exaggeration when we remember the numberless art treasures reduced to ruins in Italy and in France, all almost ruined to the ground by the barbaric Anglo-American carpet bombing. Some days ago the BBC itself announced to the world that priceless paintings by Botticelli and Giotto had been as hampered by the barbaric soldiers who had invaded the Florentine used region. Is this not a vandalism destruction of the works of art belonging to the Italian artistic wealth?

And the Malatesta Temple of Rimini, the Arch-Gymnasium of Bologna, the Palace of the Three Hundred at Treviso, Benetton's house at Florence, the Montecassino Abbey, the ancient churches and historic buildings in Padua and Milan and in many other Italian cities, are they not Italian works of art destroyed by the Anglo-Americans? Do these false defenders of civilization really think that only the few or many Anglican churches which the German vindictive air arm was able to destroy possessed an artistic value? (Radio 1/400)

Copies to:

20560

5491

UN NEWS SERVICE - BASIC NEWS - 2 October 1944

DAMAGE DONE TO EUROPEAN ART

WASHINGTON, October 1 - Francis H. Taylor, director of the Metropolitan Museum of Art in New York City and member of the American Commission for the Preservation of Arts and Monuments, said in an interview yesterday on his return from London that Great Britain has suffered shocking damage to its artistic heritage, and that many of England's great monuments are in ruins.

Taylor went to London to attend a conference of Allied ministers of education, brought together to study the problems of the recovery and restitution of works of art that will be recommended for consideration as part of the surrender terms.

After making a personal survey of damage to works of art in England and France, and studying an official report of the situation in Italy, Taylor believes the war damage to the art of France and Italy is "far less tragic than expected." He says:

"Great Britain has suffered more damage to its artistic heritage than either France or Italy".

He reports that in England 4,000 churches have been damaged, including the cathedrals of Canterbury and Exeter, and 2,800 have been completely destroyed.

Only at Rouen and Reims have any of the great cathedrals suffered damage comparable to the destruction of the cathedral at Exeter Taylor said.

The British libraries, he added, have also suffered great destruction, particularly the working libraries of law and medicine, as well as the 18th and 19th century newspaper collections.

Taylor believes, however, that the situation regarding the Belgian art collection was no more serious than that of France. He said the most important collections of the Netherlands' museums and galleries had been discovered intact at Maastricht.

Copy to:

20540

(OWI)

5490

20381/MFAA

UN News Service "BASIC NEWS" - 3 September 1944

LIBERATED ITALYTRIBUTE TO ALLIES

ROME, September 2 - Guido de Ruggiero, Minister of Public Education, today recalled that President Roosevelt and Prime Minister Winston Churchill long ago outlined provisions for the protection and safeguarding of artistic monuments.

In a circular issued today to superintendents of historic monuments, he paid tribute to the invaluable work rendered by American and British scholars who, in the wake of the Allied Armies take immediate measures for the safeguarding of damaged historic monuments from further destruction and for the collecting of art works which had to be placed in hiding places beyond the reach of German vandalism.

Minister de Ruggiero emphasized the need for continued collaboration between Italian and Allied authorities for the protection of cultural monuments.

(UNN)

Copy to:

20540

5489

GUIDE FOR THE PROTECTION
OF ART TREASURES IN WAR ZONES.

Add to the long list of detailed tasks which have had to be done in advance of the invasion the preparation of newstyle Baedekers for the Allied forces under General Eisenhower. Prepared by a committee of the American Council of Learned Societies, with funds from the Rockefeller Foundation and in cooperation with a special commission named by the State Department, these are guidebooks in a new and satisfying sense. They chart the cultural and religious and art treasures of Europe, not as mere tourists' goals, but as monuments to be spared in all military operations in so far as is humanly possible.

Military policy in the matter was announced late last December by General Eisenhower. "If we have to choose between destroying a famous building and sacrificing our own men, then our men's lives count infinitely more.....Nothing can stand against the argument of military necessity.... But the phrase.....is sometimes used where it would be more truthful to speak of military convenience, or even of personal convenience. I do not want it to cloak slackness or indifference."

But orders against slackness and indifference, however well carried out, are not enough. Rather exact knowledge of the location and character of the individual monuments to be spared must be available to the fighting forces, from the officers planning each operation down to the men who carry it out. Only on the basis of such information, for example, can a bombing run be plotted to avoid if possible, direct passage over valuable cultural objects or institutions with incidental damage to them.

During the first major raid on Rome, the famous Basilica of San Lorenzo was virtually demolished. According to Herbert L. Matthews, of the New York Times, who was an observer on that particular mission, the bombardiers simply were not aware that their course took them over that highly important shrine.

Hereafter there should be few if any, such errors. The results of the committee's work are being disseminated throughout the invasion forces. More than 600 maps of cities and towns in Italy, France, Germany and the Low Countries have been completed. Every place with five or more historic monuments has been carefully charted. Lists of treasures to be spared have been made out for 32 countries. And manuals on the subject, including advice on how to repair and protect these objects, have been drawn up for circulation among all officers.

It has been a tedious job, requiring exhaustive research, and it imposes a further responsibility on the fighting forces themselves. But the whole program is in accord with the Allied war aims. Moreover, there are advantages beyond that of saving the monuments themselves. The program may prevent the Nazis from making effective propaganda use, as they have in the past, of Allied mistakes like the destruction of San Lorenzo. And the experts assigned to the work, armed with the data now ready, will be able to check for future Allied reference the extent of the looting and damage done by the Nazis.

20540

5488

Military policy in the matter was announced late last December by General Eisenhower. "If we have to choose between destroying a famous building and sacrificing our own men, then our men's lives count infinitely more.....Nothing can stand against the argument of military necessity.... But the phrase.....is sometimes used where it would be more truthful to speak of military convenience, or even of personal convenience. I do not want it to cloak slackness or indifference."

But orders against slackness and indifference, however well carried out, are not enough. Rather exact knowledge of the location and character of the individual monuments to be spared must be available to the fighting forces, from the officers planning each operation down to the men who carry it out. Only on the basis of such information, for example, can a bombing run be plotted to avoid if possible, direct passage over valuable cultural objects or institutions with incidental damage to them.

During the first major raid on Rome, the famous Basilica of San Lorenzo was virtually demolished. According to Herbert L. Matthews, of the New York Times, who was an observer on that particular mission, the bombardiers simply were not aware that their course took them over that highly important shrine.

Hereafter there should be few if any, such errors. The results of the committee's work are being disseminated throughout the invasion forces. More than 600 maps of cities and towns in Italy, France, Germany and the Low Countries have been completed. Every place with five or more historic monuments has been carefully charted. Lists of treasures to be spared have been made out for 32 countries. And manuals on the subject, including advice on how to repair and protect these objects, have been drawn up for circulation among all officers.

It has been a tedious job, requiring exhaustive research, and it imposes a further responsibility on the fighting forces themselves. But the whole program is in accord with the Allied war aims. Moreover, there are advantages beyond that of saving the monuments themselves. The program may prevent the Nazis from making effective propaganda use, as they have in the past, of Allied mistakes like the destruction of San Lorenzo. And the experts assigned to the work, armed with the data now ready, will be able to check for future Allied reference the extent of the looting and damage done by the Nazis.

