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R. M. No. 190 - 14 May 1944

RADIO HOME IN ITALIAN TO ITALY 743 Kcs. 0800 MAY 10A BRITISH COMMISSION OF INQUIRY INTO THE THEFTS OF WORKS OF ART MADE BY THE AXIS.

Reuters 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.

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WORKS OF ART IN ITALY

Losses and Survivals in the War



PRICE
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ANCONA

LONDON: H.M. STATIONERY OFFICE: 1945

The British Committee on the Preservation and Restitution of Works of Art, Archives, and other Material in Enemy Hands was set up by the Prime Minister on May 9th, 1944, with the following members:

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His Grace the DUKE OF WELLINGTON, F.R.I.B.A., F.S.A.

The committee wishes to thank Mr. Edward Hutton for placing his knowledge of Italy and her works of art at its disposal in reading the proofs.

WORKS OF ART IN ITALY

Losses and Survivals in
the War

PART I—SOUTH OF BOLOGNA

COMPILED FROM WAR OFFICE REPORTS BY
THE BRITISH COMMITTEE ON THE PRESERVATION
AND RESTITUTION OF WORKS OF ART,
ARCHIVES, AND OTHER MATERIAL
IN ENEMY HANDS



LONDON

HIS MAJESTY'S STATIONERY OFFICE

1945

PRICE 1s. 6d. NET

FOREWORD

SPEAKING of the Italian situation in the House of Commons on the 24th May, 1944, the Prime Minister put into memorable words the anxieties shared by so many. "Here is this beautiful country suffering the worst horrors of war, with the larger part still in the cruel and vengeful grip of the Nazis, and with a hideous prospect of the red-hot rake of the battle-line being drawn from sea to sea right up the whole length of the peninsula".

Since this ominous phrase was spoken the "red-hot rake" has ploughed its way northward from Cassino to a line just short of Bologna. The summary of information given here, which is based on the official reports issued by the Archaeological Adviser to the War Office, has been compiled to present some idea of what has been lost and what is safe. Many of the particulars here given have already appeared in the Press, but it is thought that many who are deeply concerned for the safety of Italian monuments may find a compendium of this kind useful and to some extent reassuring.

On July 10th, 1943, the Allied forces landed in Sicily. The island was overrun in a little over a month, and on the whole the resultant damage was small. The great Cathedrals of Palermo and Cefalù and the Abbey of Monreale survived intact. The Cathedrals of Catania, Messina, and Syracuse received minor damage. The Greek temples and theatre of Agrigento, Segesta, and Syracuse were unharmed. Some of the villages of the interior and many baroque villas in the countryside suffered severely.

On September 4th the Allies landed on the mainland. Calabria was quickly occupied, and on the 8th Italy surrendered. The next day the Allies made a second landing at Salerno. This was strongly opposed by the Germans, who reacted swiftly to the danger elsewhere and on September 10th seized control of Rome. This *coup de main* was a tragedy, for otherwise the greater part if not the whole of Italy might have escaped the consequences of a long and bitterly contested campaign. In the fighting round Salerno the Cathedral, the Greek temples of Paestum, and the near-by town of Amalfi escaped miraculously. But Benevento and Capua suffered severely, and the ancient Cathedral of the former was destroyed. Naples was taken on October 5th. It had already suffered severely from Allied bombing, and now was the victim of senseless German sabotage. Several churches, among them that of Santa Chiara, with its tombs of the Angevin kings, were wrecked, while the university library and the archives of the House of Anjou were wantonly destroyed by the enemy. The enemy had removed to Monte Cassino, and later to Rome, much of the contents of the National Museum.

The enemy now held us for four months in the narrow gorge of the Liri valley at Cassino. This was Hitler's Gustav line. The Allies spared the famous Benedictine monastery of Monte Cassino as long as possible, but eventually, after repeated warnings, were compelled to destroy it utterly, since it was being used by the enemy for military purposes. The Liri valley was forced on May 11th, and the Fifth Army was able to make contact with the force landed farther north at Anzio. A rapid advance followed and Rome was taken unopposed on June 4th.

Foreword

The relief felt at the liberation of this, the world's greatest treasure house cannot, be exaggerated. Only one loss was to be mourned among so much that survived unharmed. The church of San Lorenzo, which stands near the railway yards, was severely damaged in the Allied bombing of the city's communications before its occupation. The greatest care had been taken in briefing the air crews and due warning was given of the attack beforehand. On the approach to Rome some of the charming little towns in the Alban hills, such as Cori, Nemi, Palestrina, and Frascati, suffered grievously, and beyond Rome, Viterbo was badly knocked about.

The line now again moved rapidly northwards, except for a short enemy stand by Lake Trasimene. It is a matter of the greatest thankfulness that the famous cities of Umbria and Tuscany came through the ordeal unscathed. Orvieto, Assisi, Perugia, Siena, and Lucca fell into our hands intact. Foligno, Empoli and Arezzo suffered to some extent and Ancona a good deal. Great anxiety was now felt as our advance approached Florence and Pisa. The little medieval town of San Gimignano, with its towers, was taken by the French, who exercised great care in doing so, but it was deliberately shelled by German artillery after they had left. The damage done, however, was less than at first reported. The Allies now began to come upon the hiding places of world-famous paintings and works of art removed for safety from the museums and galleries of Florence, sometimes, as at Montegufoni, stumbling on them with dramatic suddenness.

Florence passed into Allied hands with all its major monuments intact, including even Santa Maria Novella, which stands beside the main railway station. But we have to mourn the irreparable damage wrought by the blowing up of the bridges across the Arno, among them the graceful Ponte Santa Trinità. The unique Ponte Vecchio was spared by the German engineers, but they blew up the approaches, thereby destroying for ever much of the oldest part of Florence, the old *Primo Carcio* of the Middle Ages. Little can now be left of the Florence which Dante knew, and among the relics of that age the Torre della Parte Guelfa has gone.

For a few days the two armies faced each other across the Arno at Pisa, and great anxiety was felt for the famous group of buildings round the Cathedral. They survived except for the Campo Santo, the roof of which had caught fire and burnt rapidly, many of the frescoes on the walls being destroyed.

The Allied armies now had to fight their way painfully and ridge by ridge across the Apennines. Fano, Pesaro and Faenza received much damage. Urbino, the birthplace of Raphael, was liberated virtually intact, though German engineers had prepared to mine the walls. As the fighting on the north-east end of the line reached the plain, Ravenna, with its famous basilicas with their Byzantine mosaics, had a most fortunate escape, but Rimini suffered heavily before it was taken (December 1944), and the Tempio Malatestiano, or church of San Francesco, the masterpiece of Leon Battista Alberti, was badly damaged. There the German's Gothic line now stands*, and the front has barely moved for some weeks. Immediately ahead lies Bologna, and beyond that the great cities of the north, stretching across the plain from east to west—Venice, Padua, Vicenza, Brescia, Bergamo, and Milan. They have not been included in this summary, because such information as we have about them is based on air photographs and enemy reports, both equally requiring confirmation. Possibly by the time this pamphlet sees the light

*Since the above was written the war in Europe has come to an end. An account of the state of Italy north of Bologna will be published as Part II of this booklet, together with all subsequent information received regarding the South. The last report incorporated in Part I is dated 28th February, 1945.

Foreword

they too may have been liberated and we shall know the fate of some of the world's greatest masterpieces.

To sum up. The most serious losses South of Bologna are Benevento Cathedral, Santa Chiara at Naples, the Campo Santo at Pisa, the banks of the Arno at Florence, and the Tempio Malatestiano at Rimini, though reports suggest that this last is not too far gone to be restored. On the credit side can be placed the immunity of Rome, and the great Tuscan and Umbrian cities, also Ravenna and Urbino. Remarkable public exhibitions have been organised under Allied auspices of paintings and other works of art in Florence, Siena, Rome, and elsewhere, which are welcome evidence of the care taken by their custodians to safeguard them while the war passed over them. Thousands of British and American soldiers have been able to benefit thereby.

If the "red-hot rake" had moved more slowly, who knows what terrible charges posterity could have levelled at our generation. This Age of Mars has enough to answer for in all conscience. Fortunately, the gallantry and determination of the Allied armies, fighting against the grain of a most difficult country, and the zeal of the officers of the Sub-Commission for Monuments, Fine Arts and Archives working in their wake, have made it possible for us to hand on some part of the artistic wealth we have inherited, and of which each generation in turn is the trustee.

WORKS OF ART IN ITALY

LOSSES AND SURVIVALS

ACQUAPENDENTE (Viterbo)

The upper CHURCH OF S. SEPOLCRO is badly damaged, with its Romanesque portal destroyed, its roof gone, and most of the stucco decoration fallen. The DELLA ROBBIA on the walls is intact. The lower church is undamaged.

ADERNO (Catania)

Only one of the lesser important churches was destroyed.

AGNONE (Campobasso)

Undamaged.

AGOSTA (Siracusa)

The CHIESA MADRE suffered some damage.

AGRIGENTO

See GIRGENTI.

ALATRI (Frosinone)

CATHEDRAL. The Campanile was hit by shells and is in a dangerous condition.

S. MARIA MAGGIORE. All the vaults were cracked and one wall was weakened by bombing. The structure threatens to collapse.

S. SILVESTRO was badly damaged. Only the walls remain, and the western façade is likely to fall. Half of the twelfth-century frescoes perished and the rest are in a bad state.

ACROPOLIS. The pre-Roman megalithic walls and gates were hit by shells, but not seriously damaged.

ALBANO LAZIALE (Roma)

S. PIETRO is structurally sound, but has a large hole in the roof.

ALFEDENA (Aquila)

SS. PIETRO E PAOLO was demolished.

The ARCHAEOLOGICAL MUSEUM was damaged, but most of the contents are safe.

AMASENO (Frosinone)

S. LORENZO. The west end was hit. The façade was badly hit, and the roof has either gone, or where it remains is in a bad state. The interior, with the thirteenth-century pulpit, the tabernacle, and the ciborio, have suffered little, and the fine twelfth-century Campanile is unharmed.

AMATRICE (Rieti)

S. AGOSTINO is intact.

ANCONA

A really lamentable loss to art was involved by the bombing and shelling of this town, where stubborn fighting was long-drawn-out and a city rich in architectural monuments was obstinately held and had to be captured at

Works of Art in Italy

all costs. Of the fifteen buildings listed as being of the first importance, the following escaped damage: S. AGOSTINO, PALAZZO BENINCASA, PALAZZO FERRETTI, ARCH OF TRAJAN.

S. MARIA DELLA PIAZZA, the most important monument in the city, with its elaborate early thirteenth-century façade adorned with sculptures by MASTER PHILIPPUS (which had been carefully protected), suffered only slight blast damage to the roof.

The CATHEDRAL (S. CIRIACO) lost its roof, and the end wall of the Chapel of the Crocifisso in the south transept collapsed and fell through the floor into the crypt. Fortunately the two inner arcades are for the most part intact. Restoration can be undertaken with little loss of character.

S. DOMENICO. The false vaulting of the nave has collapsed, but the internal decoration below cornice level has suffered relatively little.

S. FRANCESCO DELLE SCALE. The Campanile was destroyed, leaving a gap in the south wall of the church, but for the rest there was only minor blast damage, and the façade, with the Gothic portal by GIORGIO DA SEBENICO, was unharmed. The east wing of the cloisters was destroyed, together with the whole of the west range of the convent attached.

S. MARIA DELLA MISERICORDIA was destroyed beyond possibility of restoration.

PALAZZO COMUNALE. The interior was badly smashed, but the façade is preserved.

PALAZZO DEGLI ANZIANI (PREFETTURA). The west wing was destroyed, but the rest of the building was undamaged.

PALAZZO DEL SENATO. Part of the important façade is in danger of collapse.

The LOGGIA DEI MERCANTI is a wreck internally, but the lower part of GIORGIO DA SEBENICO's façade still stands, saved by protective masonry. VANVITELLI's "Lazaretto" has suffered a good deal of superficial damage, but is perhaps not seriously ruined.

The MUSEUM and PICTURE GALLERY sustained several direct hits, but most of the pictures had been removed. Of the archaeological collections, one-half was stored in the cellars and the rest left *in situ*.

The COMUNAL LIBRARY is buried under a mass of fallen masonry.

These are only the most important of Ancona's monuments. A number of lesser works have perished or been seriously damaged. The ROMAN AMPHITHEATRE, ARCO CLEMENTINO, PORTA PIA and the FONTANA DEL CALAMO have escaped injury; as also the church of S. MARIA IN PORTO NUOVO, six miles from the city.

ANGHIARI (Arezzo)

Here the damage was fortunately slight.

S. AGOSTINO suffered some shell-holes in the roof and walls, but has been repaired. The splendid sixteenth-century terra-cotta relief and the triptych by MATTEO DI GIOVANNI were unharmed.

LA COLLEGIATA is undamaged, and SOGLIANI's "Last Supper" and DELLA ROBBIA's "Madonna della Misericordia" are unhurt.

The BADIA is undamaged.

The PALAZZO COMUNALE suffered slight roof damage, but the archives are safe.

*Losses and Survivals***ANTELLA (Firenze)**

The PARISH CHURCH OF S. MARIA, with its fine Romanesque triumphal arch, and the ORATORY OF S. CATERINA, with the series of frescoes by SPINELLO ARETINO, illustrating the life of the saint, are both untouched.

APRUTINO (Pescara)

Is undamaged.

AQUILA

Is undamaged.

AQUINO (Frosinone)

S. MARIA DELLA LIBERA suffered heavily. The whole of the nave roof and the roof of one aisle are gone. The upper part of the south wall is damaged by shell-fire, and the south wall of the transept is cracked. The outside of the aisle is badly chipped and pitted. Provisional repairs have been executed. The Byzantine mosaic over the door lost a patch about a foot square.

S. TOMMASO was ruined beyond repair.

MARK ANTONY'S ARCH suffered slight damage to the top stones; otherwise the TEMPLE RUINS and AMPHITHEATRE are undamaged.

ARCE (Napoli)

The MEGALITHIC WALLS were badly breached by bombing and shell-fire.

ARCENO (Siena)

The VILLA GAMBIA CASTELLI was used as a deposit for pictures from SIENA, GROSSETO, and MASSA MARITTIMA. This deposit had a series of narrow escapes. The Germans proposed to carry off a large number of the pictures, but were resisted by the guardian, Superintendent Professor Enzo Carli of Siena, and, because they were leaving in a hurry, were resisted successfully. As our forces approached the town Professor Carli asked the British C.O. for a military guard, and in spite of battle conditions this was granted—fortunately, for shortly after a group of fifteen Germans attacked the Villa with the intention of robbing and burning it, but they were beaten off by eight British soldiers in charge and the pictures were saved.

ARCEVIA (Ancona)

Is undamaged.

ARCIDOSO (Grosseto)

The mediaeval fortress, ROCCA ALDOBRANDESCA, had its interior damaged, but the outside, which forms the main interest, is untouched.

AREZZO

A bomb fell in the cloister of the PALAZZO DELLA BADIA, and its concussion somewhat weakened the BADIA CHURCH OF SS. FLORA AND LUCILLA. Otherwise all the churches are undamaged.

S. FRANCESCO. There are a few stains on the upper part of the PIERO DELLA FRANCESCA frescoes due to damage to the protecting roof.

The CASA DI PETRARCA was half destroyed.

The PALAZZO ALBERGOTTI received a direct hit on the corner of its (renovated) eastern front.

Works of Art in Italy

The PALAZZO PRETORIO was hit at the back, but the façade is intact.
The PALAZZO COMUNALE was damaged by blast.

The ROMAN AMPHITHEATRE suffered damage to the south-west end.
Works of Art. Serious damage was done by a bomb which struck the MUSEO CIVICO. It exploded in an upper room, from which the larger pictures had been removed, but ten smaller pieces, owing to the negligence of the Honorary Inspector, were still on the walls; all these were completely destroyed. These were a double picture by JACOPO DEL CASENTINO of the "Annunciation" and the "Adoration of the Magi"; a "Virgin and Child" by GIOVANNI DEL BIONDO; a "Virgin and Child" by MARIOTTO DI NARDO (both these belonged to Florence and were on loan at Arezzo), and seven Florentine School paintings of the fourteenth and fifteenth centuries. Seven pictures in an adjoining room were so seriously damaged that the restoration of some of them at least is impossible. These were two paintings, each of two saints, by BICCI DI LORENZO (the worst-damaged); a large painting, the "Virgine di Soccorso," by NERI DI BICCI; two small panels, "St. Paul" and "St. John the Baptist," by GIOVANNI DEL PONTE, and two fifteenth-century paintings, a "Crucifixion" and a "Madonna and Child," of the Florentine School. The last four were on loan from Florence. In the two rooms below was a collection of ceramics of the seventeenth-nineteenth centuries, including a set of Montelupo plates. All these were destroyed.

In the BADIA, half of whose cloister was destroyed, VASARI's huge painting of the "Banquet of Esther and Ahasuerus" has been somewhat scratched, and his frescoes in S. BERNADO (his earliest known work) are in poor condition and will probably have to be detached.

In the SANTISSIMA ANNUNZIATA the fine tabernacle by SPINELLO ARETINO is intact.

ARICCIA (Roma)

The CHIGI PALACE was damaged by bombing, and was also sacked by the Germans, but only the roof and a secondary staircase were actually destroyed.

ARPINO (Frosinone)

One section of the CYCLOPEAN WALL was damaged. The EUFIDI SARCOPHAGUS is intact, and the contents of the MUSEUM were saved, with the exception of the coin collection, which the Germans looted.

ARRANO (Catania)

The CHIESA MATRICE, S. LUCIA, S. MARIA DELLA CATENA, and S. MARIA DI GESU were all damaged, but have been repaired.

ARSOLI (Roma)

The CHURCH OF S. ROCCO and the CASTELLO MASSIMO, with its ZUCCARI frescoes, have lost tiling and window-glass.

ASCIANO (Siena)

The COLLEGIATA CHURCH was shaken.

S. FRANCESCO. The roof and south wall were damaged.

S. SEBASTIANO. BENVENUTO DI GIOVANNI's fresco of "The Assumption" is intact.

Losses and Survivals

One fine fourteenth-century house was destroyed, and a deposit of pictures, which are safe, was made at MONTE OLIVETO (*q.v.*).

ASCOLI PICENO

The town is undamaged, except for three bridges, which were destroyed by the Germans.

ASSERGI (Aquila)

S. MARIA ASSUNTA is undamaged.

ASSISI (Perugia)

The town is undamaged, and the pictures, stained glass, etc., stored in the vaults below the Sacro Convento and the Cathedral are safe.

ATESSA (Chieti)

S. LEUCIO was slightly damaged.

ATINA (Frosinone)

The PALAZZO DUCALE has lost its roof, but the façade is intact.

ATRI (Teramo)

Is undamaged.

AUSONIA (Frosinone)

S. MARIA DEL PIANO. The roof of the nave has gone, but the fabric is otherwise sound. The fourteenth-century frescoes in the crypt are safe. The upper part of the middle body of S. MICHELE ARCANGELO was destroyed. The fall of the (late) ceiling has exposed some ornamented roof trusses of the fourteenth century. The west end choir and chapels have suffered little.

AVERSA (Napoli)

A deposit of books was made here from the PALAZZO REALE, NAPLES, and is safe.

AVEZZANO (Aquila)

The PALAZZO TORLONIA, used by the Germans as a headquarters, was heavily bombed and seriously damaged.

BADIA A SETTIMO (Firenze)

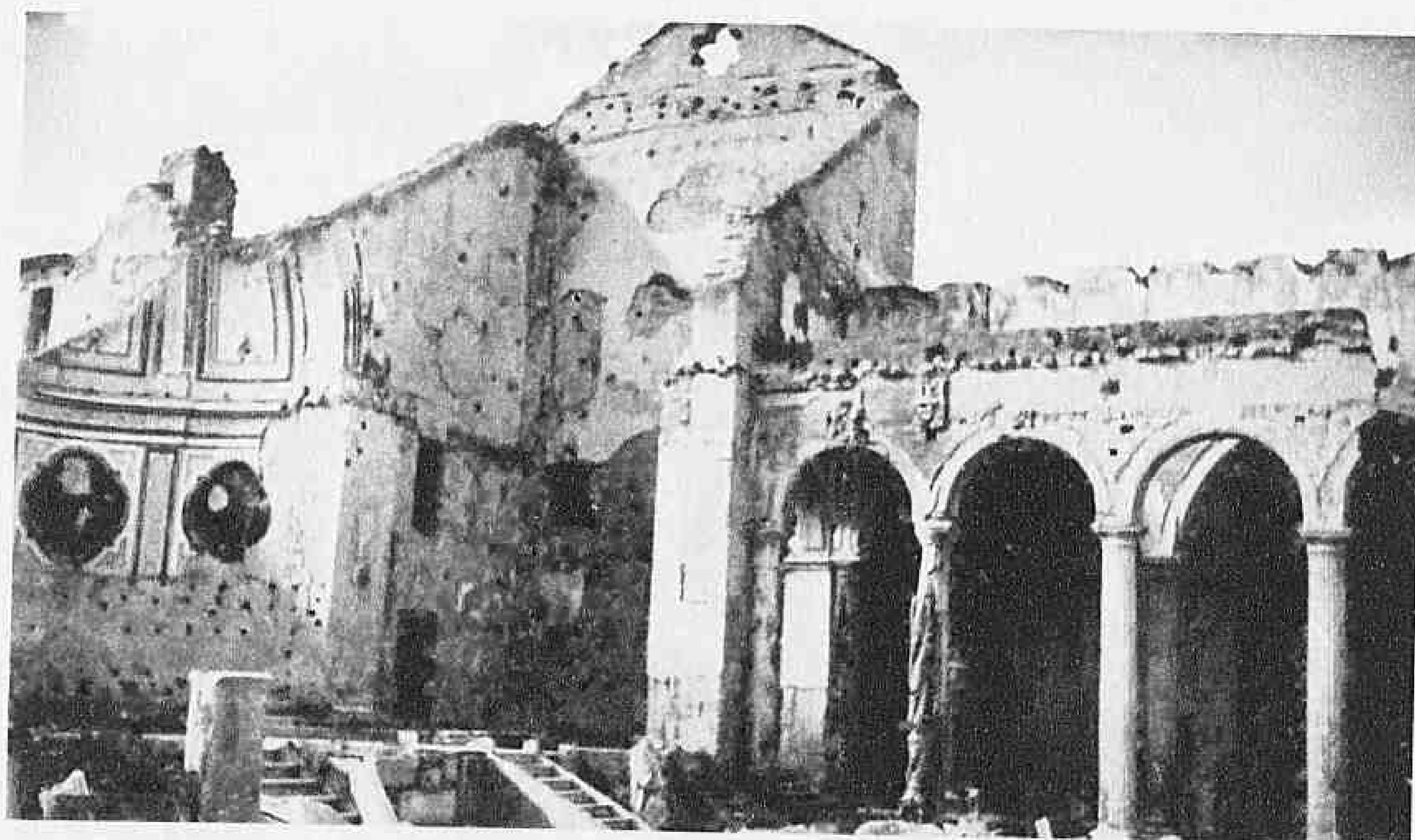
S. SALVATORE. The Germans blew up the thirteenth-century Campanile and the great Columbaione gateway tower with the Gothic relief of Christ adored by Cistercians; later it was shelled and part of the cloisters was destroyed. The roof and much of the wall of the north aisle have gone and the nave roof is badly holed, but the finely decorated fourteenth-century ceiling survives, as do most of the frescoes.

BAGNAIA (Viterbo)

The VILLA LASTE was damaged by bombs and looted by the Germans.

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Interior of the Cathedral of Benevento severely damaged in the fighting following the Allied landing at Salerno, September, 1943.
Photograph War Office

*Losses and Survivals***BARANELLO** (Campobasso)

The Germans looted the coin collection from the MUSEUM.

BARGA (Lucca)

The fine Romanesque CATHEDRAL OF S. FRANCESCO, with its sculptured thirteenth-century pulpit ascribed to GUIDO DA COMO, has been hit a number of times, but the damage is not irreparable.

BARI

CATHEDRAL. The circular chapel off the nave was damaged and roof tiles were loosened by blast.

S. NICOLA. The roof was slightly damaged by blast.

Deposits of works of art were made at CASTEL DEL MONTE and CASSANO DELLE MURGE (*q.v.*).

BARLETTA (Bari)

A deposit of works of art from the churches was made at CASTEL DEL MONTE (*q.v.*).

BASSANO DI SUTRI (Viterbo)

The ETRUSCAN TOMBS are intact.

BASTIA (Perugia)

The Germans blew up the bridge.

BAZZANO (Aquila)

S. GIUSTA, with its ninth-century crypt and unique twelfth-century façade escaped damage.

BELMONTE CASTELLO (Frosinone)

S. NICOLA has lost its roof, leaving uncovered the fourteenth-century frescoes on the walls and apse.

BENEVENTO

The CATHEDRAL was almost completely destroyed, though the Campanile still stands. The façade was very badly damaged and the church proper almost levelled; the only parts left standing are the side chapels and right outer wall. Two-thirds of the plaques of the Bronze Doors (thirteenth century) were salvaged in a seriously-damaged condition and placed in the Seminary. The remains of two pulpits (twelfth century) were buried in the wreckage, but it is hoped these may have been salvaged.

BERTINORO (Forlì)

The CATHEDRAL, not of great architectural importance, lost most of its south side.

BIBBIENA (Arezzo)

S. LORENZO was hit several times and its roof holed, but the two great reliefs of the School of DELLA ROBBIA are intact.

BISCEGLIE (Bari)

A deposit of the church treasures was made at CASTEL DEL MONTE (*q.v.*).

*Works of Art in Italy***BOLSENA (Viterbo)**

S. CRISTINA. The Campanile was hit by a shell and half of it came down, making a large hole in the church roof and damaging the west end. The façade of the church is pitted by shell-fire.

BOMINACO (Aquila)

The CHURCH is undamaged.

BORGO COLLEFEGATO (Rieti)

The CHURCH is undamaged.

BORGO SANSEPOLCRO (Arezzo)

The CATHEDRAL received only a few small holes in the roof of the south aisle. The other churches are intact.

The PALAZZO COMUNALE containing PIERO DELLA FRANCESCA's masterpiece the "Resurrection" and the DELLA ROBBIA reliefs, is undamaged.

The PALAZZI TORRE and BERTA were demolished by German mines.

BOTTO (Terni)

Art objects from ORVIETO were deposited here and are intact.

BRINDISI

CATHEDRAL. The Campanile was damaged, but is now restored. Other minor repairs have been undertaken.

N.S. GESÙ CRISTO. The roof was slightly damaged by a bomb.

The ROMAN COLUMN is undamaged, and deposits of art treasures from the churches and museums were made at CASSANO DELLE MURGE (q.v.).

BRONTE (Catania)

The room here, where are stored books from the UNIVERSITY LIBRARIES of CATANIA and MESSINA, has been made weatherproof. The Rector of the University of Messina, Professor Martino, had the Messina books moved back to the University Library. Amongst these were the famous GREEK MANUSCRIPTS, the donation of Constantine Lascaris in the fifteenth century.

BUONCONVENTO (Siena)

A deposit of Siennese paintings was made at MONTE OLIVETO (q.v.) and is safe. The deposit consists of a SANO DI PIETRO, a MATTEO DI GIOVANNI, a GIROLAMO DA BENEVENTO, a PACCHIAROTTO, and seven others.

BUSSI (Aquila)

The ABBEY OF S. MARIA DI CARTIGNANO is undamaged.

CALTANISSETTA (Caltanissetta)

CATHEDRAL. Holes were made in the roof of the nave and aisle, endangering the frescoes of the ceiling.

S. GIACOMO was twice hit, but the damage, mostly to the roof, is not serious.

Damage to the other churches was mostly superficial.

CALVI RESORTA (Napoli)

A deposit from the PALAZZO REALE, NAPLES, was made here, but the books have since been returned intact.

*Losses and Survivals***CAMAIORE (Lucca)**

The CONFRATERNITA' DEL SS. SACRAMENTO was untouched, and the famous tapestry is safe.

CAMALDOLI (Arezzo)

The famous MONASTERY and HERMITAGE, founded by S. Romuald in the eleventh century (though most of its existing buildings are baroque), as also many works of art deposited there, are absolutely intact.

CAMPOBASSO

S. ANTONIO. The canvas by the Neapolitan baroque painter FABRIZIO SANTA FEDE is undamaged.

MUSEO SANNITICO. All the collections are intact, except for the coins.

CAMPO DELL'UGOLINO (Firenze)

A deposit was made in the FLORENCE GOLF CLUB HOUSE of the entire contents of the MUSEO CIVICO at PISA, and also many fine paintings from Pisan churches. The deposit was discovered by accident, as the Allied authorities were not aware of its existence. The works of art had been walled up in the lower story of the Club House and had not been hit, but the Germans had broken into the wall to see what was there; however, they did not remove anything. Although no inventory was forthcoming, a check was made, and no pictures were missing.

CAPESTRANO (Aquila)

The CASTLE, CONVENT OF S. GIOVANNI, and the CHURCH OF S. PIETRO are undamaged.

CAPRANICA PRENESTINA (Roma)

Is undamaged.

CAPUA (Napoli)

The CATHEDRAL was almost completely destroyed, but part of the apse, right outer wall, and side chapels still stand. The Campanile is slightly damaged, as also the atrium.

CARBOGNANO (Viterbo)

The tombs are undamaged.

CARMIGNANO (Firenze)

The painting by PONTOORMO, "The Visitation," was stored at POPPIANO (q.v.).

CARSOLI (Aquila)

The PALAZZETTO ORSINI has been completely destroyed, together with the medieval houses fronting on the square. Fortunately the twelfth-century CHURCH OF S. MARIA IN CELLIS escaped injury. In all other places recorded the damage is repairable.

CASAMARI (Frosinone)

Is undamaged.

*Works of Art in Italy***CASSANO DELLE MURGE (Bari)**

Seventy-nine cases of books and works of art were deposited in the CONVENTO DI SANTA MARIA DEGLI ANGELI from churches and museums of BRINDISI, LECCE, and TARANTO and from the Superintendencies of Monuments and of Bibliography at BARI. All these cases are intact.

CASSINO (Frosinone)

The town, with its medieval castle, was destroyed in the heavy fighting during the winter of 1943-44. *See also under MONTE CASSINO.*

CASTEL FIORENTINO (Firenze)

The town suffered heavily, but its two outstanding monuments were spared. S. FRANCESCO had only one small shell-hole in the roof, and the Giottesque "Madonna" is safe.

The CHAPEL OF THE VISITATION, with frescoes, attributed to BENOZZO GOZZOLI, is absolutely intact.

CASTEL GANDOLFO (Roma)

The town has suffered little material damage, and the PAPAL PALACE was untouched, though one college building was ruined.

CASTEL DEL MONTE (Aquila)

Two hundred and fifty-nine cases of works of art were deposited here from the churches of BARI, BARLETTA, BISCEGLIE, GIOVINAZZO, MOLFETTA, NOICATTARO, POLIGNANO, and TRANI; from the REALE MUSEO NAZIONALE of TARANTO, the PINACOTECA COMUNALE of BARLETTA, the SUPERINTENDENCIES OF ANTIQUITIES (TARANTO), MONUMENTS (BARI), and BIBLIOGRAPHY (BARI).

Three cases are known to have been broken into by the Germans or Italians prior to the Allied invasion. Some pictures by the modern painter DE NITTIS from the PINACOTECA at BARLETTA were removed. Otherwise the deposit is intact.

CASTELLO DI OLIVETO (Firenze)

A deposit was made here of one hundred and nine pictures and of nine pieces of sculpture from the MUSEO HORNE, the MUSEO DELLA COLLEGIATA DI EMPOLI, the MUSEO DI FAENZA, and various other collections.

The Germans stole two pictures, "Adam" and "Eve," by LUCAS CRANACH, under the excuse that they were by a German artist. These pictures were loaded into an ambulance, separated by a mattress stolen from the *fattore*, and have never been heard of since, except that Colonel Langsdorf, the German S.S. officer in charge in Florence, promised that the pictures would be returned, but did not give their location.

Many pictures have been moved back to FLORENCE, but a great many remained, and were placed in a damp wine cellar of the castle, whence they all had to be moved. Perhaps the greatest surprise was to see coming up the cellar steps, on the shoulders of two *contadini*, innocent of either frame or case, the magnificent "Annunciation" by FILIPPO LIPPI from S. LORENZO. All the pictures were finally placed in a small, dry suite of rooms on the main floor of the castle, to which one door alone gives access; this was locked and the key given to the *Fattore*.

Losses and Survivals

Amongst the pictures were: CIMAUE's "Crucifixion" from Santa Croce, Florence, the San Zenobia panels, RAFFAELLINO DEL GARBO's "Madonna and Children," and PERUGINO's "Assumption of the Virgin."

CASTEL DI SANGRO (Aquila)

The town was badly mined and shelled and has suffered severely.

The CATHEDRAL was the only undamaged church. It had a miraculous escape; only the sacristy was burnt. The two SOLIMENA pictures and the fine gilt paliotto were unhurt, and the Renaissance porticoes likewise.

CASTIGLIONE DEL LAGO (Perugia)

The frescoes in the PALAZZO COMUNALE were undamaged.

CASTIGLIONE DI RAVENNA (Ravenna)

The CASTLE was shelled, but suffered no serious damage. Neither did the little PALAZZO DORIA on the outskirts of the town.

CASTIGLIONE FIORENTINO (Arezzo)

The town has been terribly damaged. The fine houses and the city gate were demolished.

S. FRANCESCO lost its roof.

LA COLLEGIATA suffered only minor roof damage (since repaired), and the paintings by BARTOLOMMEO DELLA GATTA are unharmed.

The CHURCH OF THE GESU is intact. Here had been stored SEGNA DI BONAVENTURA's great "Maesta," BARTOLOMMEO DELLA GATTA's "St. Francis," and the silver-gilt enamel bust of St. Ursula.

S. LAZZO, containing interesting Siennese and Florentine frescoes of the fourteenth-fifteenth centuries, lost most of its roof, which is being repaired. The church had been abandoned and used as a fowl-house.

CASTROCARO (Forli)

The (remodelled) thirteenth-century CHURCH OF S. NICCOLÒ, containing fourteenth-century frescoes, is undamaged, except for the loosening of roof-tiles; and the circular BAPTISTERY and imposing ruins of the CASTELLO are intact.

CATANIA

S. NICOLA D' ARENA suffered very little, but a corner between the two cloister courts has been destroyed.

S. DOMENICO. The roof and part of the walling have perished.

S. GAETANO was completely destroyed.

The MINORITE CHURCH was damaged and the altars ruined.

CARMELITE CHURCH. An arcade of the south aisle was blown out.

The FRANCISCAN CHURCH OF THE IMMACOLATA suffered damage to the clerestory, roof, and cupolas.

SAN BENEDETTO. Part of the roof has given way owing to a bomb explosion in the south clerestory.

PALAZZO BISCARI. It is reported that some pictures were looted from here.

The CASTELLO URSINO, S. FRANCESCO, and S. PLACIDO were damaged, but have been repaired.

Works of Art in Italy

UNIVERSITY LIBRARY. The books were stored at BRONTE (g.v.).

All churches have been repaired where possible. The famous CROWN of S. AGATHA, according to tradition presented by Richard Cœur de Lion, is safe.

CAVA DEI TIRRENTI (Salerno)

Important paintings from the MUSEO NAZIONALE at NAPLES were stored here and are safe.

CECCANO (Frosinone)

The CHURCH was utterly destroyed, and the TRAJAN INSCRIPTION has been broken, but is recoverable.

CEPALÙ (Palermo)

The magnificent Norman CATHEDRAL is undamaged.

CERQUETO (Perugia)

Although two bombs fell near the CHURCH they did no damage to the building or to PERUGINO's frescoes of St. Sebastian.

CERRETO GUIDI (Firenze)

The VILLA MEDICEA and the neighbouring parish church, with a fine front by GIOVANNI DELLA ROBBIA, are intact. The Germans blew up the Campanile of the MADONNA DEL CARMINE, and a fine Pisan fresco over the high altar is endangered by water seepage.

CERTALDO (Firenze)

The town was badly shelled, but the monuments suffered little damage. SS. MICHELE E JACOPO. Minor damage was done to the roof and the sacristy was sacked.

The PALAZZO PRETORIO is undamaged.

BOCCACCIO'S HOUSE is badly damaged.