HEADQUARTERS
ARMED CONTROL COMMISSION
APC 394

JAG/vr

Subcommission for Monuments Fine Arts and Archives

20210/MMA

16 June 1944

Memorandum to: Dr. Krumpholtz.

Subject: Photographic equipment for MMAA.

1. The Monuments & Fine Arts Sub-Commission has urgent need of photographic material for the following purposes:

- a. Record of damage.
- b. Record of work of repair.
- c. Compilation of record of objects lost and stolen.
- d. Publicity - work with press.

2. Ideally the Sub-Commission would like the full-time services of a trained photographer, who would require he have also all facilities for developing and printing. I do not feel very sanguine of this.

3. There are however local facilities in the form of the photographic laboratories of the Superintendencies with trained staffs; and several officers of the Subcommission are capable photographers. Only two however have cameras, and there is no source of supply for paper and chemicals. All Superintendencies have considerable collections of negatives.

5487

4. Required would be:

Cameras

1 or 2 Leica-type

Film

a) 35 mm., preferably ready-rolled in Leica cassettes, or alternatively in bulk length for loading locally.

b) If available a small quantity of 023 film.

Printing-paper
(glossy)

As much as can be obtained can be profitably used. A relatively small quantity of full-plate size for use with plates in the photographic archives of the Superintendencies. The remainder half-plate or the approximate equivalent.

20540

Chemicals.

Supply of all chemicals needed for normal developing and
printing.

5. This material is vitally needed for the proper conduct of
our work.

J. B. Ward Perkins

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

Copy to:
File 20340

5486

For
Washington
Committee file -
unless Dir. or Dir.
of Bureau direct. B.H.P.

probably
Atlantic Monthly
J. J. [unclear] [unclear]

BEAUTY FOR ASHES

by FRANCIS HENRY TAYLOR

1

THERE is a moving chapter (lxi) in the prophecy of Isaiah which gives courage to those of us who contemplate the holocaust of Europe and which fixes us with a new pattern of responsibility:—

The Lord hath anointed me to preach good tidings unto the meek; he hath sent me to bind up the brokenhearted, to proclaim liberty to the captives, and the opening of the prison to them that are bound;

To appoint unto them that mourn in Zion, to give unto them beauty for ashes, the oil of joy for mourning, the garment of praise for the spirit of heaviness;

And they shall build the old wastes, they shall raise up the former desolations, and they shall repair the waste cities, the desolations of many generations. . . .

For as the earth bringeth forth her bud, and as the garden causeth the things that are sown in it to spring forth; so the Lord God will cause righteousness and praise to spring forth before all the nations.

They are hopeful words, these words of Isaiah, but not easy ones to swallow with complacency when each day we hear that some new European monument which we have loved has been bombed out of existence. It is impossible to estimate how much of European culture has perished in this war. What Hitler has not already destroyed in England, France, in Italy and Greece, he has threatened to wipe out in the hour of his defeat. Libraries, churches, and galleries of art have been destroyed and looted, and with them have gone the creative labor and imagination of countless generations. With every lamp that has been broken and melted down into the slag of barbarism, there has been extinguished some small tongue of the eternal flame which has ever warmed humanity and lighted the pathway of ignorance.

Director of the Metropolitan Museum of Art, FRANCIS HENRY TAYLOR has been thinking through the problem of how to restore the works of art which have been looted by the Nazis, and of how we in America can assist in rebuilding the art centers of Europe.

The thoroughness with which the Nazis have perfected the technique of ruin may be cited by the single example of the great library of the University of Naples, where kerosene was poured upon the bookshelves and each alcove in turn lighted by exploding hand grenades. In every land that has felt the searing imprint of the Prussian boot the story is the same. During a single night of the fire in London, eleven million volumes—more than the total contents of the Library of Congress—were burned. The Board of Economic Warfare has put the looting of works of art in occupied countries (not including monuments destroyed by military action) at over a billion and a half dollars—more than the total value of works of art in the United States.

The raids upon the military targets of the Reich by the British and American air forces, despite the most elaborate efforts to spare cultural centers, have inevitably drawn in their wake of ruin a certain portion of that patrimony of the world which the Nazis so despise and obviously never have deserved.

To be sure, the institutions of Europe, viewing the progress of catastrophe after 1934, undertook certain necessary preparations. The Munich incident provided a dress rehearsal for the evacuation of the Louvre. The most careful and competent plans were made, and in September, 1939, hundreds of thousands of works of art were moved to the south of France, where later they came under the control and possession of the lieutenants of Ribbentrop. In England, the National Gallery and the British Museum sent their finest things to the country. Only the masterpieces were thus favored, for the great bulk of systematic collections were too vast and clumsy to be transported to safety. The mass of scientific and reference literature was left to the mercy of the blitz.

In the United States, along the Atlantic and Pacific seaboard, similar preparations were made for

HOW BAD IS THE FLU?

87

virus once the infection has been established. The sulfonamides are not of value. Penicillin so far has been found ineffective. A wide range of chemicals has been studied in hope of stumbling upon one which would attack these viruses. One can only hope that by "cookbook chemistry," the laborious making and testing of thousands of compounds, or by a lucky strike, someone will find an agent which can penetrate our cells and reach the viruses so securely ensconced within them. When this discovery comes, it will be one of the last steps needed for the control of infectious disease.

4

WE KNOW a good deal more about pneumonia, that handmaiden of influenza. So far the evidence shows that relatively few of the dreaded post-influenzal pneumonias are due to the influenza viruses, but the whole problem will have to be re-investigated with the techniques which have been recently developed. It is now hard to think back to those Dark Ages when the sulfonamides were not available for the treatment of bacterial pneumonias (which have been the killers in influenza); yet it was only in 1937 that sulfapyridine was introduced. The effect of the sulfonamides upon the death rate in pneumonia is indicated by the figures of the Metropolitan Life Insurance Company. In the year ending in August, 1937, their figures showed a mortality rate of 85.7 per 100,000 cases. By 1942 this rate had dropped to 31.9 per 100,000 cases, a decrease of 63 per cent. If selected series of pneumococcal pneumonias are studied, the mortality is now found to be about 10 per cent. These figures represent the saving of a great many lives. There has also been a measurable shortening of the length of illness.

But bacterial pneumonias are still on the list of living infections. No way, except common-sense hygiene, has yet been found to prevent pneumonia. The possible use of the sulfonamides to ward off bacterial pneumonias in victims of virulent influenza may be important, but little is yet known about it. The high number of carriers has been emphasized here recently by Dr. W. H. Harris, Jr., who reported last year that after sulfonamide treatment more than one third of the convalescents left the hospital carrying their pneumonia germs with them. It must also be remembered that, like Mithridates and his poisons, some bacteria can adapt themselves to the sulfonamides. While the incidence of these strains is now low in pneumonia, it may be of in-

creasing importance. Yet these difficulties are relatively minor in comparison with the extraordinary advances which have been made with these drugs.

Individuals unfortunate enough to be susceptible to a sulfonamide-resistant germ or too sick to be saved by the sulfonamides need not despair. Immune serum can be used for the treatment of bacterial pneumonias, and on the horizon stand penicillin and other substances obtained from molds. Here is an enchanting revelation in the history of medicine. While civilians must yield their claim for penicillin to the armed forces until more of it is available, the day will come when it or related substances will supplement or possibly replace the sulfonamides.

Dr. F. G. Blake recently reported the strange case of the Connecticut farmer, some of whose family and ten of whose twelve cats came down with an atypical pneumonia in which there was a strong suggestion that both the felines and the human beings were having the same viral pneumonia. In these newly recognized groups of pneumonias due to viruses instead of bacteria are some of the most curious and interesting infections now known. Some of these strange diseases seem to reach us from animals, especially birds. About a fourth of the viral pneumonias in an eastern urban area were recently found to be due to the virus usually associated with an acute respiratory infection of parrots, a disease known as psittacosis. This virus and the one that prefers cats are now believed to be related. Similar viruses have been found among pigeons in our city parks and among domestic fowl, so that during epidemics of viral pneumonia even these apparently harmless creatures must be viewed with a suspicious eye.

The non-bacterial pneumonias do not respond to the sulfonamides, and no prophylactic for them is known. Hopes were recently raised in England when patullin, a mold derivative related to penicillin, was found to be effective in the treatment of the common cold, which is a virus disease. Unfortunately the first series of cases was small and others have not been able to confirm the results. It appears that neither the answer nor the key has yet been found.

Influenza and pneumonia are sometimes killers. We have learned much about them; we are bound to learn more. The possibility for their control seems brighter than it has ever been. As Theobald Smith said, "Among other aims adopted for the post-war period might well be included freedom from respiratory disease."

BEAUTY FOR ASHES

89

the safety of public collections. The Metropolitan Museum, upon the advice of military authorities, put away some fifteen thousand works of art. This operation, which occupied the greater part of the time of the entire staff from Pearl Harbor until the following May, was carried on under ideal conditions of labor, packing, and trucking. Yet in the aggregate less than one per cent of the collections was removed from the Museum. Surely in Europe, in the midst of battle, no greater percentage of the collections of museums and libraries was taken away. We are faced, therefore, with the grim realization that while the greatest masterpieces of Europe have probably been preserved, even though many of them have been stolen by the enemy, the comprehensive study collections have for the most part been necessarily abandoned to uncertainty.

Now, contrary to popular belief, the history of culture is not written about the isolated masterpiece, but is drawn from the study collections. Beautiful and important as it is, the masterpiece cannot stand alone. It is a prima donna which must have a supporting cast and chorus to speak authoritatively for the time and place of its creation. Cast and chorus are the vast chronological sweeps and type series from which the masterpiece springs and demonstrates by comparison its unique and superior qualities. A great work of art is essentially the extension of the artist's personality — a communication of his vision to the beholder. There is a parallel in literature, where the poet is not judged by an individual utterance. His impact upon his generation, and ultimately upon posterity, is not confined to one of his works alone. Shakespeare, for example, would probably have been considered great if no more than a single play or sonnet had come down to us. But it is through the great body of his full creative production that he has exercised his enormous influence.

So it is with the artist. The page of drawings from Michelangelo's notebook in the Metropolitan Museum, the only work by his hand in America, is in itself an object of inestimable beauty, but its value to the Museum and its public is in its relation to his other known works and to the various aspects of Renaissance civilization which are reflected in the tapestries, paintings, and furniture of the Museum's galleries. The collections of prints, of ornament, all of the type series of decorative arts, help us to understand the real meaning and significance of the painting and the statue. Knowledge is an accumulation of facts and opinions which sharpen the visual perceptions.

What is true of the study collections of museums is even more true of libraries. The loss in London

of the files of newspapers of the last two centuries would be, from this point of view, a far greater catastrophe than the destruction of the Codex Sinaiticus.

2

THE peculiar nature of museums and public libraries, which jointly bear the burden of man's collective memory, is, as Frederick Keppel once observed, that of an iceberg — they are at all times seven-eighths submerged. Their importance and value lie not alone in what the public sees, but in what the student knows he can find in them if he looks for it. Their chief purpose, then, is to show the visitor the best, in order to whet his curiosity to consult the stacks. That is the problem of the institution abroad as it is in this country. And in so far as this is true, every object in a museum storeroom takes on an added luster.

But the circumstances of the war have abruptly interrupted the life of Europe's libraries and museums where they have not yet been destroyed. It will take years for her institutions to return to any normal program. The destruction of personnel has been as dreadful as the loss of property. New generations of scholars must be trained, if for no other purpose than to classify and sort out the chaos of collections which have changed hands in the war. The physical and financial burdens alone will force galleries to remain closed for many years. Works of art long neglected in improper storage will require endless attention by competent technicians. One shudders to think of the works of art that may perish by default. Where, one asks, can the necessary training in scholarship and technique be acquired?

The answer, of course, is that we in America have a new responsibility towards our European colleagues. Having been for so long on the receiving end, we find it hard to realize that this is our big moment to repay our debts. But we can repay them only if our own standards of scholarship and integrity can measure up to those which in the past we borrowed overseas. Those standards imply a complete and ready understanding of what we have. The larger museums of the United States already have the most extraordinary riches in practically every field. The more we know them, the better we can interpret and classify them. It is our duty so to perfect our own institutions as centers not merely of popular recreation, but of scientific study and research, that they may form the cornerstone for the re-establishment of those abroad.

Already the body of competent professionals in the United States is very large. The universities and

THE ATLANTIC MONTHLY

colleges, the museums and library systems, have developed in recent years an expert personnel who, while they may lack in some instances the charm and polish of the generation which trained so many of us abroad, are today far better equipped to carry on the intellectual tradition than those collaborators who are left behind in the institutions of Hitler's "Fortress Europe." For one of the additional tragedies of the war is that many of the finest minds have been forced into exile and their places filled with successors whom we should consider second-rate. Under the leadership of these exiles and those scholars who have survived the Nazi terror we must prepare professors, librarians, archivists, curators, and architects who can devote the next ten or twenty years to reconstruction. They may be nationals of foreign countries whom we can bring to our institutions for graduate study.

American generosity knows no bounds; yet it is often as ill-considered as it is spontaneous. The very inconsistencies in our approach to problems which for centuries have tormented the older nations immediately make our gestures suspect. The Congress is providing astronomical sums for the feeding, clothing, and physical rehabilitation of Europe. Even in this field of the arts a commission for the salvage and protection of the artistic and historic monuments of Europe has been appointed to function with similar commissions of the United Nations. In the January *Atlantic* the Editor reported a movement launched by the American Library Association for the collecting of books, both scientific and in the humanities, for replenishing the parched or destroyed libraries of Europe. This work, towards which the Rockefeller Foundation has granted \$200,000 for the purchase of scientific periodicals, has won the enthusiastic response of our entire academic community.

The Department of State has established a committee of distinguished educators to advise it in the selection of personnel for the reopening of Continental schools and universities after the cessation of hostilities. The ambitious program of the Greek War Relief Committee for the reconstruction of entire cities is a further evidence of our desire to help those who have suffered more than we have. It has even been suggested that archaeological excavation, financed by American institutions, be conducted to provide work for villages in Mediterranean countries whose ordinary means of employment have been wiped out by the war.