CESENA (Forlì)

In spite of fighting in this area there was no serious damage to any of the monuments in the town. The CATHEDRAL (fourteenth-fifteenth century) is intact. The PALAZZO DELLE SCUOLE, a building which housed the famous Biblioteca Malatestiana, founded in 1452 and containing about four hundred valuable manuscripts and incunabula, as well as the picture galleries, is unharmed. The PALAZZO CHIARAMONTE suffered very slight structural damage.

CHIANCIANO (Siena)

The CHIESETTA DELLA MORTE was hit by a shell. The roof was holed and two walls cracked. The damage does not appear to be serious, and a good fresco by LUCA SIGNORELLI is unharmed.

CHIARAVALLE (Ancona)

ABBAZIA DI CHIARAVALLE. A bomb falling in the courtyard of the convent did some damage to the roof of the church, and there are cracks in the vaults of five bays of the nave and south aisle. Three bays of the cloister were destroyed.

CHIETI

Is undamaged.

Losses and Survivals

CHIUSI (Siena)

The CATHEDRAL. One shell brought down a small section of the timbering and tiles of the roof, but it can easily be repaired.

The MUSEO ETRUSCO received several hits and suffered severely. None of the contents had been evacuated, and cases containing the finest Greek and Etruscan clay and metal vases were smashed. Efforts have been made to save the collection.

CITTÀ DELLA PIEVE (Perugia)

The town suffered much from shelling and from German mines, but its historical monuments fared relatively well.

S. MARIA DELLA MERCEDE, the most important church, was unharmed, and its splendid fresco by PERUGINO is in good condition. The ORATORY OF S. FRANCESCO, containing a fresco by NICCOLÒ GERINI, is intact, though the church was badly hit in its non-monumental parts.

CATHEDRAL. The roof was damaged (that of the sanctuary has gone altogether), and the Campanile is down. The PERUGINO painting behind the altar was cut, but can easily be repaired.

CITTÀ DI CASTELLO (Perugia)

Is virtually undamaged.

CITTADUCALE (Rieti)

Is undamaged.

CITTÀ S. ANGELO (Pescara)

Is undamaged.

CIVITAVECCHIA (Roma)

MICHELANGELO'S FORT is badly damaged. The north-east corner has fallen, the south-west wall was badly bombed, and the interior is much wrecked. The back of the polygonal tower is blown out.

The MUSEUM is badly damaged, and many of the objects were buried, but the most valuable had been removed to safety before the fighting began.

COLLE DI VAL D'ELSA (Siena)

Is virtually undamaged.

CORCHIANO (Perugia)

S. FRANCESCO is undamaged.

S. MARIA lost some roof-tiles and a little masonry from the top of the Campanile, which can easily be repaired. PERUGINO'S "Assumption" and BONFIGLIO'S "Gonfalone" are intact.

CORI (Littoria)

S. MARIA DELLA TRINITÀ. The Campanile alone survives.

S. PIETRO is a complete ruin.

S. CATERINA is damaged.

S. SALVATORE has been pillaged.

S. OLIVA. The stone portal of the Convent, built on the site of the Temple of Janus and incorporating its remains, has been deliberately destroyed.

The following are undamaged: TEMPIO D'ERCOLE; TEMPIO DI CASTORE E POLLUCE; the CYCLOPEAN WALLS; the BRIDGE attributed to SULLA.

*Works of Art in Italy***CORTONA (Arezzo)**

This town, the birthplace of LUCA Signorelli, suffered little damage, except for the breaking of window-glass. The only important building to suffer damage was the PALAZZO PRETORIO, which was blown up by the Germans before they left. All the other monuments are structurally sound.

The frescoes are intact, and the movable paintings, which were hidden or walled up in various buildings, are safe, including pictures by FRA ANGELICO, Signorelli, Pietro Lorenzetti, Sassetta, Lorenzo di Niccolo Gerini, and Pietro da Cortona.

COSENZA

The DUOMO and S. FRANCESCO suffered roof damage, which has since been repaired, and the CHIESA DEL CROCIFISSO was slightly damaged by concussion. The BIBLIOTECA CIVICA was badly damaged and a considerable number of books were destroyed, but the MUSEO CIVICO is intact.

CROTONE (Catanzaro)

The single column of the TEMPLE OF HERA is intact.

CUMAE (Napoli)

The ruins have not been damaged.

DOVADOLA (Forlì)

The Romanesque CHURCH OF S. ANDREA suffered slight roof damage (since repaired), and the ruined ROCCA SFORZESCA is undamaged.

EMPOLI (Firenze)

The town had been mined.

The COLLEGIATA CHURCH is a hopeless wreck, its Romanesque façade still complete, but the Baptistry buried beneath the ruins of the Campanile and the body of the church gone. Four large paintings by Empoli, Cigoli, Botticini and Macchiotti were destroyed.

S. AGOSTINO. The Campanile was blown up by the Germans and the apse destroyed by the fall of the tower. The recently-discovered frescoes by Masolino and Masaccio are intact, but require protection.

All the pictures from these churches and the museum had been removed to deposits and are safe. (See under CASTELLO DI OLIVETO).

ENNA

A bomb-hole in the roof of the CHIESA MADRE has been repaired to protect the fine wooden ceiling.

ESPERIA (Frosinone)

S. MARIA MAGGIORE has half of its vault and nave roof down; the altarpiece by Taddeo Zuccari is intact and under cover.

FABRIANO (Ancona)

The OSPEDALE DEL BUON GESU, with its fine brick and stone loggia of 1461, lost its entire central bay.

The BISHOP'S PALACE had a shell-hole through the front wall of the top floor.

Losses and Survivals

Works of Art. The DUOMO was slightly damaged, but the frescoes of ALLEGRETTO NUZI DA FABRIANO escaped harm; the thirteenth-century frescoes in the sacristy of S. DOMENICO and those of the fourteenth century in the CAPPELLA DI SANT'ORSOLA are safe. The adjoining convent was badly hit and the recently discovered frescoes by ANTONIO DA FABRIANO are exposed to the effects of weather; the same is true of the fifteenth-century fresco in S. MARIA DEL POPOLO. In the OSPEDALE DI S. MARIA DEL BUON GESU a small fifteenth-century fresco was destroyed; seventeenth-century frescoes by BOSCOLI were not harmed.

FAENZA (Ravenna)

Owing to bitter German resistance, prolonged over some weeks, the city and its monuments have suffered severely.

The DUOMO is intact, except for slight shell-holes in the roof and broken windows. Its treasury and its archives are safe.

The PALAZZO DEL PODESTA had its north end severely damaged by the blasting of the adjoining houses, and the colonnade on the piazza has suffered to some extent, but otherwise the damage is slight.

The PALAZZO DEL MUNICIPIO has lost its roof and ceilings, but the walls are intact.

The PINACOTECA and MUSEO CIVICO had its roof and the upper part of the walls damaged. Some pictures have been lost.

The BIBLIOTECA COMUNALE was badly hit and the modern books of the circulating library were destroyed, but the real treasures seem all to be intact.

The MUSEO INTERNAZIONALE DELLE CERAMICHE was destroyed. The building was of no architectural distinction and all the more important collections had been removed, but two of the deposits, one containing one hundred and twenty-nine cases of antique ceramics, have been destroyed and the loss to this famous institution is very serious.

FAICCHIO (Benevento)

The ROMAN BRIDGE is undamaged.

FANO (Pesaro)

The town suffered most severely, and the damage is so senseless that it can be called wanton. Under the pretext of creating road-blocks the Germans mined and destroyed the bell-towers of no less than five churches and of the Palazzo della Ragione; in only two cases could a real obstruction have been caused, and the mining was, in fact, so clumsily done that, even in these two cases, most of the masonry of the towers fell inwards on to the churches and did not effectively block the roads.

CATHEDRAL. The Campanile ("Belisarius' tower"), crossing and north transept were destroyed and the easternmost chapel on the north side was filled with rubble; its thirteenth-century facade, the Noli chapel with DOMENICHINO's frescoes, CARRACCI's altar-piece and the stone pulpit by MAESTRO RAINERO are all undamaged.

S. AGOSTINO. The apse and south chapel were destroyed by the fall of the tower.

S. DOMENICO. A fourteenth-century church, had its dome, apse and high altar destroyed.

Works of Art in Italy

S. MARIA NUOVA. The collapse of the Campanile tore away the entire apse and badly shook the rest of the building.

S. PATERNIANO. The apse was destroyed by the fall of SANSOVINO's tower.

S. MICHELE, having no Campanile, is undamaged.

S. FRANCESCO is undamaged.

PALAZZO DELLA RAGIONE. VANVITELLI's tower now lying in a heap in the Piazza, tore away the whole fourth bay of the arcaded façade; the interior is badly damaged.

Works of Art. Many important pictures such as the GUERCINO from S. AGOSTINO, the PALMA IL GIOVANE painting from S. DOMENICO, and three PERUGINO panels from S. MARIA NUOVA had been stored in safety. In S. AGOSTINO the painted ceiling by FERDINANDO BIBBENA was destroyed, but the collapse of the eighteenth-century investment of the nave walls has brought to light important early frescoes. In S. DOMENICO the frescoes, one of the fourteenth century, others by OTTAVIANO NELLI of Gubbio (a "St. Agnes") and by RAGAZZINI, have suffered damage, the first being entirely buried beneath fallen masonry. In S. PATERNIANO the fall of the tower ruined the east end of the church: the paintings (by VIVIANI and CICCARINI) and the ceiling (by RAGAZZINI) were not of great importance and most of them survive. In S. MARIA NUOVA the paintings left *in situ*, the "Visitation" of GIOVANNI SANTI and others, are all safe; in the CHIESA DEL SUFFRAGIO the fifteenth-century fresco of the Crucifixion is smoke-stained in places, but intact.

FARNETO (Firenze)

A small number of important pictures and manuscripts were deposited here from PERUGIA.

FERENTINO (Frosinone)

CATHEDRAL. The north side of the aisle was holed by a shell and the roof shaken, but this important church with its twelfth-century mosaic pavement, pulpit and choir screen, is not seriously damaged. It was under restoration at the outbreak of war.

S. MARIA MAGGIORE had its roof jarred and cupola cracked by a near miss—its fine portal is intact.

The walls of the ACROPOLIS are unharmed.

FERMO (Ascoli Piceno)

Is undamaged.

FIESOLE (Firenze)

The town was lightly damaged. The CATHEDRAL had its roof holed as had S. DOMENICO; but in the latter church the FRA ANGELICO altar-piece and fresco are intact and so is the POCCHETTI CHAPEL; damage to the BADIA FIESOLANA was confined to the roof and the interior is unhurt; the loggia façade facing Florence was not harmed (though the roof needs attention) and the fresco by GIOVANNI DA SAN GIOVANNI did not suffer at all.

FLORENCE

The Allied forces in Italy are provided with booklets containing the official list of buildings of every sort which, on account of their artistic or

0649

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The Arno, Florence, showing the bridges before the war. In the foreground is the Ponte Vecchio, the only one to survive, but the approaches to it, including many buildings on either bank, were demolished.

Photograph Courtesy Fortuna

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The Arno, Florence, showing the bridges destroyed by the German engineers before leaving in August, 1944, taken from the Ponte Vecchio showing a temporary iron bridge thrown across the piers of the destroyed Ponte della Trinità.
Photograph War Office

Losses and Survivals

historic interest, are exempt from military use and have to be protected against avoidable damage. Here under the heading "FLORENCE", we read "The whole city of Florence must rank as a work of art of the first importance". Such is the Allied Army's estimate of a city which the Germans chose to violate.

The great monuments, nearly all of which lie north of the river, escaped practically undamaged because, though the enemy held the northern bank against our advance, our troops deliberately refrained from firing upon them. "No damage of any significance," states the official report, "is attributable to Allied action." But to the historic town of Florence the damage was very heavy.

On the NORTH BANK the heart of the old city round the PONTE VECCHIO, with all its associations, is gone. The PONTE VECCHIO itself is not seriously damaged, but the old houses on the bridge have suffered severely from blast, and the greater part of the series of old houses on the south bank is totally destroyed. The destruction is of a thoroughness out of all proportion to the military results achieved. That the Germans should blow up all the other bridges is understandable, and they blew up all of them (though a good deal of sculpture from the PONTE S. TRINITA has been recovered from the river by divers) but the PONTE VECCHIO, with its narrow footway between the old shops, was of no military value to us, seeing that no lorry could use it, and there the systematic destruction of its approaches had no practical object. Yet it had been planned long in advance, as early in March, 1944, they had made (cynically enough) a complete photographic survey of the precise area which they subsequently mined and ruined.

On the SOUTH SIDE of the Arno the whole of the VIA DE' GUICCIARDINI, from the PITTI PALACE to the river, has gone; along the river front the zone of destruction spreads eastwards along the VIA DE' BARDI up to the PIAZZA SANTA MARIA SOPRANO, and westwards along the BORGO SAN JACOPO to the VIA DEI GIUDICI; the whole of the famous view looking up the river to the PONTE VECCHIO, with the medieval houses reflected in the water, is lost for ever.

Here were destroyed three of the old FLORENTINE TOWERS, and of one that survived, the TORRE DEI MARSHI, the DELLA ROBBIA terra-cotta decorations have been smashed. The UFFIZI GALLERY suffered much damage from blast and the corridor linking it with the PITTI PALACE was badly wrecked throughout its length and near the BARDI arch more than two hundred yards of it, together with the sixteenth-century BAGNO DEI MEDICI, were completely destroyed.

Twelve palaces were either completely destroyed or remain but as partial ruins of no value; amongst the old houses the CASA MACCHIAVELLI and the CASA DEL GIAMBROLOGNA are the most famous that have perished; the CASA DEL TORRE DE' BARDI collapsed and buried in its ruins the COLUMBARIA LIBRARY, with all its manuscripts and incunabula. This was one of the most serious losses suffered by the city, but fortunately about half of the manuscripts and the greater part of the ancient library have been saved through the prompt action of the Allied Monuments, Fine Arts and Archives officers who organised the excavation of the site.

Works of Art in Italy

On the NORTH SIDE of the river more of the old towers have gone, including the TORRE DEGLI AMIDEI, the most beautiful and best-preserved of all the towers of Florence; the TORRE DEI BARBADORI was in so dangerous a state that it had to be demolished. The front part of the PALAZZO ACCIAIOLI, with its frescoed hall, collapsed; the PALAZZO DE ANGELIS was utterly destroyed; the thirteenth- and fifteenth-century PALAZZO DI PARTE GUELFA and the PALAZZO BUONDELMONTE are both severely damaged. But the real loss is that of the old houses—the PIAZZA DEL PESCE, right up to the thirteenth-century CHURCH OF S. STEFANO (which itself has suffered), the VIA POR S. MARIA, the LOGGIA DEL MERCATO NUOVO; all have gone, and with them all the most characteristic remains of mediæval Florence.

In contrast to this lamentable record of German ruthlessness is the relative immunity of the principal monuments of Florence, *i.e.*, of the area which the Germans held against Allied attack. Even S. MARIA NOVELLA, close as it is to the railway yards, which were the target of our bombing attacks, was not hit; apart from broken windows and a few loosened tiles no real damage is reported from any of the great churches, palaces (other than those mentioned above) or monuments that make up the wealth of the city. The libraries and the archives have not suffered, except the BIBLIOTECA DELLA COLUMBARTIA, as reported above.

From the galleries of Florence all the more important pictures had been removed to deposits outside the limits of the city. The principal private collection in Florence was that of Mr. Berenson. The best of the pictures had been stored in a villa at CAREGGI, where they were safely preserved in spite of the villa having been struck by numerous shells; the rest were left in Mr. Berenson's house in the Borgo S. Jacopo, which was destroyed by the German demolitions. From the ruins there have been recovered thirty-one paintings; seven are completely destroyed, a "Madonna and Child" of the school of BELLINI, an "Annunciation" attributed to FRANCESCO GENTILE, a "Madonna" by CAPRIOLI, a predella by FUNGAI, "Two Saints" of the Tuscan school, early fourteenth-century, a triptych of the Scuola Marchigiana, and a fifteenth-century "Adoration of the Shepherds"; badly damaged are fifteen paintings, which include a portrait by SEBASTIANO DEL PIONBO, a "Madonna and Two Saints" by LORENZO MONACO, a BORGOGNONE "Madonna," a "Holy Family" by PARIS BORDONE, two predelle by TADDEO DI BARTOLO, a S. "Jerome" by BASAITI, two predelle by GRANACCI and a "Madonna" by NERI DI BICCI; slightly damaged are a BONSIGNORI mythological piece, a PERUGINO "Madonna," a tondo by DOMENICO MORONE, a predella by GIROLAMO DI BENVENUTO, and works by PESellino, ORTOLANO, GIOVANNI FRANCESCO DI TOLMEZZO, and a fourteenth-century "Byzantine Saint" and a "Head of Christ" of the school of ANDREA DEL CASTAGNO.

Of the villas round Florence a good many suffered severe damage but the most important fared best on the whole. In the VILLA REALE at POGGIO A CAIANO the frescoes by ANDREA DEL SARTO, ALLORI and PONTORMO are intact; so are those by POCETTI in the VILLA TORRIGIANI and those by PASSIGNANO in the VILLA ARTIMINO; the GHIRLANDAIO in the VILLA CANUCCI, the MICHELANGELO fresco in the VILLA SCOPETO and the POLLAIUOLO fresco in the VILLA LA GALLINA; the VOLTERRANO frescoes in

Losses and Survivals

DI Duccio, is probably unhurt. In the second chapel on the right, the TOMB OF ISORTA (which was not protected) is intact, as is the STATUE OF S. MICHAEL; the rest of the ornamental work was protected by masonry. In the third chapel on the right there has been a little damage from splinters. OF MATTEO DE' PASRI's chapels on the left of the nave, the third is the only one not described as intact; here the plaster statue of the Saint was broken and there are some scratches visible on the red Veronese marble wall-facing; but it seems that AGOSTINO DI Duccio's reliefs of the Arts and Sciences (the most beautiful in the whole building) have suffered no hurt.

The TOMB OF SIGISMONDO, which was elaborately protected, seems to have escaped injury. The movable works of art, including the great crucifix, had been stored in safety.