Worthy as these suggestions may be, we must not let ourselves be misled into the belief that the rehabilitation of European culture can be accomplished by lend-lease alone. Charity begins at home.

It is not enough for us to send abroad books and vitamins, teachers and laboratory equipment. For if we limit ourselves to those objectives, the ready willingness of the European mind to reject our interest as economic and intellectual imperialism will be more than justified. We must face the fact that, though we have not suffered from the war in the same way or to the same degree as the inhabitants of continental Europe, our stockpile is rapidly diminishing. We no longer have the resources and reserves that we had in 1939.

The "speeded-up" program of the colleges, with its complete abandonment of humanistic study, has left tears and gaps in the fabric of our intellectual life which sadly need repair. Our institutions have become, by force of war, shabby not only in their physical and outward appearances but likewise in their points of view. Because of critical shortages of trained personnel, emphasis has been placed on the virtue of the applied and social sciences to the exclusion of the proper long-range furnishing of the mind, and we are seriously in danger of losing our souls in our frantic efforts to save our skins.

If circumstances have thrust upon us the economic and political responsibilities of world leadership, we must accept the intellectual responsibilities as well. An English friend remarked to me, "You Americans, like the English in the eighteenth century who undertook to see the world and shoulder the white man's burden, have entered upon the era of the younger son." By this he meant that we must be willing to make the sacrifices of maintaining the burden and obligation of hereditary civilization. We shall see our sons and grandsons settle in distant lands, in Asia and the South Pacific, in Africa and Europe and in our own Western Hemisphere, contributing to the reconstruction of a world which is forever expanding, yet at the same time shrinking through ease of communication and air transport.

These colonists of the future must be strong in the belief of the land which gave them birth. To give them this strength and the necessary background and perspective for their task, we must perfect the cultivation of our own gardens. Our own institutions must flourish in the practice of a wisdom restricted to no time or place or people. Europe then may be convinced that, in the good fortune of our sanctuary, American scholarship has been able to hold in trust for her, and intact, the civilization which withered in her hands. When she is ready to rebuild once more the citadel of the mind, may she find something besides material wealth in the New World. We must be prepared to give her, besides our food, our old clothes, and our dollars, "beauty for ashes, the oil of joy for mourning."

Gli Alleati per la protezione del patrimonio artistico italiano

Una dichiarazione
del Primo Ministro turco
ANKARA, 16. -- In seguito al
le dimissioni presentate ieri dal
Ministro degli Esteri turco Me-
nemoglu, il portafoglio è sta-
to assunto dal Primo Ministro
Barakoglu. Questi ha dichiarato
ad una conferenza della stampa
che il Governo turco ha aderito
alla richiesta britannica in me-
rita dell' "affaire" delle armi
guerra.

del XX Comando Bombardieri, unità in continuo movimento sui teatri di guerra mondiali sotto la direzione personale del generale Enrico Arnold, Comandante in capo dell'Aviazione dell'Esercito statunitense. A seguito dell'annuncio del Ministero della Guerra lo stesso generale Arnold ha fatto il seguente commento: «L'impiego delle Super-Forze Volanti B. 29 in combattimento non è che l'attuazione di un piano concertato anni fa per l'applicazione della guerra aerea in tutto il mondo. Ciò costituisce la dimostrazione pratica che i nostri progettisti ed ingegneri, con l'aiuto dell'industria americana, formano un tutto unitario. Il risultato di tale combinazione ha raggiunto il generale Arnold, e questo rappresenta parecchio complesso e di una terribile potenza, capace di assottigliare colpi mortali, di una intensità fino ad ora sconosciuta all'Armata.

Insomma agli altri Capi di Stato Maggiore assunto la grave responsabilità dell'uso di questa apparecchiola, con piena fiducia del- la sua efficacia.

Il B. 29 rende possibile l'attacco preparatorio contro il Giappone molto più di quanto non fosse ritenuto possibile con gli apparecchi fino ad ora in uso».

«Per quanto riguarda le Camere e le Unioni sindacali del lavoro sorte prima della liberazione nelle varie provincie ora liberate, si inquadreranno nella Unione confederale unitaria».

Unione confederale unitaria.
Affermando di essere fermamente convinto del successo della Confederazione unitaria del lavoro, l'on. Di Vittorio ha concluso dicendo: «L'Italia è stato il primo Paese che viene liberato dai valorosi eserciti alleati. Non è senza significato che proprio il nostro Paese sia il primo del mondo nel quale si realizza l'unità sindacale completa che comprende anche i lavoratori cattolici. Ciò è di buon augurio per i destini d'Italia e per i lavoratori di tutti i Paesi».

0453

20570

CONFIDENTIAL

HEADQUARTERS
ALLIED OFFENSE, CHINA
APO 394

Recommendation for Memorandum File Arts and Archives

MEMO/AR

16 June 1944

MEMO/AR

Memorandum to: Mr. [unclear]

Subject: Cryptography

It is suggested that steps be taken by London and/or Washington to secure for the future at least to safeguard from destruction the enormous and overwhelmingly invaluable collections of cryptographic material now accumulated. This matter was raised officially last year in China, but I have just learned that since then all the records for the last have been destroyed or seriously damaged and of no further use. This latter information is confidential and should be used with discretion.

222

WILLIAM E. [unclear]
Major [unclear] [unclear]
[unclear]

Copy to:
File 20470
File 20220

5482

MEMO/AR

HEADQUARTERS
ALLIED OFFENSE, CHINA
APO 394

Recommendation for Memorandum File Arts and Archives

16 June 1944

MEMO/AR

Memorandum to: Mr. [unclear]

Subject: Basis material for Advanced Territories

Suggested that [unclear] [unclear] (July) may involve basic material (dates, etc.) covering conditions adjacent to July, to hold against [unclear]

It is suggested that steps be taken by London and/or Washington to secure for the future at least be safeguarded from destruction the contents and subsequently irreplaceable collections of autographs, his included now considered. This matter was raised officially last year in Paris, but I have just learned that since then all the records for the French have been destroyed or mutilated material and of no further use. This latter situation is overestimated and should be used with discretion.

Done

WILLIAM E. DE WILD
Major Gen. Gen.
Director.

5482

WED/WR

HEADQUARTERS
ALLIED EXPANSION COMMISSION
APO 324

Subcommittee for Documents Film Arts and Archives

20219/394

16 June 1944

Memorandum for the Commission

Subject : Books intended for Adjutant Territories.

Requested that H.M.C., A.C. (Italy) may receive books intended (lists, etc.) covering territories adjacent to Italy, to hold against contributions.

Done

WILLIAM E. DE WILD
Major Gen. Gen.
Director.

Copy for

File 20470
File 20510

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394

Subcommission for Monuments, Fine Arts and Archives.

18 June 1944

20004/6/MFAA

SUBJECT: File of Information on Personnel.

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

1. For the purpose of coordinating information useful both in the Italian and the northern theatres, with regard to persons having knowledge of the transfer and movements of works of art, it is desirable that a file of German personnel, in particular, known to have operated in Italy, should be made available to the MFAA officers in the north, to SHAEF, to HQUUSA, and to the official American and British Commissions and to the (Vaucher) Committee representing the occupied nations.

2. The usefulness of such a file in the northern theatre would be predicated on two factors: (a) German military personalities have been operating in various theatres indiscriminately, and those who know of plundered or destroyed material in Italy may be equally cognizant of such activities in Poland or Belgium, for instance; (b) even those military and civilian personalities who have made confined their activities to Italy will eventually be found in Germany, presumably by forces belonging to the northern armies.

3. For example, Armin von Gorkan of the German Institute in Rome, who has just left that city, would be able to indicate the exact repository of the Library of the German Institute of Rome, of the Biblioteca Marciana (both transported to Austria by direct orders of Hitler), and of some other material taken from Italy. This is not a question of apportioning guilt or blame; it is purely a matter of obtaining a list of informants.

4. In this connection, the names of possible informants, their parentage and abodes in Germany, their university connections (if any), the subjects of their interest particularly as evidenced by published books and articles, and an outline of their wartime activities as obtained from any source whatsoever, would be of invaluable service.

5. One method of obtaining such information, hitherto inadequately explored, would be examination of the contents of art and archaeological periodicals published in Germany and the occupied countries (including periodicals edited by Germans in the occupied countries), for the purpose of listing the authors of articles bearing upon material which has been studied as a result of wartime activities, such as the Bayeux tapestry or the Veit Stoss Altar. Such authors would undoubtedly have some knowledge of what may have happened to these objects. The presence of MFAA officers and their staff in Rome, where many Italian and neutral libraries are accessible, would afford an invaluable opportunity of gaining such information from periodicals which have hitherto been unobtainable by the Allied nations.

6. This process of examining the contents of periodicals should not be confined to Italian material, but should cover all material in the occupied and

and enemy countries which may form useful clues, in as much as it is still in large part unobtainable in the northern theatre.

7. Such items of personnel information should be forwarded to the Division of Civil Affairs, War Department, Washington, marked for urgent and immediate transmission to the American (Roberts) Commission. It will then be edited and processed on cards for microfilming and transmission to the military authorities and committees in London, as a part of the pooled file of information now being established for wartime and post-war uses.

8. If requested by the Subcommittee for MIA & A, the American Commission would undoubtedly undertake to forward to the Subcommittee in turn any information, supplementing the above, that may come to its attention.

WILLIAM HILL HERRICK
Member, American Commission
for the Protection and Salvage
of Artistic and Historic Monuments
in Europe.

5480

WASHINGTON COMMISSION20540/MFAA

Notes on article EUROPE'S LOOTED ART: CAN IT BE RECOVERED?
in The New York Times Magazine, September 19, 1943, P18; by
Francis Henry Taylor, Director Metropolitan Museum of Art.

The appointment by the President through the Secretary of
State of an AMERICAN COMMISSION FOR THE PROTECTION AND SALVAGE
OF ARTISTIC AND HISTORIC MONUMENTS IN EUROPE has opened up
another front.

Officers of Commission:

Chairman : Associate Justice Owen J. Roberts of
Supreme Court of the United States .

Vice Chairman David E. Finley, director of the
National Gallery of Art.

Secretary : Huntington Cairns, Secretary National
Gallery Art.

Other Members:

Archibald MacLeish, Librarian of Congress.

Governor Herbert H. Lehman, Director of
Foreign Relief and Rehabilitation Operations

Paul J. Sachs of Harvard University.

Professor William Bell Dinsmoor of
Columbia University, chairman of the Com-
mittee of the American Council of Learned
Societies for the Protection of Cultural
Treasures in War Areas and president of the
Archaeological Institute of America.

Francis Henry Taylor, Director Metropolitan
Museum of Art.

20381/MPAA

AFHQ, PWB.

US. News Service No. 114 - 10 May 1944

CHURCHILL APPOINTS ART COMMITTEE

LONDON, May 9 - An advisory committee has been formed by Mr. Winston Churchill to report on questions of the return of works of art taken to Germany and other enemy countries during the war. The committee will co-operate with the commission already appointed by President Roosevelt and with any similar entities which may be set up in other Allied countries.

Although the committee's main job will begin when peace comes, it is felt that it may be of great value to the government at present in advising the army and air force. The chairman of the committee is Lord Macmillan, a former Minister of Information, and members include directors of the leading British museums and art galleries.

(UHF)

Copies to: 20540

5478

20381/MFAA

AFHQ. PWB, ISS, UNIT No. 8 - AFO 512

R. M. No. 190 - 14 May 1944

RADIO HOME IN ITALIAN TO ITALY 713 Kcs. 0800 MAY 10A BRITISH COMMISSION OF INQUIRY INTO THE THEFTS OF WORKS OF ART MADE BY THE AXIS.

Reuter reports that, while for some time there has been in operation, on the part of the United States, a commission entrusted with the task of investigating the thefts of works of art perpetrated by no other than the Axis governments and their elements, no organization of that kind has thus far been created in England. The agency continues that this serious gap has recently been filled by the British Prime Minister, who said yesterday that he has made arrangements for the appointment of a commission which will take care of the above, under the direction of Lord Melan (?), the British representative with the Inter-allied Commission for Italy. Thanks to Churchill, Great Britain will have her own commission of enquiry into the thefts. That is the nth proof of British impudence.

5477

Copies to:

20540

New York Times, Undated.

Washington-London Committees
Italy File

From Major T. Zizer, 18 Nov. 1943.

EUROPE'S IMPERILED ART

When the United Nations troops march across Europe on the final stages of their journey they may carry with them maps showing where buildings with a historic or artistic interest are located and where paintings and other cultural treasures are likely to be found. So much is indicated, though not precisely stated, in the announcement of a committee formed by the American Council of Learned Societies under the chairmanship of Dr. William Bell Dinsmoor of Columbia University. The committee has been in existence since January, working quietly and not putting out any superfluous information. *N.Y. Times*

The nature of its problem is obvious enough. It is also obvious that the problem has military as well as artistic phases. How much is a museum or a cathedral worth in terms of human life, if that question has to be answered? Shall such an edifice be bombed or shelled if it happens to adjoin a railway station or fortified point? Or shall infantry flow around it at greater human cost? We don't suppose Dr. Dinsmoor's committee wants to say, but the generals will wish all the information they can get. Another aspect of the subject is the discovery and identification of looted works of art. The Nazis in a thousand years would create nothing worth crossing the street to look at, but as thieves they show some discrimination.

One thinks of all the centuries of Europe: the Romanesque, the Gothic and the Renaissance; the builders of Notre Dame and Chartres; the genius of stonecutters flowering in the day's work; the painters of religious ecstasy and tavern vulgarity; the masterless men who piled their noble trades in the shadow of tyranny and war; the young who dreamed dreams, the old who saw visions; the passion and revolt which expressed themselves, not in blood but in creation; the growth of a majestic continental culture through slow generations, out of multitudinous lives. This is the foundation on which the future will have to be built. The future will be surer if the visible objects remain. Dr. Dinsmoor and his colleagues can play as significant a role as the generals do.