The total damage to this most important and beautiful building is serious enough, but it is by no means fatal. Malatesta's Tempio is not destroyed. Its restoration will be a slow business and it will have to wait until after the war; at present no more can be undertaken than those measures which will prevent things going from bad to worse; but complete restoration is eminently feasible and will undoubtedly be carried out by the Italian Government.

S. AGOSTINO is slightly scarred by shell fragments, but its fourteenth-century frescoes have not suffered and the Campanile is standing.

S. GIROLAMO is ruined—the whole upper church has fallen into the basement.

S. GIULIANO was damaged, but the VERONESE picture and the polyptych by BITTINO DA FAENZA had been removed.

The CHIESA DEI SERVI was somewhat shaken.

The PALAZZO DEL PODESTA' suffered internal breakage but is structurally sound, as also the PALAZZO COMUNALE.

The PALAZZO GARAMPI was half demolished.

PALAZZO LETTIMI. The northern half was destroyed.

The CASTELLO SIGISMONDO suffered some damage to its walls and roof, but is structurally sound.

The BIBLIOTECA GIAMBELUNGA remained *in situ*, the building was not severely damaged and the books are in good order.

The main contents of the MUSEUM and PICTURE GALLERY had been removed to safety.

The ARCO D'AUGUSTO was shaken by blast; it still stands, but will require tracing.

The PONTE D'AUGUSTO, TEMPIETTO DI S. ANTONIO, TORRE DEL OROLOGIO and STATUE OF PAUL V are intact.

The CHURCH OF S. MARIA DELLA COLONELLA in the Via Flaminia was ruined.

RIOFREDDA (Roma)

Is undamaged.

ROCCASECCA (Frosinone)

The ANNUNZIATA, with its baroque interior, is virtually unharmed, but S. TOMMASO has lost its roof, its central cross arch is broken and the Campanile was badly hit.

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The Church of S. Lorenzo, Rome, the only monument in Rome damaged by the Allied air bombardment on July 19th, 1943.
Photograph: Ministry of Information

Losses and Survivals

ROME

Apart from the damage to S. LORENZO and bomb hits which made two breaches of about 50 feet and 15 feet respectively in the AURELIAN WALL, the city suffered no damage.

SAN LORENZO. Of the countless monuments of Rome the only one to suffer damage from the war was the ancient church of SAN LORENZO FUORI LE MURA, one of the seven pilgrimage-churches of the Holy City. It stood, unluckily, just alongside the marshalling yards of the main railway, a legitimate war target, which were bombed on the morning of July 14th, 1943, by aircraft of the strategical air force. Only two bombs failed to register direct hits on the target area; one of them fell on the roof of the nave about two-thirds of the distance from the west door to the sanctuary.

The building really consists of two churches joined in one. At the east end is the older building; originally founded by the Emperor Constantine early in the fourth-century on the site of the burial-place of St. Lawrence, it was rebuilt by Pope Pelagius II in 578. The entrance was at the east end, with an outer porch borne by six Ionic columns; inside, the aisles were divided by rows of splendid fluted Corinthian columns supporting an entablature made of fragments of reliefs from classical buildings, above which was a very beautiful arcade with slender columns and round arches. In the thirteenth century Pope Honorius III pulled down the west end of the old church and, using its nave as a choir, added a new nave entered in orthodox manner from the west; the original east end was re-erected as the western façade of the new church and the original columned porch was taken down and put up again outside the west entrance of the composite building.

The explosion of the bomb dealt hardly with Honorius' work. The western façade was demolished, of the six columns of the porch only two were left standing. The whole of the gaily-painted nave roof collapsed; the nave was a mass of splintered beams, brick and stone, and the side walls, stripped of their decoration, showed the scarred and pitted face of the brickwork; the twelfth-century pulpit, one of the finest examples in Rome of the elaborate mosaic-work of the Cosmati School, lay in ruins. The cry went up, and was voiced by the Pope himself, who visited the site, that one of the most sacred of the city's shrines had perished altogether.

Actually the destruction was less, much less, than first appeared. When the rubble was cleared away it became clear that damage was strictly limited to the western end; Pelagius' building (which contains the tomb of Pope Pius IX) is unscathed. Repairs were undertaken by the Italian authorities; held up for a time by the lack of material, the work was restarted, after the Allied capture of Rome, under the direction of the Monuments, Fine Arts and Archives Sub-commission of A.C.C., and good progress is being made. Already the porch is virtually complete, its columns salvaged and re-erected; the nave roof is being re-built; the total loss will not be very serious.

The façade can never be more than a modern reconstruction, but the apparent mosaics above the porch, its most striking feature, were in fact nineteenth-century painted imitations. The frescoes inside the porch have perished; they were of the late thirteenth-century and although much restored and re-painted, do represent a loss which we must regret. The frescoes of the nave have suffered severely, but were of slight importance;

Works of Art in Italy

they were painted by CESARE FRACASSINI in 1868. The colonnades of the aisle are almost undamaged. The pulpit can be completely restored. The explosion which brought down the roof spared, by some strange freak, the delicate baldachino over the main altar. There can be seen, on the right, the upper part of the colonnade and the arcading above of Pelagius' church, quite untouched; intact also are the great mosaics of his triumphal arch, the earliest in Rome to show the influence of Byzantine art. The thirteenth-century episcopal throne is unhurt. So far from this being a case of complete destruction, nearly everything of real artistic interest was preserved; when the work of restoration is complete the lover of art will miss but little of what constituted for him the value of San Lorenzo fuori le Mura.

ROMENA (Arezzo)

The Pieve, a fine Romanesque church, is intact—one or two shell-holes in the roof having already been repaired. A twelfth-century "Madonna" by GIOVANNI DEL BIONDO (1377-1392) and an altar-piece of the School of DOMENICO VENEZIANO, are all safe.

ROSCIOLO (Aquila)

Is undamaged.

S. ANGELO IN FORMIS (Napoli)

Suffered slight damage to left outer wall by German shells, but the frescoes are intact.

S. ANGELO IN TEODICE (Frosinone)

The fourteenth-century frescoes in SAN MICHELE have perished.

S. CASCIANO (Firenze)

The CHURCH OF THE MISERICORDIA is partly unroofed, but the pulpit by GIOVANNI DI BALDUCCIO, the SIMONE MARTINI crucifix and the three pictures by UGOLINO LORENZETTI, are all safe.

The COLLEGIATA is considerably damaged, but its best picture, an "Annunciation" by FRA PAOLO DA PISTOIA is undamaged.

S. CASSIANO DI CONTRONE (Lucca)

The fine thirteenth-century SHRINE OF S. GIUSEPPE is intact.

S. GIMIGNANO (Siena)

The town was wantonly shelled by the retreating Germans, but the damage was less severe than was at first supposed; the thirteen towers, for which the town is famous, still stand; the two old town gates and all the fountains are intact.

LA COLLEGIATA was hit several times; there is one large hole through the nave roof and another in the roof of the cloister, which is otherwise unharmed. The CHAPEL OF S. FINA was hit, but the GHIRLANDAIO frescoes were undamaged and only one chip broken off BENEDETTO DA MAIANO's altar. BENOZZO GOZZOLI's "S. Sebastiano" is pock-marked by shrapnel as were three of BARTOLO DI FREDDI's frescoes; the worst damage was to the frescoes of BARNA DA SIENA and one by TADDEO DI BARTOLO.

S. AGOSTINO. Several holes were made in the roof and the choir roof, in particular, needs shoring up; the cloister is intact.

Losses and Survivals

BENEDETTO DA MAIANO's great altar is undamaged; the BENOZZO GOZZOLI frescoes are virtually untouched and the other frescoes (by BARTOLO DI FREDI and MAINARDI) are quite safe.

S. JACOPO is undamaged.

S. PIETRO suffered some small holes in its roof and one fresco attributed to BARNA DA SIENA was damaged.

The OSPEDALE S. FINA escaped with the loss of a modern operating room.

The PALAZZO ANTICO DEL PODESTA is in good condition.

The PALAZZO COMUNALE was shaken, but did not suffer severely.

The PALAZZO PRATELLEST received a minor shell-hole in the roof, lost its windows and one column of the bifora.

THE PREPOSITURA received two shell-holes in the roof, but the building and its cloister are unharmed.

The old houses in the VIA SAN MATTEO have been damaged to some extent internally, but like the PIAZZA DELLA CISTERNA, preserve their outward appearance unchanged.

Works of Art. LA COLLEGIATA. BARNA DA SIENA's frescoes "The Marriage at Cana" were two-thirds destroyed, "Jesus before Caiaphas" is holed and pitted, and the "Crucifixion" has a two-foot hole below the centre; there was a four-foot hole in the "Paradise" of TADDEO DI BARTOLO and four of BARTOLO DI FREDI's frescoes were injured; the "Moses and Pharaoh," "Passage of the Red Sea" and "Moses on Mt. Sinai" being pitted by shrapnel, while "Joseph's Brethren" had one large and one small hole. GOZZOLI's "San Sebastian" also was badly pock-marked by shrapnel. Fortunately the GHIRLANDAIO frescoes in the Cappella Santa Fina and his "Annunciation" in the Baptistery are intact. The main altar by BENEDETTO DA MAIANO is intact, and the same master's altar in the Santa Fina chapel lost only a fragment of drapery; the two JACOPO DELLA QUERCIA statues are stored and safe.

S. AGOSTINO. The choir roof painted by BENOZZO GOZZOLI was struck and is in a dangerous condition; his frescoes of the "Life of Saint Augustine" are all but unhurt, and need protection from the weather. The other frescoes in the SAN BARTOLO Chapel by SEBASTIANO MAINARDI, as also BENEDETTO DA MAIANO's lovely altar, escaped all damage.

S. JACOPO and S. GIROLAMO were not hit and their fourteenth-century SIENESSE and VINCENT TAMAGNI frescoes are intact.

S. PIETRO. A fresco attributed to BARNA DA SIENA lost four square feet of its surface.

PALAZZO COMUNALE. An early Siennese fresco was hit and needs expert attention, but the GOZZOLI painting and LIPPO MEMMI's "Madonna" are intact.

MUSEUM OF SACRED ART. Pictures by TAMAGNI and MAINARDI were pitted by shrapnel.

S. GIORGIO LA MONTAGNA (Benevento)

Books from the PALAZZO REALE, NAPLES, were deposited here and are unharmed.

S. GIOVANNI INCARICO (Frosinone)

The CHURCH was utterly destroyed.

*Works of Art in Italy***S. GIOVANNI VAL D'ARNO (Arezzo)**

S. MARIA DELLE GRAZIE rebuilt in the eighteenth-century, was very severely damaged, but the sixteenth-century nave is almost intact, as is VASARI's magnificent altar; the DELLA ROBBIA lunette was damaged, but can be mended.

S. LORENZO had its roof badly damaged, exposing the frescoes to the weather.

S. GODENZO (Firenze)

This mountain village has been quite needlessly obliterated by German mines, but the primitive Romanesque ABBY CHURCH, standing outside it, suffered no more damage than a few shell holes in the roof. But the wooden statue by BACCIO D'AGNOLO and a fourteenth-century polyptich on loan from FLORENCE have disappeared.

S. MARIA CAPUA VETERE (Napoli)

The AMPHITHEATRE and CHURCH OF S. MARIA MAGGIORE are undamaged.

S. MARIA DEI CAVALIERI (Near Foligno)

Art treasures from FOLIGNO were deposited here and are safe.

S. MARINO (Republic)

Is undamaged.

S. MAURO PASCOLI (Forlì)

The little CHAPEL on the Piazza was demolished; the PALAZZO MUNICIPALE and CASA PASCOLI (the birthplace of the poet Giovanni Pascoli and now maintained as a museum) were both seriously damaged.

S. MINIATO (Pisa)

The town suffered considerable damage.

The CATHEDRAL was twice hit by shells and was apparently mined by the Germans as an act of reprisal against the people, who had been ordered to collect in the building as a refuge during the battle. The façade and Campanile appear to be untouched, but the roof is damaged and the frescoes pitted by shrapnel.

S. FRANCESCO suffered serious roof damage.

S. DOMENICO suffered slight roof damage. Its good paintings and altar in the style of MINO DA FIESOLE are safe.

PALAZZO GRIFONI. Half has been destroyed and in the remaining half was the deposit of pictures, manuscripts, and books from LIVORNO, which are safe.

The mediæval tower, the ROCCA, was blown up by the Germans.

S. PIERO A GRADO (Pisa)

The unique Romanesque BASILICA of the eleventh-twelfth centuries was damaged by the German demolition of its Campanile, which they had used as an observation post and wished to deny to the Allies; the north-west corner of the building is shattered. Fortunately the frescoes by DEODATO ORLANDI were undamaged and only need protection from the weather.

*Losses and Survivals***S. QUIRICO D'ORCIA (Siena)**

LA COLLEGIATA. The fine main portal is undamaged, but there is some shrapnel pitting of the side portals and church walls; the east end of the roof suffered; much of the baroque plaster work of the choir has fallen (it was in course of removal in any case) and the fine intarsia stalls are exposed to the weather.

PALAZZO CHIGI. The baroque frescoes are in a lamentable condition and the Palace itself is in a bad state from shell-fire, bombing and sacking by the Germans.

SANTARCANGELO DI ROMAGNA (Forlì)

LA COLLEGIATA had three shell-holes in its roof.

The PALAZZO COMUNALE was badly damaged.

The ROCCA MALATESTA was severely hit on its north face, but can be easily repaired.

The LIBRARY and MUSEUM did not suffer greatly.

S. VINCENZO AL VOLTURNO (Campobasso)

The very fine ninth-century frescoes in the SAN LORENZO CHAPEL are unharmed.

S. VITTORE DEL LAZIO (Frosinone)

The CHURCH is in ruins and the frescoes in a perilous state.

SASSOFERRATO (Ancona)

Is undamaged.

SATURNIA (Grosseto)

The ETRUSCAN WALLS suffered some damage from bombing and artillery fire.

SAVIGNANO SUL RUBICONE (Forlì)

The ROMAN BRIDGE was demolished by the Germans.

The PALAZZO COMUNALE was badly damaged by shell-fire and its tower was demolished by the enemy; the collapse of the latter destroyed part of the roof of the charming eighteenth-century theatre.

The LIBRARY and archives suffered little hurt.

The VILLA DI BAGNO was partly ruined.

SCARPERIA (Firenze)

A deposit of works of art from FLORENCE was made here.

SEGESTA (Trapani)

The TEMPLES are undamaged.

SELINUNTE (Trapani)

The TEMPLE is undamaged.

SERMONETA (Littoria)

The CATHEDRAL, with its GOZZOLI "Madonna" is undamaged, but the CASTELLO CAETANI was despoiled of its furnishings.

*Works of Art in Italy***SERRAVEZZA (Lucca)**

The PALAZZO MEDICI is intact.

SERRONE (Campobasso)

The ROMAN REMAINS and the CYCLOPEAN WALLS are intact.

SETTIGNANO (Firenze)

The town suffered considerable damage, but contained no buildings of outstanding importance.

The ORATORIO DEL VANNELLA with its BOTTICELLI fresco, escaped damage. S. MARTINO A MENSOLA. A fifteenth-century building, containing several good pictures including an "Annunciation" of the fifteenth-century attributed to FRA ANGELICO, escaped damage.

The VILLA TATTI was damaged, but the Berenson collection of pictures housed there were unharmed.

SEZZE (Littoria)

The walls, villas and amphitheatre are undamaged and the CATHEDRAL and archives are intact.

SIENA

The town has suffered practically no damage. Two churches of no artistic merit were wrecked. The Germans planted mines in the city, but the plan of them was found and all were removed before any harm was done.

The sum total of damage appears to be a few scratches on a picture by PIETRO DI ORIOLI in the OPERA DEL DUOMO and serious damage to a fresco by VECCHIETTA in the PORTA ROMANA. One of the same artist's statues in the LOGGIA DELLA MERCANZIA lost its right eye.

CONVENTO DELL' OSSERVANZA. Suffered considerable damage, especially to the roof—most of the works of art had been moved to storage and are safe.

Deposits of pictures, books and archives were made at ARCENO, GROTTI, MENSANELLO and MONTE OLIVETO *q.p.*

SINALUNGA (Siena)

The town was shelled by the Germans after their withdrawal and there were direct hits on the Campanile of the COLLEGIATA church and on the PALAZZO PRETORIO; but the damage was not serious in either case. The PALAZZO itself was unharmed as were the COLLEGIATA and S. CROCE; S. LUCIA lost the south-west corner of its roof.

SIRACUSA

Refugees sheltering in the CATACOMBS tried to improve their quarters by cutting away some of the dividing walls and niches and the GINNASTO ROMANO was similarly used and left in a filthy condition, but not materially affected. The TEMPLE RUINS are untouched.

The CATHEDRAL suffered only slight damage.

CHIESA DEL MIRACOLI. A bomb destroyed all but the façade.

PALAZZO BENEVENTANO. A bomb razed one corner.

MUSEUM. The buildings were damaged, but such antiques as had not been stored suffered little damage.

Repairs have been completed to five churches, five palaces and one museum.

*Losses and Survivals***SORA (Frosinone)**

Is undamaged.

SORIANO NEL CIMENO (Viterbo)

The ETRUSCAN TOMBS were used by the Germans as billers, but were little damaged.

SPELLO (Perugia)

Is undamaged.

SPOLETO (Perugia)

The town was virtually undamaged and the ROMAN REMAINS are untouched. The fourteenth-fifteenth-century frescoes discovered two years ago in the church of SAN DOMENICO are safe; those in SAN GREGORIO MAGGIORE have been somewhat cracked; in SAN PONZIANO the crypt frescoes are intact, those of the convent (sixteenth-century) are damaged and one has come away from the wall. In the DUOMO the frescoes by FILIPPO LIPPI and PINTURICCHIO are so far in good condition, but are endangered by the glass of the windows having been destroyed, admitting the weather.

SUBIACO (Roma)

SANTA SCOLASTICA. In the First Cloister, one side with the wing behind it, received two bomb hits and was almost totally destroyed; but it was a modern construction of no particular value; otherwise there was no further damage.

The SACRO SPECO lost only window glass.

The early frescoes in both these buildings are undamaged.

SULMONA (Aquila)

The MUSEO CIVICO only lost some roof-tiles, otherwise all the other monuments are undamaged.

SUTRI (Viterbo)

The ETRUSCAN TOMBS were used by the Germans as munition dumps; they burnt the ammunition before withdrawing and left the tombs in a bad condition. They had also used the AMPHITHEATRE as a munition dump and motor-pool, but no serious damage resulted.