5476

HEADQUARTERS
ALLIED MILITARY GOVERNMENT

6 November, 1943

Subject: Attached "Notes on the History, Art, and Monuments of Sicily".

To : Directors of Sub-commissions
Heads of Divisions
R.S.A.O. Region I
S.C.A.O.s of Provinces in Sicily

1. The attached copy of "Notes on the History, Art, and Monuments of Sicily", a guide book prepared for Officers of the Allied Military Government, is submitted for circulation among the Officers and Enlisted Men (Other Ranks) of your Sub-commission, Division, Hqs., or Province (incl. CAOs).
2. Further copies may be ordered on the form below. It is requested that copies be requested only for those really desiring them, since a limited number have been printed.

P.K. Baillie Reynolds
P.K. Baillie Reynolds
Major
Acting Director of the
Sub-commission on Mon-
uments, Fine Arts, and
Archives.

To : The Acting Director of the Sub-commission on Mon-
uments, Fine Arts, and Archives.

Subject : Copies of "Notes on the History, Art, and Monuments of Sicily".

1. It is requested that copies of the "Notes" be forwarded to the following:

Docs
Italy

From New York Times

Friday, August 20, 1943.

U. S. GROUP IS NAMED TO SAVE EUROPE'S ART

Commission Headed by Roberts to Help Salvage Monuments

WASHINGTON, Aug. 20 (AP)—Establishment of an American commission for the protection and salvage of artistic and historic monuments in Europe, under the chairmanship of Justice Owen J. Roberts, was announced today by the State Department. Recovery of art objects from Axis leaders who have appropriated them also is among the functions of the commission.

The commission will cooperate with similar groups in other countries, the announcement said.

"The appointment of the commission is evidence of the concern felt by the United States Government and by artistic and learned circles in this country for the safety of artistic treasures in Europe, placed in jeopardy by the war," it continued.

In addition to Justice Roberts, the commissioners are:

David E. Finley, director of the National Gallery and member of the Commission of Fine Arts, who is vice chairman.

Huntington Cairns, secretary-treasurer of the National Gallery as well as of the commission.

Herbert H. Lehman, director of foreign relief and rehabilitation operations.

Archibald MacLeish, Librarian of Congress.

Dr. William Bell Dinsmoor, president of the Archeological Institute of America.

Dr. Francis Henry Taylor, director of the Metropolitan Museum, president of the Association of Art Museum Directors.

Dr. Paul J. Sachs, associate director of the Fogg Museum of Fine Arts of Harvard University.

19
20

5475

20540

1.

3. Notes on Significant Monuments.

a. General Remarks;

These Notes will not deal at all with Museums, Libraries, or other collections since the most of these are closed to the public and the important works of art/manuscripts, etc. from them, as also from many churches and other public buildings, have been stored in shelters for fear of bomb damage. It is unlikely that in the near future it will be possible to find the funds and transport necessary to bring back the objects and reopen the ~~xxxxxxx~~ museums.

The following Monuments mentioned must of necessity be only the most significant and the selection must be a matter of personal judgment. Those who have the inclination to prowl for themselves will find that many churches, otherwise unimportant from an artistic point of view, One of the

Italy
Doc 5From a Minneapolis Paper
roughly in June.

21

Saving Man's Landmarks

WITHOUT fanfare a committee of the American Council of Learned Societies is working on plans to salvage Europe's art and its cultural tangibles, which the Nazis have sacked or scattered, and to collaborate with the American government to spare and shelter artistic heritages, wherever possible, as the Allies close in on Europe by air and land.

Sumner Crosby of Minneapolis, assistant professor at Yale and president of the College Art association, is one of the committee of 10. It is providing our government with information about European cities and areas which contain art and historical treasures, and has prepared a list of members of museum staffs who are in the armed service and might help preserve those treasures from war damage.

Certainly nobody wants to see the artistic possessions of Europe destroyed, and the committee is going about its task in the right way when it offers its own knowledge and resources quietly to the government, instead of launching public appeals. Certainly everybody wants to see the Nazi despoliation of European artistic treasures as wholly undone as possible.

Santayana said—

"Those who cannot remember the past are condemned to repeat it."

For this reason man saves and cherishes samples of the culture of the past and learns, by studying them, to build a brighter, finer present and future.

The committee is performing not only an aesthetic service but a utilitarian one by its work.

the
to
to
an
ire
be
re
on
ea
the
cor

the
ask
pai
"oc
un

20540

Washington-London Committee
Italy File

From Major T. Sizler, 18 Nov. 1943.

From Ravages of War

New U. S. Agency Given Task Of Salvaging Art Treasures

By International News Service

The State Department last night announced that President Roosevelt has approved establishment of a special American art commission to save and salvage the historic treasures of Europe from the ravages of total war.

The commission also signifies the intention of the United States that at the end of military operations public properties seized by the Axis powers in their drive toward world conquest shall be restored. The State Department declared:

"It is expected that the commission will use its good offices toward this end and will advocate also that, where it is not possible to restore such property, either because it has been destroyed or cannot be found, restitution shall be made in kind by the Axis powers to the countries from which property has been taken."

"The commission, it is anticipated, will also urge that restitution be made of private property appropriated by the Axis nations."

The group, it was explained, will function under the United States Government and in conjunction

with similar groups from other countries for the preservation of the arts and historic records of the Old World.

It will aid in salvaging and restoring to the lawful owners such objects as have been appropriated by the Axis.

The commission will work closely with the appropriate branches of the State and War Departments.

In addition to Supreme Court Justice Owen D. Roberts, who is chairman, other officers are David E. Finley, director of the National Gallery of Art, vice chairman, and Huntington Cairnes, secretary-treasurer of the gallery, the same post with the commission.

Other members of the commission are Foreign Relief and Rehabilitation Director Herbert H. Lehman, Librarian of Congress Archibald MacLeish, President William Bell Dinsmoor, of the Archaeological Institute of America; Director Francis Henry Taylor, of New York's Metropolitan Museum, and Dr. Paul J. Sachs, associate director of the Fogg Museum of Fine Arts, Harvard University.

Washington Post

21 Aug 43

5473

French Protect Art Treasures From Germans

LONDON—Three of the world's greatest art treasures—the Mona Lisa, the Winged Victory and the Venus di Milo—are safe from the Germans because only a handful of men know their hiding places.

Commander Claude Scheffer, curator of the French National Museums, who is now in London, recently expressed his conviction that these and other works of art will never be turned over to the Nazis since the secret of where they are hidden is so well-guarded.

Authorities of the Louvre and other French museums worked for years before the war on plans to remove the most valuable paintings, statues and archeological pieces. First the treasures were protected from bombing and then from the German invasion. Leonardo's Mona Lisa was, for a time, concealed in Paris and later was taken to a secret place miles from any town or village.

It may be years, Commander Scheffer predicted, before art objects from French private collections and smaller museums, which have been looted by the enemy, can be recovered. Art authorities here say that France will rely on the Allies to force the Germans to trace such articles or surrender others of equivalent value from their own museums. An Allied commission, established to plan the restoration of European museums, has indicated that it may follow such a procedure.