CATHEDRAL. One chapel on the south side was ruined by a bomb, which fell just outside it.

The PALAZZO COMUNALE was used as an ammunition dump and was burnt by the Germans before they left.

TAORMINA (Messina)

The CATHEDRAL suffered little damage.

The CHURCH and CONVENT OF S. DOMENICO (an hotel) was struck by a bomb, but only one wing was totally demolished. It was being used as an enemy H.Q. when hit.

The PALAZZO DEL DUCA DI SANTO STEFANO has actually benefited, for the destruction all around has left it open to view and quite unharmed.

*Works of Art in Italy***TARANTO**

The gold objects from the MUSEUM were deposited in a bank at PARMA and the Church treasures were deposited at CASSANO DELLE MURGE *q.v.*

TARQUINIA (Viterbo)

The ETRUSCAN TOMBS had been entered and the iron gates broken down. Nine of the more important had further been sealed with masonry, which in four cases had been tunnelled; this is excusable, as there was no saying to what purpose the tombs might have been put. The Germans had used several tombs as billets, one for a telephone exchange, and one tumulus had been excavated for a defensive emplacement. In two cases (the Pulcella and the Morente tombs) some damage had been done by small-arms fire. In the PULCELLA tomb efforts had been made to prise up the (false) tomb slab. Serious artistic damage was limited to the erasure of one fine head. S. GIOVANNI had its roof and interior damaged.

S. MARTINO. A large hole was made in one side of the roof, some shrapnel scars were made on the north wall and the Campanile was hit.

The PALAZZO VITELLESCHI, which housed the MUSEUM, was badly damaged; but the most valuable of the smaller objects had been moved to ROME and the larger objects were stored in the cellars, where they were safe. A small amount of Etruscan pottery was broken, but can be repaired.

All other monuments are undamaged.

TEANO (Napoli)

Books from the PALAZZO REALE, NAPLES, were stored here—eight hundred cases were carried away by the Germans and are reported to be in ROME.

CATHEDRAL. The façade and nave were destroyed by bombing; only the Campanile and the outer part of the row of chapels of the apse are left standing. The remains of the pulpit have been salvaged and it is hoped that the Romanesque columns and capitals could also be recovered.

S. MARIA DELLE GRAZIE and S. FRANCESCA are seriously damaged.

TELESIA (Campobasso)

The ROMAN WALLS and amphitheatre are undamaged.

TERAMO

Is undamaged.

TERMOLI (Campobasso)

The apse of the CATHEDRAL has had cracks in it and is in danger of collapse, but the CASTELLO is unharmed.

TERNI

The CATHEDRAL suffered severely. The interior is damaged by blast and parts of the vault, which have not already collapsed, are unsound.

The "Divina Commedia" frescoes in the Cappella del Paradiso of SAN FRANCESCO, dating from about 1400, have been damaged, the church being in a ruinous condition.

S. SALVATORE is undamaged.

*Losses and Survivals***TERRACINA (Littoria)**

The CATHEDRAL suffered little damage.
THE ANNUNZIATA and S. DOMENICO are untouched.
MUSEUM. The marbles are safe, but the coin collection and other small objects were looted by the Germans.

TERRA DEL SOLE (Forlì)

The three fine palaces—PALAZZO PRETORIO with its handsome brick corbie, PALAZZO DE CAPITANO DEL POPOLO and the PALAZZO DEL CAPITANO DELL'ARTIGLERIA, whose façades give character to the Piazza, are all intact.

TERRANOVA DI SICILIA (Caltanissetta)

Is undamaged.

TIONE (Aquila)

The Germans wantonly set fire to the thirteenth-fourteenth-century CHURCH OF S. MARIA DEL PONTE in order to annoy the people and the priest, who were compelled to witness the outrage; the actual destruction, however, was confined to the roof.

TIRIOLO (Catanzaro)

The GREEK STEPS are undamaged.

TIVOLI (Roma)

S. BIAGIO. One of the GOTTESQUE frescoes is damaged, but the other is intact.

S. SILVESTRO. The frescoes are undamaged.

S. GIOVANNI EVANGELISTA. Shell or bomb splinters have made a few blemishes on the fine wall-painting by MELOZZO DA FORLÌ.

VILLA D'ESTE. A direct hit demolished the whole upper storey on one side of the courtyard. The hanging gardens, with their famous fountains and cascades, were relatively undamaged, although a bomb burst on the top terrace, caused havoc among the trees and shrubs.

TODI (Perugia)

The town is undamaged except that S. MARIA DELLA CONSOLAZIONE lost some window glass.

TOLENTINO (Macerata)

Is undamaged.

TORRE A CONA (Firenze)

Here had been placed, in addition to most of the greatest sculpture of MICHELANGELO, ANDREA PISANO, LUCA DELLA ROBBIA, ROSSELLINO and DONATELLO, a great number of cases of paintings from the UFFIZI GALLERY, FLORENCE and cases containing ancient silver-work from the ARCHAEOLOGICAL MUSEUM, FLORENCE.

Except for the frescoes of PAOLO UCCELLO and DELLO DELL', no damage to works of importance could be ascertained. These three frescoes received several small holes and scratches from beams and tools piled against them by the Germans, who had insisted on using the basement rooms, where the works of art were stored, as a garage.

Works of Art in Italy

Two nineteenth-century paintings had been somewhat scratched by the Germans, who tore open their covers with bayonets.

The VILLA itself was in a fairly sad condition after the sack by the Germans. They had also insisted in making a hole in one of the walls that had been put up to block the entrance to the deposit, but they did not disturb the contents.

A check of the inventory proved nothing to be missing; the entrance was walled up and a permanent guard arranged for.

Works of Art deposited here included MICHELANGELO's sculptures from the MEDICI CHAPEL; DONATELLO's "Singing Gallery"; DELLA ROBBIA's "Singing Gallery"; DONATELLO's statue "St. George"; ANDREA PISANO's reliefs from the Campanile of the DUOMO in FLORENCE.

It also included fifty-two selected paintings from the UFFIZI GALLERY, and three of PAOLO UCCIELLO's frescoes from S. MARIA NOVELLA in FLORENCE.

TORRE DI CASTELLANO (Incisa)

All the Greek and Roman sculpture from the UFFIZI GALLERY, FLORENCE was housed here—the deposit had been walled up and is considered intact.

TORRE DEI PASSERI (Pescara)

The twelfth century ABBEY OF S. CLEMENTE A CASABRIA received a few shell-holes in its roof and several columns of the north transept were damaged by flying fragments.

TRANI (Bari)

The Church treasures were stored at CASTEL DEL MONTE *q.v.*

TRAPANI (Trapani)

The DELLA ROBBIA "Madonna" in the CHURCH OF S. MARIA DI GESÙ, and the FARDELLA LIBRARY, have suffered no damage.

TRISULTI (Frosinone)

Is undamaged.

TROINA (Enna)

The town suffered severely, but the smaller objects from the MUSEUM and other works of art were removed and stored, and are believed to be safe. The MATRICE S. MARIA of Norman foundation was heavily damaged.

TUSCANIA (Viterbo)

Concussion dislodged a few stones from S. PIETRO, otherwise the Church and other monuments are intact.

UMBERTIDE (Perugia)

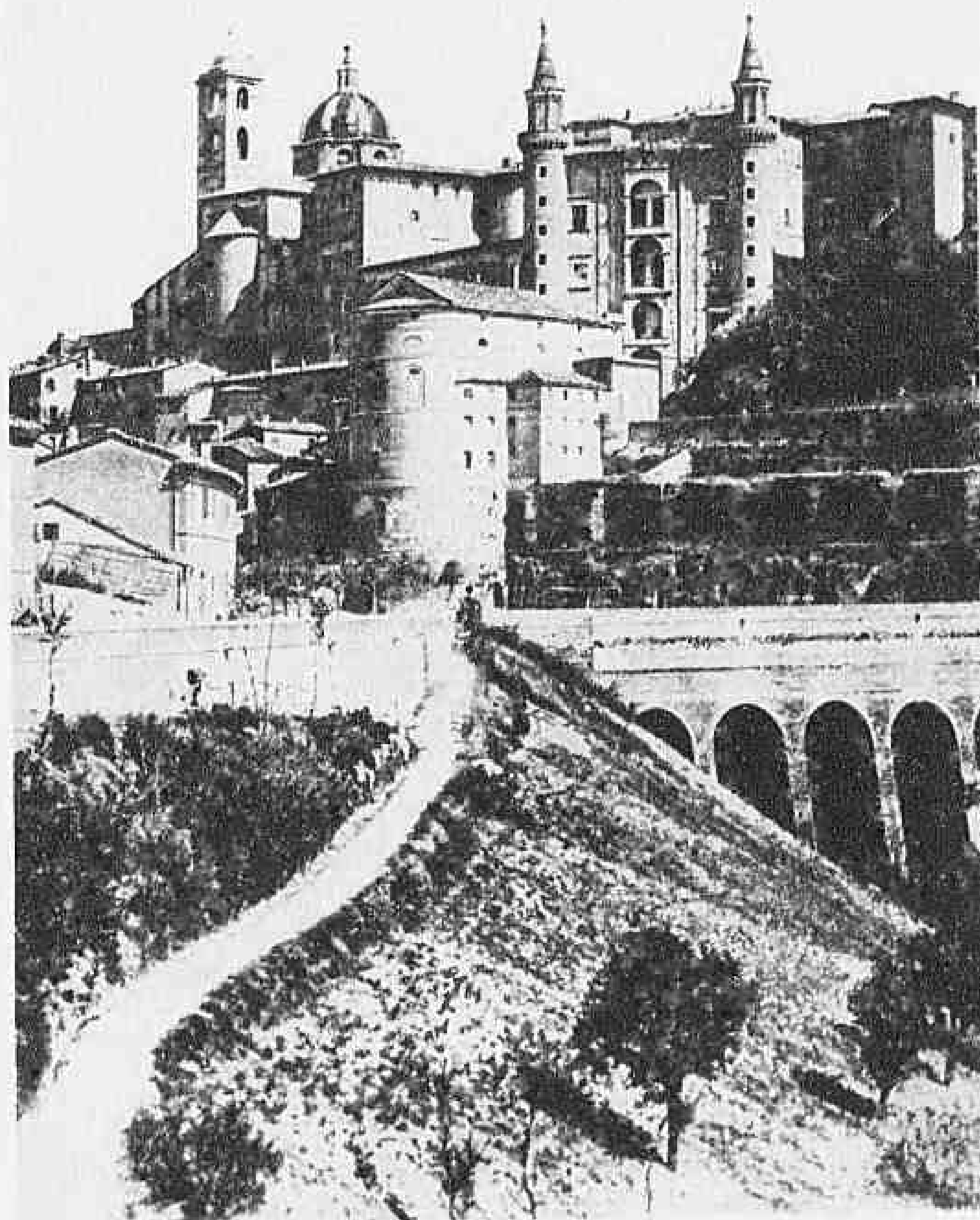
Is virtually intact.

URBINO (Pesaro)

The town had a narrow escape. The Germans mined all the city walls, but only the mines at the south-west corner exploded, the rest were removed by British Sappers. The damage was thus limited to two hundred yards of the wall and the breaking of windows; otherwise all the monuments, galleries and archives are unharmed. Of the treasures in the galleries and museums some had been sent to the VATICAN, others were deposited outside Urbino and some were in underground shelters in the city; no losses are recorded.

0665

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Urbino, the birthplace of Raphael, with the Ducal Palace, which is intact. The Germans mined the city walls, but British sappers removed most of the mines before they exploded.

*Works of Art in Italy***VALLERANO (Roma)**

The very fine little fifteenth-century CHURCH OF S. VITTORE was only slightly damaged and has been repaired.

VALLOMBROSA (Firenze)

The ABBEY is undamaged.

VALMONTONE (Roma)

The GONFALONE is half ruined, the Campanile of the MADONNA DELLE GRAZIE is fallen, and part of the PALAZZO DORIA is destroyed.

VALVISCILOLO (Frosinone)

Is undamaged.

VASTO (Pescara)

The Germans destroyed the entire library of medical books from the BIBLIOTECA COMUNALE.

VELLETRI (Roma)

The Germans had carried off pictures and the contents of the treasury of S. MARIA DEL TRIVIO; in the TRIBUNALE, they had ripped the brocade coverings off the chairs; they had slashed with knives the pictures in the CATHEDRAL and had sacked the seminary attached to it, carrying off instruments, etc. It was noticeable that after the pillaging of the CATHEDRAL, the German Command, as a result of protests by the Bishop, put up "Out of Bounds" notices, threatening the death penalty for entry and plundering by German troops.

VENAFRO (Campobasso)

The ROMAN REMAINS are unhurt, but the coin collection and some small objects were stolen from the MUSEUM.

VEROLI (Frosinone)

The town was a good deal damaged by shell-fire but the damage to its monuments was slight and the WALLS OF THE ACROPOLIS were unhurt.

S. ERASMO received hits on three side chapels, the dome and the Campanile, but repairs were begun immediately.

VERUCCHIO (Forlì)

The ROCCA MALATESTIANA is undamaged.

The PALAZZO COMUNALE was severely hit, but the collection of pictures, though in some disorder, was not destroyed.

MUSEUM. Some objects were stolen by the Germans.

VIBO VALENTIA (Reggio)

The GREEK SITES are undamaged.

VICOVARO (Roma)

Is undamaged.

VIGGIANO (Potenza)

The ruins of GRUMENTUM are intact.

VIGNANELLO (Viterbo)

The CASTELLO RUSPOLI suffered only superficial damage.

Works of Art in Italy

Frescoes by MELOZZO DA FORLÌ and by PALMEZZANO are lost, and probably the tomb of Barbara Manfredi by FERRUCCI has also gone.

The CHURCH OF THE CARMINE is intact.

S. MERCURIALE was slightly damaged by shell-fire; its fine portal escaped injury and the brick Campanile, dating from 1180, is unharmed in spite of German attempts to mine it.

S. PELLEGRINO has only three small shell-holes, two in the roof and one in the apse wall, that need to be repaired, but they present no actual danger to the building.

S. PRIMITA suffered roof damage only and the fifteenth-century triptych is safe; the Campanile is undamaged.

ROCCA DI RAVALDINO was shaken by shell-fire and the roof damaged.

The PALAZZO DEL PODESTÀ and PALAZZINA suffered roof damage.

PALAZZO COMUNALE. The clock tower was demolished by the Germans and some injury caused to the main building, endangering, by exposure to the weather, the frescoes by BIANCHI.

The PALAZZO DELLE RACCOLTE CITTADINE, housing the picture gallery and the museum, lost part of its roof (since repaired), but the collections had been removed to deposits outside the city; four paintings were carried off by the Germans, the remainder are apparently safe, as are the archives.

FORLIMPOPOLE (Forlì)

S. RUFINO, together with its Campanile, is intact, though a portico added later is partly demolished and the sculptured tombs under the portico are slightly marred by shell fragments.

The Rocca suffered only roof damage.

FORMIA (Littoria)

S. ERASMO suffered only slight damage, but the choir and sacristy were sacked by the Germans.

MUSEUM. The best objects had been taken to NAPLES, and were destroyed. The ROMAN REMAINS are in good order.

FOSSA (Aquila)

S. MARIA DELLE GROTTI only lost some roof-tiles.

FOSSACESIA (Chieti)

The CISTERCIAN CONVENT, built in the eighth century, escaped the complete destruction which overtook many buildings in this town, but its church suffered from shell hits on the roof and walls; the timber roof of the cloisters is gone and there is some blackening of the frescoes; however, it is not harmed irreparably.

FOSSANOVA (Littoria)

The ABBEY RUINS are undamaged.

FOSSOMBRONE (Pesaro)

The town was seriously damaged and the ROMAN BRIDGE destroyed.

The CATHEDRAL containing DOMENICO ROSSELLI's altar relief, suffered slight damage.

S. FRANCESCO and the Rocca MALATESTIANA suffered slight damage.

The PALAZZO DELLE SCUOLE, containing the MUSEUM and LIBRARY, was about half destroyed.

*Losses and Survivals***FRASCATI (Roma)**

CATHEDRAL. The façade is intact, but the interior is wrecked.

S. Rocco has disappeared, except for the Campanile.

All the other churches have been damaged, but Pozzo's ceiling from the Gesù had been removed to safety.

The VILLAS TORLONTA, FALCONIERI, ALDOBRANDINI, RUFFINELLA and LANCELLOTTI, were all seriously damaged.

The Germans did no looting in the Cathedral (its treasures had been removed to Rome), but they carried off valuable books from the SEMINARY, from the MUNICIPIO and from the VILLA RUFFINELLA: it was understood that they proposed to sell them in Rome.

GAETA (Littoria)

The CATHEDRAL suffered considerable damage, but is by no means a total loss. Its fifty-seven Roman columns survive, as also the great Gothic arch and the remarkable twelfth-thirteenth-century Campanile. The treasures from the Cathedral which had not been sent away were stolen by the Germans, including an ivory crucifix given by Pope Pio Nono; in the Cathedral, as in all other churches, the floor of the sacristy was strewn with vestments which German soldiers had torn from the presses and subsequently discarded, after having selected and carried off the best.

The ORATORY OF THE ANNUNZIATA, with its GIOTTESQUE frescoes, and three of the other five listed churches, are unharmed.

The PALAZZI LADISLAUS, CAFTANI, GUASTAFERRI were shaken, but not destroyed.

GALLUZZO (Firenze)

The CERTOSA suffered about a dozen shell hits, but the damage was almost entirely confined to roofs and some vaults; all urgent repairs have been completed. The PONTORMO frescoes in the corners of the great Cortile are undamaged.

GENGA (Ancona)

Is undamaged.

GIOVINAZZO (Bari)

A deposit of art treasures from here was made at CASTEL DEL MONTE (*q.v.*).

GIRGENTI (Agrigento)

The GREEK and ROMAN RUINS of the great TEMPLES are unharmed, in spite of the fact that they were organised by the Italians for defence.

CATHEDRAL OF S. GERLANDO. The frescoes were damaged by blast.

The mediaeval dormitory in the CONVENT OF THE SANTO SPIRITO and the AULA CAPITOLARE have both suffered, but not irreparably—the structure and decoration are intact.

The MUSEUM has suffered damage, but the contents are only slightly damaged.