NAZIS ADD PROBLEMS

Wealthy German officials have further complicated the problem by buying old masters for cash. Propaganda Minister Paul Joseph Goebbels and Marshal Hermann Goering, a Prussian art expert who recently arrived in Stockholm said, have invested heavily in paintings, most of which have been shipped to Switzerland for safekeeping.

Dr. Goebbels was said to have paid 90,000 dollars for an El Greco. Goering, reports say, has specialized in Picasso canvases, buying all of them available on the French market. The Luftwaffe chief recently was the victim of one of the many forgeries which abound on the Paris market, the expert revealed. Goering ordered the arrest of a dealer for selling him a spurious Picasso, but the dealer fled to Spain.

Although the Nazis have stolen many valuable objects from France, observers here believe that Poland will prove a bigger problem to any commission attempting to restore art treasures to their owners. There the Germans have not only looted but destroyed archives so completely that even the authorities will be unable to trace the property.

Some of the less famous European paintings, Mr. Scheffer believes, may now be in America, sold by the Germans to Swiss or Spanish dealers and resold to private collectors. No American museum would purchase a famous work of art because their curators would know their rightful owners (art treasures are thoroughly catalogued) and would realize that the objects had been stolen by the Germans.

Stops and Stripes
(Mediterranean)
Sat 22 Jan 44.

20704

WASHINGTON COMMITTEE

AMG/8001/F&M

Letter from David E. Finley,
Vice Chairman etc.
AFHQ., Attention Military Government
Section

28 Oct 3

1. Attention is called to your letter MGS-619.3, dated 19 Oct., 1943, forwarding a letter to Mr. McCloy from David E. Finley, Vice-Chairman of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe.
2. The copy of a personal letter to Mr. Finley, attached hereto, is submitted for file in this connection.

Charles M. Spefford
Col. GSC
Chief Staff Officer.

5479

20540

28 Oct. '43

David S. Whaley Esq., Director
The National Gallery of Art
Washington, DC

Dear David,

There has been forwarded to me through channels a copy of a letter from you to Mr. Mcley on the problems of the protection of Art Treasures. This is the first direct communication which I have received of the activities of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe. I had a clipping from the Times of Aug. 14 that the Commission had been formally established. It is a great comfort to me to know that the interest which led to my being sent originally has continued and is now well established. For nearly a month I was entirely alone on the job, handling everything as well, and then got a British colleague and now the Maltese Central Commission is beginning to come in with more personnel. I am as yet very much in the dark about the main end but hope to get there next week and to have something to report. In the meantime, at the end of last month, we forwarded to AFHQ a bunch of "primary" material ~~which was forwarded to you~~ to go on to you and I gather that it went on. We are in the process of preparing a second monthly collection as I will not bother you with details of our activities. These are sent to Lt. Col. Berry in the Civil Affairs Section of the WD - I hope that he is still there and that the material gets through to you. We have had some evidence of your activity in cultural maps etc. sent through - I suggest that these be sent in more numerous copies - I only get one set but I gather that at AFHQ more sets were received - with the increasing hierarchy of HQs. there ought to be enough for the Armistice Central Commission (ex Allied Military Gov.) HQ. at the top, then for the regional AMG and then for the local Civil Affairs Officers in each town - or course they need only one of their own town. I gather that hundreds of the maps arrived so that that would cover the activities of things will be better as they move the whole show into one place and one can know (what I haven't known) what is being done or is available at rear HQs. My own fate is still uncertain as AMGOT, which actually operated as AMG for Sicily, has ceased and a regional AMG is set up for Sicily which ^{has} ~~is~~ AMGOT HQ. is being enlarged into AMG (to become ACC) General HQs.

With respect to the matters raised in your letter, I may say that the situation as regards works of art here has been good - measures were taken to store them and there has been no important losses by German confiscation or in the widespread civilian and other looting. Whether this will be true on the mainland remains to be seen. Civilian Officials, especially those for arts and monuments, have mostly remained at their posts. Thus there has been no problem of letting monuments etc.

copy of a letter from you to Mr. Mcley on the problems of the protection of Art Treasures. This is the first direct communication which I have received of the activities of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe. I had a clipping from the Times of Aug. 14 that the Commission had been formally established. It is a great comfort to me to know that the interest which led to my being sent originally has continued and is now well established. For nearly a month I was entirely alone on the job, handling education as well, and then got a British colleague and now the artistic. Central Commission is beginning to come in with more personnel. I am as yet very much in the dark about the mainland but hope to get there next week and to have something to report. In the meantime, at the end of last month, we forwarded to AMG a bunch of "primary" material which we forwarded to AMG to go on to you and I gather that it sent on. We are in the process of preparing a second monthly collection as I will not bother you with details of our activities. These are sent to Lt. Col. Barry in the Civil Affairs Section of the HQ. I hope that he is still there and that the material gets through to you. We have had some evidence of your activity in cultural maps etc. sent through - I suggest that I need be sent in more numerous copies - I only got one set but I gather that at AMG some sets were received - with the increasing hierarchy of Hqs. there ought to be enough for the Armistice Central Commission (or Allied Military Gov.) HQ. at the top, then for the regional AMG and then for the local Civil Affairs Officers in each town - of course they need only one of their own town. I gather that four sets of the maps arrived so that that would cover the situation. Also things will be better as they move the whole show into one place and one can know (what I haven't known) what is being done or is available at rear Hqs. My own fate is still uncertain as AMGOT, which actually operated as AMG for Sicily, has ceased and a regional AMG is set up for Sicily which AMGOT HQ. is being enlarged into AMG (to become AGO) general Hqs.

With respect to the matters raised in your letter, I say that the situation as regards works of art have been good - resources were taken to store them and there has been no important losses by German confiscation or in the widespread civilian and other looting. Whether this will be true on the mainland remains to be seen. Civilian officials, especially those for arts and monuments, have mostly remained at their posts. Thus there has been no problem of looting monuments etc.

The lists of "notified" objects to which you refer were never completed - a project to have them kept provincially was under way but was interrupted by the war. The persons whom you mention are no longer in office. If I have the time, I am in course of preparing a general survey of the existing administration of fine arts and monuments for the use of AMG Officers - but this is a desideratum with all the chores there are. As I say, the listing of test objects is to my mind for the Hq. and ACC phase of operations - the two initial phases - or three - are to try to prevent damage before and during occupation, to try to start the administrative machine going, and to get immediately urgent repairs done. These will be covered more fully in the material which I am sending along. I am also sending a covering memo on steps which your Committee can take to help us immensely and, again, you have no idea how much it helps to know that there is backing at home - while I have had wonderful cooperation and interest from the personnel here (a fine bunch to work with, particularly in the simple days when the "Captains in the Wood" weren't snowed under by esk-leaves dropped on them by eagles) - it has been sort of playing a lone hand and sending stuff off into the blue in hopes it would get somewhere. If you do not receive the material forwarded through channels, try to get hold of Lt. Col. George Berry or somebody who knows about it. My next "issue" contains suggestions for schools of military Government and other material which might be useful at Max Charlesville - I sent some off for them hopefully, but military channels are like a tunnel (I say sewer) - you put stuff in one end but most of the time you never know where or when it comes out.