*Works of Art in Italy***GIULIANOVA (Teramo)**

The fine Romanesque CHURCH OF S. MARIA is ruined.

GRADARA (Pesaro)

The CASTELLO, which was held by the Germans, suffered from shell-fire, but the damage can be made good.

GROSSETO

CATHEDRAL. The cloisters were razed, but the main building is undamaged.

The CHELLIANA LIBRARY was wrecked, but the most valuable books had been removed.

A deposit of pictures had been made at the VILLA GAMBIA CASTELLI at ARCENO (q.v.).

GROTTI (Siena)

A deposit was made here of archives, book and incunabula from SIENA. This deposit was visited on June 24th by Professore Cecchini, Direttore dell'archivio, accompanied by the Commander of the Feldgendarmerie, Florence. They found the deposit maltreated by the German units occupying the Castello: documents disordered and damaged, and others completely missing. It was suggested by the Germans that all archives be moved towards Milan; Cecchini protested. The O.C. troops said he would obtain instructions. On June 25th a German lorry reported to have been loaded up at Grotti with archive material from the deposit. Names of the O.C. and units were not ascertained. Grotti was visited by Captain Brooke and Mr. Jenkinson, who recommended the return of necessary documents to Siena.

Three cases and various books were missing. According to a report by Cecchini, those missing include:—

Registers of the Comune Nos. 3, 5, 7, 10, 11, 13, 16, 17, 18, 19, 20, 26.

Lo Statuto del Maggiore Sindaco.

Lo Statuto dell'Arte della Lana.

Lo Statuto della Gabella dei Contratti.

La Canonizzazione di S. Niccolò da Tolentino.

The early registers above are from the Tavolette de Biccherna, with miniatures by AMBROGIO LORENZETTI, GIOVANNI DI PAOLO, SANDO DI PIETRO, FRANCESCO DI GIORGIO, MATTEO DI GIOVANNI, etc.

GRUMENTUM

See VIGGIANO.

GUARDIAGRELE (Chieti)

S. MARIA MAGGIORE. The fourteenth-century portico is lost, but the rest of the façade requires only slight repairs.

S. FRANCESCO. The roof and vault are badly damaged, but the west end and portal are intact.

GUBBIO (Perugia)

The town suffered little damage and its character is unspoilt.

CATHEDRAL. Damage was done to the roof and plaster ceiling of the outside staircase.

Losses and Survivals

The PALAZZO DEI CONSOLI received a shell-hole through the north wall and one room was wrecked.

The pictures and moveable art objects, which had been stored, are safe.

HERCULANEUM (Napoli)

Is undamaged. "The Two Deer" in the NATIONAL GALLERY AT NAPLES is presumed to have been stolen by the Germans, as it is missing from its case, which was stored at MONTE CASSINO.

IESI (Ancona)

Is undamaged.

IMPRUNETA (Firenze)

S. MARIA has suffered beyond repair, the roof has gone, the south wall is ready to collapse and the lateral chapels are badly smashed. The MICHELOZZO frieze, the triptych by PIETRO NELLI and TOMMASO DEL MAZZA, the DELLA ROBbia relief in the north chapel and the tomb of BISHOP ANTONIO DEGLI AGLI, are all ruined.

ISERNIA (Campobasso)

The town suffered comparatively little and the better-preserved of the ROMAN BRIDGES is intact.

S. MARIA DELLE BENEDETTINE. Bomb damage revealed the structure of a handsome medieval church under the veneer of baroque finishing.

S. MARIA DELLE MONACHE. Bomb explosions brought down the thick coating of eighteenth-century plaster on the north wall and exposed an early fourteenth-century fresco of the "Last Judgment" in a fine state of preservation.

The FONTANA FRATERNA is damaged, but can be restored. MUSEUM. The Germans stole the entire coin collection.

ISOLA DEL LIRI (Frosinone)

Is undamaged.

ITRI (Littoria)

The town and churches are in utter ruin. In the sanctuary of the MADONNA DELLA CIVITA, the sacking and vandalism by the Germans was the "worst mess" the M.F.A.A. officer had ever seen; incidentally, a heap of books had been soaked with oil, as if in preparation for firing the building.

JELSI (Campobasso)

The Germans are said to have stolen a silver table service from the CASA D'AMICO.

LANCIANO (Chieti)

Is undamaged.

LARINO (Campobasso)

The CATHEDRAL is undamaged, but some damage was done to the Roman fragments (the "ARA FRENTANA").

Works of Art in Italy

LA STRA A SIGNA (Firenze)

The little CHURCH OF S. MARTINO A GANGALANDI is intact. Its fine fourteenth-century singing gallery, its splendid apse by ALBERTI and its numerous frescoes by BICCI DI LORENZO are all safe.

LA VERNA (Arezzo)

The DELLA ROBBIA reliefs in the monastery are intact.

LECCE

A deposit from the churches and museums was made at CASSANO DELLE MURGE (q.t.).

LEONFORTE (Enna)

The churches have suffered, one of them seriously, but they are not architecturally of great importance.

LIVORNO (Leghorn)

The town suffered heavily from bombing and the CATHEDRAL was wrecked beyond repair.

The LABRONICA LIBRARY was destroyed (but the best books and manuscripts had been removed).

The CIVIC MUSEUM was hit. Here, too, the archives had been taken to safety, as had the bronze statues of Moorish slaves by PIETRO TACCA, from the monument of Ferdinand I.

A deposit of pictures, manuscripts and books was made in the GRIFONT PALACE at S. MINIATO and is safe.

LONGIANO (Forli)

This village was badly battered. The ROCCA MALATESTIANA was damaged by shell-fire and the COMMUNAL LIBRARY was demolished.

LORETO (Ancona)

The town was bombed on the night of July 5th-6th, 1944, by the Germans, who concentrated eight waves of bombers in a deliberate attack on the SANCTUARY OF THE SANTA CASA. No Allied troops were quartered there. The dome was fired by incendiaries and the flames guided the bombers. Most of the H.E. bombs, however, achieved no more than near-misses; one exploded in the drum at the base of the cupola. The cupola itself was not wrecked; the roof of the dome was burnt, but the masonry survived; the nave roof was severely damaged by blast and bomb fragments and the westernmost bay was badly cracked. Considering the violence of the attack the damage was miraculously little. The SANTA CASA is intact and even the interior decoration of the dome suffered only slightly. The roofs of the sacristies, containing the frescoes by SIGNORELLI and MELOZZO DA FORLI were seriously damaged (they have since been repaired) but the paintings do not seem to have suffered; the modern frescoes of the dome (by MACCARI) were seriously damaged, and one completely destroyed.

LUCCA

The town escaped very lightly and only slight damage was done to the CATHEDRAL, S. MARIA FORISPORTAM and the PALAZZO DEL GOVERNO.

Losses and Survivals

LUCERA (Foggia)

The ROMAN AMPHITHEATRE suffered minor damage through the plundering of material for the building of field kitchens.

LUCO (Aquila)

Is undamaged.

MACERATA

The city is undamaged. The pictures in the PINACOTECA are intact: these include a "Madonna and Child" by CARLO CRIVELLI, a "Madonna and Saints" by ALLEGRETTO NUZI and BOSCOLI's "S. Lorenzo and the Madonna." The eighteenth-century frescoes (by FRANCESCO MANCINI and SEBASTIANO CONCA) in the basilica of the MADONNA DELLA MISERICORDIA are intact.

MAGIONE (Perugia)

The CASTLE OF THE KNIGHTS OF MALTA was damaged by shell-fire, but is structurally sound.

MAGLIANO IN TOSCANA (Grosseto)

S. MARTINO. The facade of this (abandoned) twelfth-century church was hit in several places and the Campanile was badly destroyed.

The PALAZZO DEI PRIORI was shaken and shows some cracks in the walls.

MANDANICE (Messina)

In the unused church in this village were stored the important works of art from the MUSEO NAZIONALE at MESSINA. Although the building was damaged, the contents are safe.

MANFREDONIA (Foggia)

CAPPELLA DELLA MADDALENA. The fourteenth-century frescoes are not actually damaged but need protection.

The CASTLE is damaged, but is still in fair repair.

MANOPPELLO (Pescara)

S. MARIA ARABONE. This beautiful Gothic building was seriously injured, with cracks in the nave, choir and south transept and damage to roof and windows.

MARLIA (Lucca)

The VILLA REALE was partly plundered by the Germans, but the fabric and the seventeenth-century formal gardens are unspoiled.

MARSALA (Trapani)

The Flemish tapestries in the CATHEDRAL are safe.

MASSA MARITTIMA (Grosseto)

The CATHEDRAL escaped with a mere shaking of the apse roof.

S. AGOSTINO was slightly damaged.

A deposit of pictures was made in the VILLA GAMBIA CASTELLI at ARGENO (q.v.).

Works of Art in Italy

MATRICE (Campobasso)

Is virtually undamaged.

MATTEO (Forlì)

Both the CHAPEL OF S. ROCCO and the CASTELLO suffered severely (as did the whole village), but these were not monuments of great importance.

MELDOLA (Forlì)

Damage here was negligible; the collapse of part of the (late) portico of S. FRANCESCO exposed interesting brickwork of the original façade.

MENSANELLO (Siena)

A deposit of pictures from SIENA was made in the BISHOP'S PALACE. Although the building was under fire and part of it was used as a field hospital, the paintings suffered no hurt. Amongst them was Duccio's "Maesta".

MERCOGLIANO (Avellino)

Paintings from the MUSEO NAZIONALE, NAPLES, were deposited at the LORETO ABBEY and are safe.

MESSINA

The town was a constant target for our bombers and suffered heavily.

The CATHEDRAL was badly damaged, but its early Gothic façade, with its figures by GIOVANNI BATTISTA MAZZOLA, is relatively unspoiled, but the apse, with its fourteenth-century mosaics, has perished, as have the side chapels with the statues of the twelve Apostles by MONTORSOLI; the roof of the nave has been burned and has fallen in. Admirable recovery work of the important sculptured pieces was done by Professor Miraglia and have been carefully and tidily classified alongside the chapels to which they belong.

SS. ANNUNZIATA DEI CATALANI was damaged by blast, but apart from minor cracks in the walls, is structurally sound.

The well-known FONTAIN by MONTORSOLI in the Cathedral Square had been sandbagged and is intact.

MUSEO NAZIONALE. Important works of art were deposited in the church of MANDANICE (q.v.) and are safe.

UNIVERSITY LIBRARY. The books were stored at BRONTE (q.v.) but have since been brought back.

METAPONTO (Matera)

The TEMPLE is undamaged.

MINTURNO (Littoria)

S. ANNUNZIATA was seriously damaged. The Giottesque frescoes are damaged, requiring protection from the weather.

S. PIETRO was slightly damaged and the thirteenth-century mosaic pulpit is unharmed.

The excavated site at MINTURNAE is undamaged.

MOLFETTA (Bari)

A deposit of works of art was made at the CASTEL DEL MONTE (q.v.).

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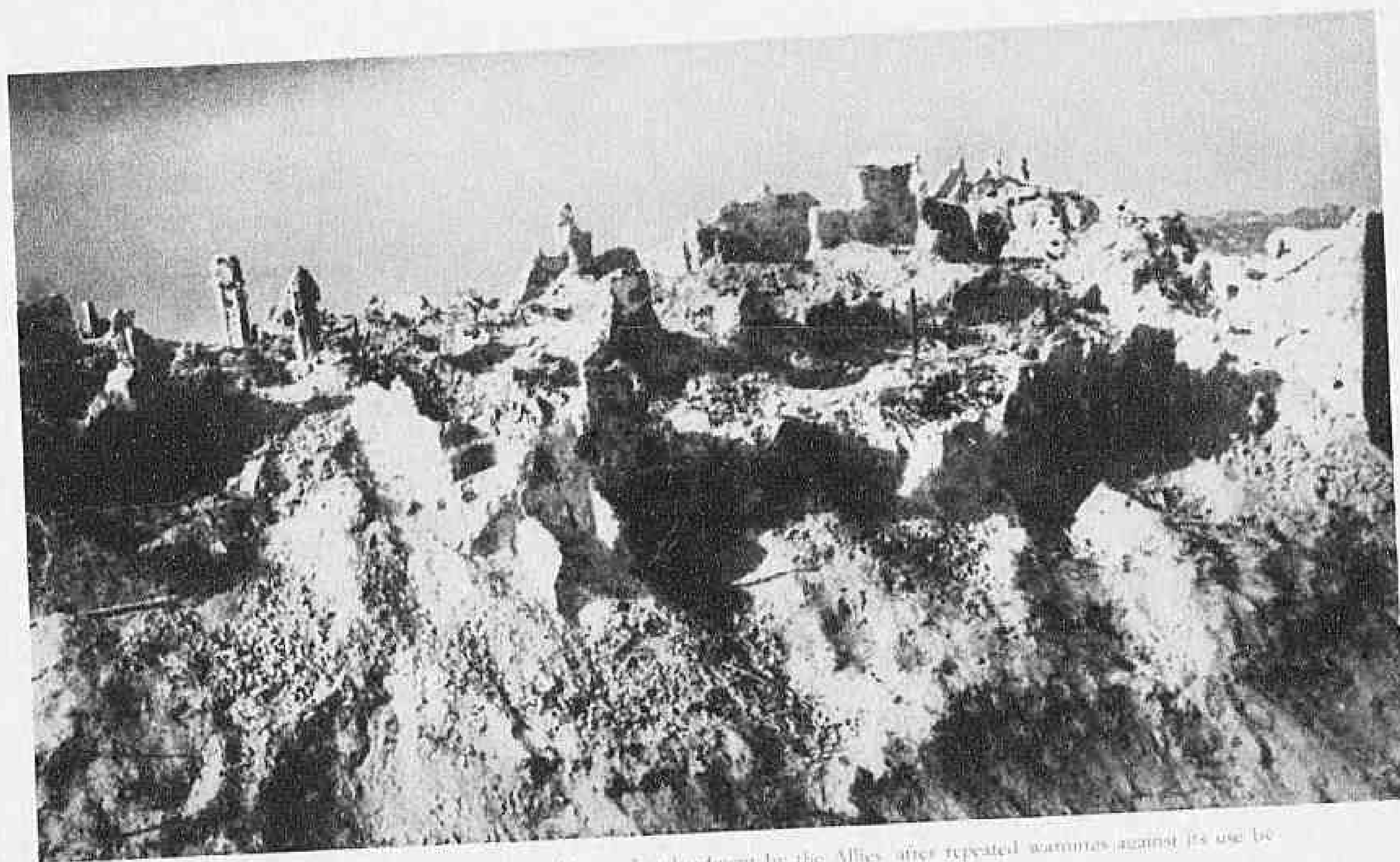
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The Monastery of Mount Cassini before the war.

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The Monastery of Monte Cassino, destroyed by air bombardment by the Allies after repeated warnings against its use by the enemy for military purposes, in February, 1944.
Photograph Ministry of Information

*Losses and Survivals***MONTAGNANA (Mantova)**

A deposit of pictures from FLORENCE was made here and this has suffered severely. A number of the pictures were moved by the Germans to North Italy and the damage still has to be estimated; but at least the Uffizi "Crucifixion" by PERUGINO is safe.

MONTE CASSINO (Frosinone)

The famous MONASTERY founded in 529 by St. Benedict on the site of an ancient temple of Apollo and rebuilt in 1727, was utterly destroyed by Allied air-bombardment in February, 1944.

Paintings from the MUSEO NAZIONALE, NAPLES, were stored here, whence they were removed, together with all other treasures according to German propaganda, by the Germans (Hermann Göring Division) and delivered with much ceremony to the Vatican authorities. A statue from the altar was stolen by the Germans and given to Göring.

Of the one hundred and eighty-seven cases stored here, fifteen are missing; a number, which had been previously handed over, had been opened and the best of their contents removed.

MONTECATINI (Pistoia)

The town suffered hardly any effects from the war and its important archives are safe.

MONTEFALCO (Perugia)

Is undamaged.

MONTEFOLLONICO (Siena)

Is virtually undamaged.

MONTEGUFONI (Firenze)

A deposit was made in the VILLA ACCIARDI of works of art from the UFFIZI GALLERY, PITTI GALLERY, and the MUSEO S. MARCO, and almost the entire collection from the ACCADEMIA. These were in fairly good condition. The pictures were placed fairly well, and though comparatively few of them were in boxes little damage was visible. The pictures were under the care of Professor Fasola of the Uffizi Gallery, who on his own initiative had walked out to take charge and had protected them from drunken German paratroops; at times at great personal risk. British guards were posted at once, and Field Marshal Alexander personally visited the spot to satisfy himself as to the adequacy of the measures adopted for the safety of the pictures. Among the pictures deposited were CIMABUE's "Enthroned Madonna," Giotto's "Enthroned Madonna," BOFFICELLI's "Primavera," the RECCAI's "Madonna," MASACCIO's "Madonna and S. Anna," ANDREA DEL SARTO's "Annunciation," PAOLO UCCELLO's "Battle of San Romano" and works by FRA ANGELICO, FRA LIPPO LIPPI, FRA BARTOLOMMEO, and many others. The "Primavera" shows several places where mishandling has detached small areas of paint, but the others are in surprisingly good condition. A careful check of the inventory was made and only two small pictures could not be found. This may be due to an error in the inventory.

MONTE L'ABBATE (Pesaro)

The magnificent series of paintings of the Umbrian School from the PINACOTECA VANUCCI at PERUGIA are stored here and are safe.

*Works of Art in Italy***MONTEOLIVETO MAGGIORE (Siena)**

A deposit of works of art from FLORENTINE CHURCHES was made here; and pictures from SIENA and ASCIANO; also a series of early Sienese paintings from BUONCONVENTO, including a SANO DI PIETRO, MATTEO DI GIOVANNI, GIROLASIO DA BENEVENTO, PACCHIAROTTO, and seven others. These pictures are all safe, and so too are all the paintings belonging to MONTE OLIVETO itself, chief of which are those by LUCA SIGNORELLI, SODOMA, RICCIO, and frescoes by ANTONIO DA BOLOGNA.

MONTEPULCIANO (Siena)

This town escaped air bombardment and the slight shell-fire directed against it caused little damage, other than broken glass. The only buildings of importance which suffered damage were:

The CATHEDRAL, which received one shell-hole through its façade and slight damage to the roof.

The PALAZZO COMUNALE and RICCI were hit, but the damage was soon repaired.