The thing you most regret in this work is the lack of information. Because here which would be served to prepare material most useful to us here - the general picture of the administration, the sort of surveys which you are preparing of monuments and which are only just coming through - and which should not be prepared simply from guide-books but checked by people who have been there, as I find in guide-book descriptions wholly inadequate in forming a true judgment on the importance of a building - not every bit of medieval work in a church will make an administrative treasure and local enthusiasm often exalts secondary things into primary.

To turn to more familiar things - and you have no idea ever here how unreal the very present problems and impressions seem compared to home and how, among the sounds of a strange city and under the blue skies, one can lose oneself to all of it and be back, for instance, in Washington with all of you as you one writes. Give my best to your wife and to Johnny and Margaret. Also to anybody else in Washington you see. I hear only indirectly of Sam never and suppose that he is still where he was, though his bear left. I hope to get into a position (tell Johnny) to do something about the Academy but my own future is uncertain and a captain doesn't rate very much. Give my regards to your Committee when you all meet and warn them that there is plenty to be done back there as well as here.

Yours,

sending along. I am also sending a covering memo on steps which your Committee can take to help us immediately and, again, you have no idea how much it helps to know that there is backing at home - while I have had wonderful cooperation and interest from the personnel here (a fine bunch to work with, particularly in the simple days when the "Captains in the Hood" weren't sneered under by oak-leaves dropped on them by eagles) - it has been sort of playing a lone hand and sending stuff off into the blue in hopes it would get somewhere. If you do not receive the material forwarded through channels, try to get hold of Lt. Col. George Berry or somebody who knows about it. My next "issue" contains suggestions for schools of military government and other material which might be useful at xxx Charlottesville - I sent some off for them hopefully, but military channels are like a tunnel (I've said say sewer) - you put stuff in one end but most of the stuff you never know where or when it comes out.

The thing you most regret in this work is the lack of information here, here which would be served to prepare material most useful to us here - the general picture of the administration, the sort of surveys which you are preparing of monuments and which are only just coming through - and which should not be prepared simply from guide books but checked by people who have been there, as I find the guide-book descriptions wholly inadequate in forming a true judgment on the importance of a building - not every bit of medieval work in a church wall makes an archaeological treasure and local enthusiasts often exalt a secondary thing into primary.

To turn to more familiar things - and you have no idea ever here how unreal the veryx present problems and impressions are compared to home and how, among the sounds of a strange city and under the blue skies, one can lose oneself to all of it and be back, for instance, in Washington with all of you as xxx one writes. Give my best to your wife and to Johnny and Margaret. Also to anybody else in Washington you see. I hear only indirectly of Sam Heber and suppose that he is still where he was, though his best left. I hope to get into a position (tell Johnny) to do something about the academy but my own future is uncertain and a captain doesn't rate very much. Give my regards to your Committee when you all meet and warn them that there is plenty to be done back there as well as here.

Yours,

Mason Hammond, Capt. AC.
Hq. 2675 Regiment
Allied Commission
APO 512, Postmaster, New York.

ALLIED FORCE HEADQUARTERS
Military Government Section

DSJ/jm

MGS-619.3

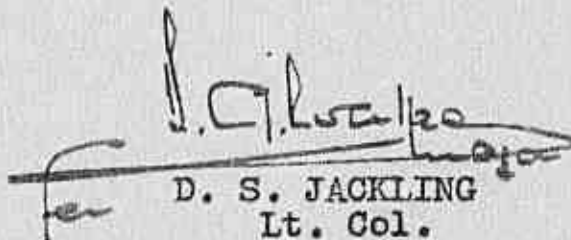
19 October 1943

SUBJECT: Monuments and Fine Arts

TO : H.Q. AMG, C.M.F.
H.Q. AMG, 15 Army Group

1. The attached copy of a letter from Mr. David E. Finley, Vice Chairman, The American Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe, National Gallery of Art, Washington, D. C. to the Assistant Secretary of War, dated 29 September 1943, is forwarded to you for information.

2. The letter is self explanatory and it is not intended to issue new, or to amend existing, directives on these matters.


D. S. JACKLING
Lt. Col.

Copy to: A.M.G. (P)
H.Q., A.C.
Lt. Col. Parkman

5469

NATIONAL GALLERY OF ART
Smithsonian Institution
Washington, D. C.

September 29, 1943.

Dear Mr. McCloy:

The conquest of Sicily confronts the United Nations with the responsibility for the custody of many of the world's greatest masterpieces of architecture, painting and sculpture. During military operations doubtless some of these have been damaged, destroyed, or looted. As Vice-Chairman of the American Commission for the Protection and Salvage of Cultural and Historic Monuments, I would like to call to the attention of the War Department the urgent necessity of determining the damage and loss that have occurred to works of art in Sicily.

The Italian Government, in the course of many years, has compiled a list of the important artistic monuments in each province. A copy of this list was deposited with the Bureau of Fine Arts in Rome, and another copy was in the Office of the Superintendent of Fine Arts in each province. A list of Medieval and Renaissance art in Sicily should therefore be in the possession of the Superintendent of Medieval and Modern Art in Palermo, and a list of Classical Art should be in the possession of the Superintendent of Antiquities in Syracuse. Furthermore, each institution or private individual whose works of art are listed is given a government receipt designating these works of art as they appear on the records of the Bureau of Fine Arts. It would seem, therefore, important for A.M.G. to secure the copies of the inventories on deposit in Palermo and Syracuse, if they are available, and to arrange to have these inventories checked as soon as possible against the works of art that have survived. It is suggested that the inventories be checked by Italians familiar with the artistic monuments of Sicily under the direction of some member of A.M.G. The following Italians might be of use in this work:

Catania, Prof. Libertini, Director of Museum
Palermo, Prof. Gabrici, Former Director of Museum
Palermo, Prof. Iole Bovio, Director of Antiquities
Syracuse, Sig. Carta, Museum of Syracuse

Full biographical data on these archaeologists and art historians has been sent to G2 by the Harvard Defense Group. If the Government inventory has been destroyed, the Italian Touring Club Guide and the receipts of institutions and individuals will have to serve as the basis for a new inventory.

A report based on such an investigation would be very helpful in discovering the amount of looting done by the Germans and others and in helping the Armistice Commission to determine appropriate

-2-

action at the end of the war. When this inventory of works of art is made, a report on the physical condition of architectural monuments could also be noted. This would serve as a basis for plans for any urgent restoration necessary to help to preserve the great treasures of architecture that have survived the devastation of war.

I am hopeful that this work can be begun in Sicily as soon as possible. Other regions of Europe will present similar problems and the experience gained in Sicily will be of immense value. The steps which the War Department has already taken to preserve works of art in the combat area will gain the gratitude of every civilized person, now and in the future. The suggestions I have made will supplement what has already been done and will, I believe, indicate to the world the interest taken by the United Nations in the preservation of cultural treasures.

Sincerely yours,

/s/ David E. Finley

Vice Chairman,
THE AMERICAN COMMISSION FOR THE
PROTECTION AND SALVAGE OF
ARTISTIC AND HISTORIC MONUMENTS
IN EUROPE.

Hon. John J. McCloy
Assistant Secretary of War
War Department
Washington, D. C.

5467