MONTE SANTANGELO (Foggia)

S. MICHELE is virtually undamaged.

MONTE SAN SAVINO (Arezzo)

Is undamaged.

MONTESANVITO (Ancona)

The PALAZZO COMUNALE received some shell-hits, but was repaired.

MONTEVARCHI (Arezzo)

The CHURCH OF THE COLLEGIATA had its roof slightly damaged, but the DELLA ROBBIA reliefs are intact.

MONTEVOLO (Bologna)

The two interesting CHAPELS escaped damage.

MONTICCHIELLO (Siena)

In the CHURCH of this village the beautiful "Madonna" by PIETRO LORENZETTI is in good condition and the recently-discovered fourteenth-century Sienese frescoes are intact.

MONTISI (Siena)

Is undamaged.

MOSCUFO (Pescara)

Is undamaged.

NAPLES

When the Allied Forces entered Naples, the town was in a sorry state; our own bombing of the harbour and the railway, together with the German demolitions, had wrecked numberless buildings. Of the Churches alone, six were described as destroyed and nineteen seriously damaged, while twenty more had suffered less severe injuries. The task of urgent repair was taken in hand at once and in the case of twenty-one of these buildings the work is now finished or well advanced; and that, in spite of difficulties due to lack of money and materials.

Losses and Survivals

CHURCHES. The churches of Naples were especially vulnerable to damage by bombing. All important altar and ceiling paintings that could be removed were stored at MERCOGLIANO and are safe. The following churches were destroyed: S. MARIA DI LORETO, S. GIACOMO DEGLI ITALIANI, S. MARIA BUONCAMMINO AL VASTO, S. LUCIA, S. GENNARO AL PONTE DELLA SANTITÀ.

S. CHIARA was built in 1310-1349 by Robert the Wise and was filled with the monuments of the Kings of the Angevin dynasty, which he founded. Behind the High Altar was the magnificent Gothic tomb of King Robert himself, designed by PACIO and GIOVANNI BERTINI of Florence. S. Chiara was reported to have been completely destroyed together with all its historic monuments and the whole of the interior burnt out. In fact, a great deal can be salvaged and the work has been going on slowly and steadily for more than a year. King Robert's tomb is seen emerging from the rubble which buried it: the upper part is badly damaged but at least this priceless work of art is not a total loss.

The CHURCH has lost its roof but all the walls are standing, the front porch and the Campanile remain almost wholly undamaged. The rear wall of the choir survives, with the fine tracery of its long, thin window. The interior of the nave was four-five feet deep in rubble, composed of the ceiling, the stucco of the galleries and all the grilles of the nun's corridor above.

The vestibule was gone: the first chapel to the right (containing the commemorative altar to those who fell in the last war) is intact. The third chapel containing the remains of two late Angevin tombs of weak quality, is fairly intact.

THE RIGHT TRANSEPT. Of all the fine tombs in the transepts, the only one of which more than a shell remains, is that in the far corner of the right transept, that of CHARLES OF ANJOU, DUKE OF CALABRIA. Its lower part was covered in about ten feet of rubble, but some figures in relief, little damaged, peer out above it.

The great TOMB OF ROBERT I behind the High Altar was covered with rubble up to the level of the Angels above the recumbent effigy. As the High Altar did not collapse, there was a pile of rubble fifteen feet high around and behind the tomb, which probably saved the lower part from serious damage. It is probable that the handsome fourteenth-century altar, which was hidden beneath the baroque one, is intact. A number of intact heads of the angels over the recumbent figure were visible above the rubble. All that survived above them was the headless trunk of the seated figure of the King—merely the core of the stone faintly fashioned—all the canopy and figures have gone.

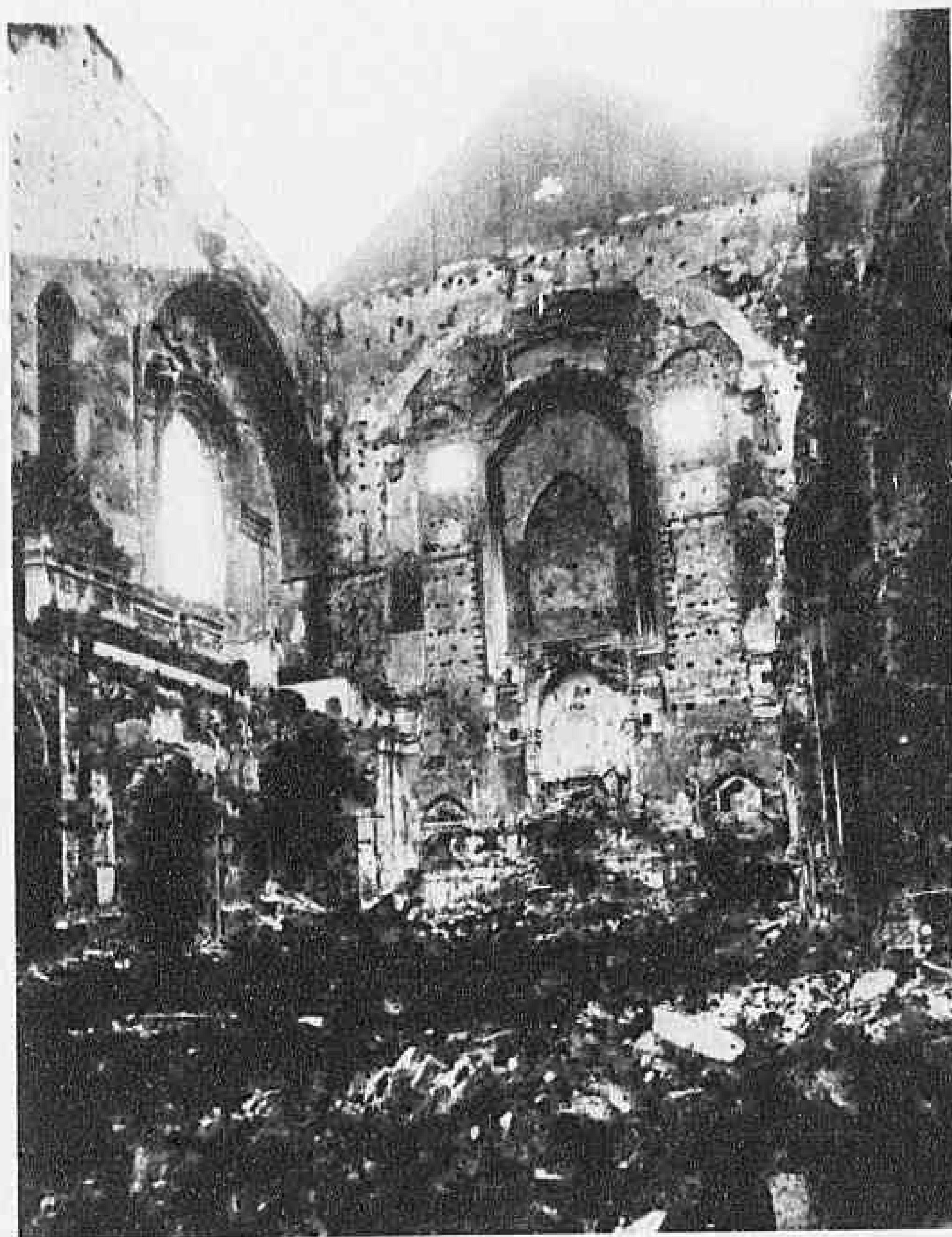
Only the skeletons of the two canopied tombs survive in the LEFT TRANSEPT.

In the CHAPELS to the LEFT, the classical sarcophagus is intact, the two tombs of RAISONDO DEL BALZO and his wife are very little damaged; one more unimportant fifteenth-century tomb survives and a good tomb slab on the entrance wall. The trecento fresco of the Madonna in a rondel behind one of the altars is intact.

In the coro behind the High Altar the BERTINI statue of Robert I survives, and though there is no roof, the shell of the architecture is there and the deplorable seventeenth-century frescoes are little damaged.

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Interior of the Church of Santa Chiara, Naples, after its destruction in 1943.

Photograph by the U.S. Army

Losses and Survivals

The CLOISTERS have suffered little damage, except that the MAJOLICA CLOISTERS were hit in one corner. The decorated walks and fountains in the garden are intact, as also the kitchen and refectory.

MONTEOLIVETO. During the night of March 15, 1944, a German bomb struck the church completely wrecking it. The original church of this name was in fact, destroyed by an earthquake in 1805; but at the request of the Confraternity of the Lombards, Ferdinand IV, the Bourbon King of Naples, sanctioned the transfer of the cult to the nearby church of Monteoliveto, and, at any rate in popular usage, the name, too, was transferred. Some traces of the original Gothic structure, notably the porch, with its wide flattened arch of grey Vesuvius stone, remained; but inside, in common with the majority of mediæval Neapolitan churches, it underwent a complete transformation in the latter part of the seventeenth century, notably at the hands of a local architect, Gennaro Sacco. The chief glory of the Monteoliveto lay, however, not in its architecture, but in its collection of monuments and fittings of the Renaissance. Under the Aragonese rulers of the fifteenth and sixteenth centuries it enjoyed the favours of a series of cultivated and wealthy patrons, and the works of art with which they adorned it were unrivalled among the churches of Naples.

In the sacristy the remarkable series of intarsia panels by GIOVANNI DA NOLA are happily undamaged, but the carved doors of the church, which were by the same artist, are shattered beyond repair.

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

Over all the more important monuments throughout the City of Naples, as elsewhere in Italy, the Italian Superintendency of Monuments had erected a framework of scaffolding and sandbags as a protection against bomb damage. In the great church of S. GIARA, where the roof fell and burned, this policy proved in the event disastrous, for the timber of this protective framework only added fuel to the fire. In the Monteoliveto however, as, for example, also in the Churches of S. DOMENICO MAGGIORE and of S. GIOVANNI A CARBONARA there can be no doubt that the policy was fully justified by its results. In the Curiale Chapel the framework absorbed a great deal of the shock of falling masonry. In the Piccolomini Chapel its

Works of Art in Italy

effects were even more striking. The force of the explosion drove the side wall of the chapel in on to the back of the tomb of Maria d'Aragona. The result has been that, though shaken into its component elements and these, in turn, in some cases broken into two or three fragments, in no instance has any important part of the original structure been shattered beyond recovery. The lovely tondo with the Virgin and Child has lost only the fingers of the Christ-Child and one of the surrounding heads; and the figure of Maria herself, the dress a masterpiece of delicate embroidery in marble, can be completely restored. Here, too, the work of recovery is slow and laborious; but, in the face of such instances of the merciful preservation of beauty, it is also a work of great thankfulness.

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

Duomo. A bomb entered a window of the clerestory slightly damaging the interior. The Chapel of S. Gennaro is undamaged.

S. AGOSTINO ALLA ZECCA. The roof of the nave and the chapels were damaged.

S. ANGELO A NULO is intact.

SS. ANNUNZIATA. The cupola was badly damaged and much of the stucco and interior decoration were destroyed.

S. CATERINA A FORMELLO. The roof of the nave and the vaulting were damaged.

CROCE DI LUGCA. The roof was badly damaged.

S. DOMENICO MAGGIORE. A bomb went through the roof of the left transept, which is now propped up by scaffolding, and has damaged the adjacent chapels. The TITIAN, the CARAVAGGIO (and its early copy) and the one good Neapolitan primitive, were all where the bomb fell and there is no trace of them, although there is a bad frameless altar piece where the Titian used to be.

The tomb of CARDINAL FILIPPO SPINELLI has been wrecked and a middle cut has been taken out of the early Renaissance recumbent figure near the Donor's altar, but this can be restored. The BRAMANTINOS and everything else in the church is safe—a number of the better tombs are still protected and invisible.

S. ELIGIO AL MERCATO. Bomb hits destroyed the nave and aisles, but the choir and portals are safe.

S. FRANCESCO DELLE MONACHE, an unimportant church, is gutted.

CHURCH and CONVENT OF THE GIEROLAMINI. A baroque building, decorated with frescoes by SOLIMENA and GIORDANO, lost two-thirds of its roof and coffered ceiling. There was slight damage to several chapels and parts of the Convent. The dome was seriously damaged. The damage has now been made good and the whole building has been re-roofed. Important books from the LIBRARY were moved to safety but those stored at TEANO were removed by the Germans.

Losses and Survivals

IL GESÙ NUOVO. This fine Renaissance church, with its rich baroque interior adorned with frescoes by SOLIMENA, RIBERA and other seventeenth-century painters, was badly hit. A bomb damaged the north wall of the transept and wrecked the altar. A masonry wall has since been built against the damaged wall. The Palace façade is quite untouched.

S. GIOVANNI A CARBONARA. The roof was destroyed, but the sculptured monuments and Besozzo frescoes are little damaged.

S. GIOVANNI MAGGIORE is undamaged. The early apse and two slabs of Dark Age sculpture are *in situ*.

S. GIOVANNI DEL PAPPACODA. The very fancy BAROCCO Gothic doorway is intact.

CHURCH AND CONVENT OF S. GREGORIO ARMENO suffered serious roof damage.

INCORONATA. A bomb hit the roof and did serious damage to the vaulting and interior. The frescoed chapel is intact.

S. LORENZO MAGGIORE suffered no direct hits, but the roof and walls were seriously weakened by nearby bombs.

S. MARIA DEL CARMINE. The roof and coffered ceiling were destroyed and the façade and Campanile suffered serious damage.

S. MARIA DONNA REGINA was undamaged.

S. PAOLO MAGGIORE. The interior of the choir, main altar and transept were destroyed together with the frescoed ceiling in the nave and transept.

S. PIETRO MARTIRE, founded in 1294, but completely remodelled in 1750, suffered the loss of its roof, the whole nave burned, the side chapels seriously damaged and the transept, choir and cupola were damaged, but less severely.

The CASTEL NUOVO, despite its exposed position on the harbour, escaped serious damage and the ARCH OF ALFONSO V by LAURANA is still sand-bagged and very well boarded-up. A bomb-hit on the Torre S. Giorgio damaged the structure and buried many cases of books and manuscripts of the Library STORIA PATRIA. These were being salvaged and it was hoped that the losses would be small. None of the books had been previously moved to safety. The GREAT HALL and CHURCH OF S. BARRARA suffered only slight damage.

The UNIVERSITY LIBRARY was deliberately burnt by the Germans and all its contents lost.

The PALAZZO REALE suffered some damage by bombing, but all the important books had been moved to TEANO, CALVI RESORTA, AVERSA and S. GIORGIO LA MONTAGNA (*q.v.*). Some of the books have now been brought back and the Library is open in a limited way.

The MUSEO NAZIONALE escaped damage from direct hits, but all the windows were broken. All the monumental sculpture remained on the first floor, protected by sandbags and planking. The frescoes and smaller objects, including the whole of the Egyptian collection, were safely stored in the basement.

The bronzes and other objects from HERCULANEUM and POMPEII, together with all the important pictures, were packed and stored by the Italian authorities at MONTE CASSINO, MERCOGLIANO, the LORETO ABBEY, and at CAVA DEI TIRRENI (*q.v.*). Of the eighty-seven cases stored at MONTE CASSINO there are missing:—

Works of Art in Italy

Case No. 1, containing gold objects.

Case No. 55, containing various small museum objects.

Cases Nos. 7, 16, 19, 28, containing large bronze statues, namely the "Two Deer" from HERCULANEUM, the "Apollo" from POMPEII, the "Mercury Resting" and the "Fenale Dancer".

The following pictures are missing: BATTISTELLO, "Flight into Egypt"; BREUGHEL, "The Blind leading the Blind"; VAN CLEVE, triptych; COL-ANTONIO, "S. Jerome"; FILIPPINO LIPPI, "Annunciation"; CLAUDE LORRAINE, landscape; LUINI, "Madonna"; PALMA VECCHIO, "Sacra Conversazione"; PANNINI, "Charles III at S. Peter's"; RAPHAEL, "Madonna of the Divine Love"; TITIAN, "Danae" and "Portrait of Lavinia."

NEMI (Roma)

The Germans deliberately burnt the MUSEUM, destroying the hulls of the two imperial barges.

NEPI (Viterbo)

Is undamaged.

NINFA (Littoria)

The VILLA CAETANI was spoiled of its furnishings.

NOCERA SUPERIORE (Napoli)

S. MARIA MAGGIORE. The upper central part of the dome collapsed, due apparently to the weight on the roof of ash from the eruption of Vesuvius. The remaining shell of the dome appears solid.

NOICATTARO (Brindisi)

A deposit of art treasures was made at CASTEL DEL MONTE (q.v.) and are safe.

NOLA (Caserta)

A deposit of art treasures was destroyed here by the Germans.

NORMA (Littoria)

Is undamaged.

NOTARESCO (Teramo)

Is undamaged.

OFFAGNA (Ancona)

The PALAZZO MUNICIPALE was severely damaged, and the archives housed there were lost.

ONANO (Roma)

The town suffered severely; the fourteenth-century Umbrian frescoes of the MADONNA DEL PIANO CHURCH were completely destroyed.

ORTONA (Chieti)

The CATHEDRAL was badly damaged; half of the building, including the Campanile, most of the important sculptured portal and the portico, have been demolished.

ORVIETO (Terni)

A single bomb fell and destroyed one house, otherwise everything else is intact. The CATHEDRAL is safe, as also a deposit of works of art made at BORTO.

*Losses and Survivals***OSIMO (Ancona)**

The CATHEDRAL suffered from shell-hits but the interior of the building, its walls and the sculptured thirteenth-century portal are virtually unharmed.

The PALAZZO MUNICIPALE is very little damaged.

The altar-piece by BARTOLOMMEO VIVARINI was removed to safety, and the collection of ROMAN SCULPTURE is intact.

OSTIA (Roma)

Is undamaged.

PAESTUM (Salerno)

In spite of the fact that the Battle of the Salerno bridgehead raged all around them, the TEMPLES escaped all damage. Here, indeed, archaeological interests were actually served by the war. While digging a gun-emplacement close to the site, the troops came upon evidence of a prehistoric cemetery. Work was stopped at once and the area wired in and put out-of-bounds. Regular excavations have since been conducted under the auspices of the Naples Museum.

PAGANICO (Grosseto)

The twelfth-century frescoes in S. MICHELE suffered only slight damage. There were three shell-holes in the roof, but these can easily be repaired.

PALERMO

All the famous Norman buildings, with their wonderful twelfth-century mosaics are, almost without exception, intact. Doors and windows have been damaged by blast and there has been damage to roof-tiling.

The MAGIONE has been badly damaged, its twelfth-century apse and modernised facade alone remaining.

The CHURCH OF THE ANNUNCIATION is a complete ruin.

S. FRANCESCO, S. MARIA DELLA CATENA, S. GIUSEPPE DEI TEATINI, S. SALVATORE, the OLIVELLA, the CHURCH OF GESU and S. MARIA DI MONSERATO are badly damaged. S. MARIA DI PIEDI GROTTA was destroyed.

ORATORIES OF S. LORENZO and S. ZITA. The breaking of windows and roof-tiles exposed to the weather the remarkable stucco decorations by SERPOTTA.

The SALADAD was destroyed.

PALAZZO ABBATELLI. The facade was loosened, but can be secured.

The PALAZZI SCLAFANI and CHIARAMONTE escaped serious damage.

LA GANGLA. A large hall was destroyed and the collection of fourteenth-century judicial records suffered severely.

The baroque monument of the PORTA FELICE had one of its pillars destroyed.

The MUSEO NAZIONALE was badly damaged but most of the contents had been removed to safety; of the few which remained *in situ* or were broken, several have already been repaired.

The NATIONAL LIBRARY is destroyed, but the books had previously been removed to safety.

PALAZZO REALE. The U.S. Army requisitioned the major portion as M.P. H.Q.; a fire broke out and destroyed a series of rooms and seriously endangered the roof of the CAPPELLA PALATINA nearby.

Works of Art in Italy

The UNIVERSITY LIBRARY was badly damaged.

The BORDONARO collection of pictures is reported safe. The LASCARIS collection of Greek manuscripts was moved to safety.

Repairs have been undertaken to the following: S. Maria di Valverde, S. Sebastiano, S. Maria delle Vergini, dell' Origlione, S. Maria di Porto Salvo, the Church of the Conception, SS. Annunziata, S. Maria dei Miracoli, S. Francesco d'Assisi, S. Giuseppe dei Teatini, S. Salvatore, Real Maggiore, S. Maria della Catena, dell' Olivella, Cloister of the Storia Patria, Palazzo Abbatelli, cortile of the Museo Nazionale, fountain in the Piazza Pretoria.

PALESTRINA (Roma)

The TEMPLE OF FORTUNE was damaged, the capital of one column being broken and part of the cornice displaced. One shell hit within the AREA SACRA caused damage to the Sullan retaining-wall of *opus incertum*. About thirty yards of the lower terrace wall, with pre-Sullan ashlar facing, was destroyed. The NILE MOSAIC in the BARBERINI PALACE has been removed to ROME. The tombs were undamaged, but occupied by refugees.

The CATHEDRAL was wrecked internally and half of the choir stalls have perished.

PALLIANO (Frosinone)

The fine sixteenth-century COLLEGIATA CHURCH suffered mostly superficial damage, but the Campanile is cracked.

PANICALE (Perugia)

Is undamaged.

PATERNO (Catania)

The CASTLE is undamaged.

PENNE (Pescara)

The thirteenth-century frescoes in the crypt of the Duomo are endangered by the destruction of the roof of the upper church and the consequent humidity of the crypt.

PERUGIA

The city escaped damage but the Germans blew up the thirteenth-century PONTE S. GIOVANNI.

PINACOTECA VANNUCCI. The series of paintings of the Umbrian School were deposited at MONTE L'ABATE and are safe. A small number of pictures and manuscripts were also deposited at FARNESE.

PESARO

The town suffered much from Allied bombing and shelling, yet more from German mining and systematic vandalism.

The CATHEDRAL was little damaged, showing only a slight scar on the façade, but the roof was shaken by blast.

S. DOMENICO. The fourteenth-century portal is undamaged.

S. AGOSTINO. The roof was seriously shaken by blast, but otherwise it suffered no damage.

PAGES MISSING OR
PAGINATION INCORRECT -
FILMED AS FOUND

Losses and Survivals

S. FRANCESCO received a direct hit, which destroyed the roof and the top of the west façade, but spared the portal.

The DUCAL PALACE is intact.

The ATENEIO, with its fine library, suffered only roof damage.

The PALAZZO MOSCA was practically unharmed.

Works of Art. Most of the pictures, etc., had been removed, and as the churches have no frescoes of importance the loss in paintings was very small. On the other hand, the VILLA IMPERIALE on MONTE S. BARTOLO is a veritable museum of sixteenth-century frescoes. The Villa received a direct hit on the façade, and a certain amount of harm was done to the paintings. In the first room the Sala del Giuramento, decorated by CAMILLO MANTOVANO, GIROLAMO Genga and PERINO DEL VAGA, there was damage to the vault and walls, as also in the second and third rooms decorated by the brothers DOSSI and by ANGELO BRONZINO respectively; in the fourth room, "degli Amorini", some of the plaster has fallen and one of the GIOVANNI DA UDINE cupids has perished. In the Sala della Calunnia, the doors, on which is continued RAFFAELINO DEL COLLE's wall decoration, have been damaged and one torn from its frame. Repairs are being undertaken. All MUSEUM collections are safe.

PESCIA (Pistoia)

S. FRANCESCO suffered only slight damage to the roof. The BERLINGHIERI picture of the saint, and the frescoes, are intact.

The PALAZZO GALFOTTI suffered only slight damage.

PESCOCOSTANZA (Aquila)

The Germans systematically blew up private houses and caused some damage, but the CHURCH OF S. MARIA DEL COLLE did not suffer severely.

PETRELLA TRIFERNINA (Campobasso)

Is undamaged.

PIANELLA (Pescara)

Is undamaged.

PIENZA (Sienna)

The CATHEDRAL suffered severely from artillery fire, the north window of the apse was blown in and its Gothic tracery destroyed; much of the apse roof was blown away, its outer masonry pitted with shrapnel and five bays of the vaulting were badly holed.

S. FRANCESCO had a large hole through the east wall.

The PALAZZI COMUNALE and ARMANATI suffered slight shrapnel damage, but is not such as really to impair the beauty of the little PIAZZA DEL DUOMO or PIAZZA PIO II, one of the finest small piazze in Italy and most precious for its uniform grouping of early Renaissance architecture.

PIETRABBONDANTE (Campobasso)

The MEGALITHIC SAMNITE RUINS are undamaged.

PIETRASANTA (Lucca)

The CATHEDRAL received slight damage, mainly to the roof, but S. AGOSTINO, a fourteenth-century foundation, and the FORTRESS, were untouched.

*Works of Art in Italy***PIEVE SANTO STEFANO (Arezzo)**

The town was systematically destroyed by the Germans, who spent weeks mining house after house.

LA COLLEGIATA stands untouched almost alone among the ruins. The "S. Sebastian" of the DELLA ROBbia school, the SASSOVINESQUE "Madonna" and the fourteenth-century wooden crucifix, are all intact.

ORATORY OF S. FRANCESCO. The DELLA ROBbia reliefs are intact. The PALAZZO COMUNALE is undamaged.

PISA

The town suffered severely and the area south of the river is a scene of utter devastation. On the north side, the buildings along the river front are in ruins, but further north the damage is not great.

The CATHEDRAL has two holes in the roof, the windows are mostly broken, though the glass was removed previously, otherwise the damage is limited to the capital of one column high up on the façade.

The LEANING TOWER received one shell-hit, but is not seriously damaged.

CAMPO SANTO. The damage done to the Campo Santo of Pisa constitutes a major artistic disaster of the War in Italy. The walls of this great arcaded quadrangle, with a total length of about 1,150 feet, are adorned with frescoes to which contributed many of the greatest painters of the fourteenth and fifteenth centuries. On 27th July, 1944, a stray shell hit the cloister roof, and a few minutes later a fire broke out immediately above Benozzo Gozzoli's painting of fire and brimstone raining down upon Sodom. Fanned by a westerly breeze the fire spread quickly through the dry roof-timbers; there was no water, because the Pisan mains had been cut some days before; the few Italian volunteers upon the spot were unable to breach the roof sufficiently to stop the flames, and the Germans could or would do nothing to help. In four hours the whole cloister roof had been burned. Blazing beams crashed against the frescoed wall-surfaces, molten lead ran down upon the pavement and on to the marble monuments ranged along the walls, cracking them into fragments with the heat. Amongst those thus broken was the Gherardesca tomb by TINO DA CAMAINO.

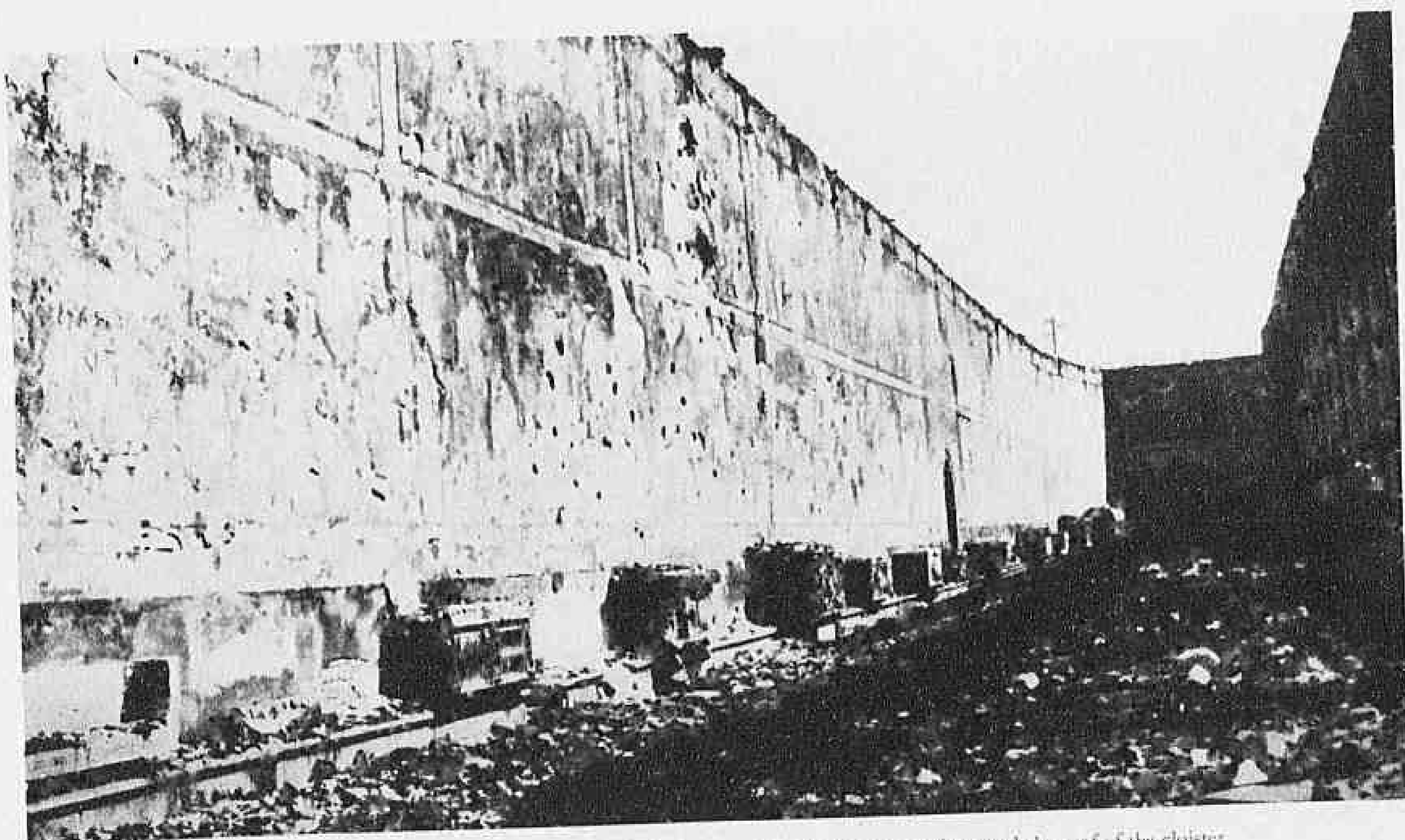
That the fire burnt as quickly as it did was in truth fortunate, for the longer the frescoes were exposed to the intense heat the more they suffered. As it was, the damage was far less than it might have been and less than it appeared at first sight to be, but it is serious enough. Even when the frescoes are intact the colours have undergone a more or less marked change of tone, but the extent of this is difficult to judge because the paintings, now seen for the first time under the open sky, would in any case have produced an effect somewhat different from that to which we are accustomed. Further damage was caused by German shelling of the northern part of Pisa on September 23rd and 24th and again on October 4th; some of the already-loosened plaster fell, including a patch from the centre of the "Resurrection" panel attributed to FRANCESCO TRAINI. Examining the frescoes in detail, the following is their condition:

On the south wall, towards the south-east corner, discolouration is not very marked, but there is much blistering and scaling of the surface and in many places patches of plaster have fallen away from the wicker background and, although some of these can be replaced, and the loosened parts solidified,

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The Campo Santo at Pisa, showing the state of the frescoes after the fire which destroyed the roof of the cloister.
Photograph War Office

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



The Triumph of Death. One of the frescoes by Benozzo Gozzoli in the Campo Santo at Pisa, now largely destroyed by fire.
Photograph Warburg Institute

Losses and Survivals

the damage is severe. Thus the "Triumph of Death" by FRANCESCO TRAINI has lost one patch high up and the group of cripples from low down in the centre of the painting, and other parts are in danger of falling; incidentally, it has been noticed that the heat has differently affected the original colours and those used by later restorers and over-painters so that it is easy to distinguish the new work from the old. The "Last Judgment" and the "Hermits of the Thebaid", also by TRAINI, have not suffered in the same degree; the "Last Judgment" is intact, except for a blurring of the much-repainted scene of Hell; from the "Thebaid" a good many fragments of plaster have fallen away and a violent rainstorm has destroyed the figure of Christ appearing to a monk. Further along the wall, the very much damaged lower frescoes by VENEZIANO and SPINELLO ARETINO, which had been detached from the wall and re-mounted on canvas, have in many cases perished altogether. The frescoes of the upper register, the stories of S. Ranieri by ANDREA DA FIRENZE, of Andrea Bonaiuti and of S. Potito, etc., by SPINELLO ARETINO have suffered no appreciable damage and practically no discolouration except as regards the re-touching where a marked change of colour distinguishes the later work.

On the west wall the (less important) frescoes have not been damaged at all.

The north wall, with its array of paintings by BENOZZO GOZZOLI, has suffered most of all. A great deal of the plaster has fallen and where it remains the colours have often been so affected and the surface is so crumbling that only pale ghosts of the figures survive.

Note. A technical note by Signor Sanpaulesi is of interest. He described the surface of the Benozzo Gozzoli paintings as "disintegrated in particles, scales and minute powder, which adhere precariously to the *intonaco*" and explains this by the fact that a proportion of anhydrous lime (plaster of Paris) was mixed with the colours; it is a material alien to the normal technique of fresco work, and with the heat of the conflagration it expanded and subsequently contracted, causing the surface to blister and break up in this fashion.

The frescoes are in a lamentable condition. A number of them are ruined beyond all hope of restoration; others, since the plaster has fallen away in relatively large pieces which can be replaced, are being repaired by Italian experts called in from Florence and Rome; a few are but slightly damaged, such as the "God upholding the Universe" in the north-west corner, and the Jericho painting in the north-east corner of the cloister. PIERO DI PUCCELLO's "Coronation of the Virgin" over the door of the Cappella Aulla is unharmed, and the group of saints by Gozzoli is but slightly damaged, as are the two frescoes on the other side of the chapel door, the "Meeting of Jacob and Esau" and "The Marriage of Jacob." An interesting point is that where the fresco has flaked away it has exposed on the lower layer the monochrome cartoons which are of extremely fine quality. The Superintendent, Signor P. Sanpaulesi, reports thus on the individual paintings of the BENOZZO GOZZOLI series:—

1. NOAH'S VINTAGE. Like all the following frescoes, this is badly bleached; a few falls in the lower part, widespread blistering over the whole surface.

Works of Art in Italy

2. THE CURSE OF HAM. Patches fallen from the bottom right-hand side; blistering, and large-scale flaking of the surface plaster.
3. THE TOWER OF BABEL. Falls of plaster high up on the right and low down in the middle.
4. THE ADORATION OF THE MAGI. The paint has flaked away widely over the whole surface; extensive discolouration.
5. THE ANNUNCIATION. Large-scale falls of plaster; amongst other things, the whole of the figure of the Madonna has fallen and the very beautiful monochrome drawing underneath has been exposed.
6. ABRAHAM AND THE WORSHIPPERS OF BEL. Big falls on the left, and blistering in the centre and on the right.
7. ABRAHAM AND LOT IN EGYPT. Falls in the upper part and blistering over the whole surface; the colour has flaked off over wide areas.
8. THE TRIUMPH OF ABRAHAM. Tolerably well preserved; some small falls low down on the left.
9. THE STORY OF HAGAAR. A few scars made by shell-splinters; big falls on the right and marked scaling in the centre.
10. THE BURNING OF SODOM. The explosion which set fire to the roof occurred against this picture. The whole of the centre is lost. To left and right it is tolerably well preserved but much blistered.
11. ABRAHAM'S SACRIFICE. Much ruined by the explosion high up in the middle and also low down on the left.
12. THE WEDDING OF REBECCA. Extensive falls of plaster in the centre and on the left. Underneath it on the left there comes to light a very beautiful shaded monochrome drawing.
13. JACOB AND ESAU. Formerly in bad condition, this has suffered from further falls of plaster in the centre and on the left.
14. THE MARRIAGE OF JACOB. One of the least damaged, as is the next—
15. THE MEETING OF JACOB AND ESAU AND THE RAPE OF DINAH.
16. THE CORONATION OF THE VIRGIN. This has not been damaged.
17. GROUPS OF SAINTS AND APOSTLES. A little of the colour and of the intonaco has fallen.
18. THE INNOCENCE OF JOSEPH. A few small falls, and widespread flaking of paint.
19. JOSEPH MAKES HIMSELF KNOWN TO HIS BRETHREN. A little scorching and small falls of paint and *intonaco*.
20. THE INFANT MOSES. Widespread falling of plaster on the right and blistering over the entire surface.
21. THE PASSAGE OF THE RED SEA. One or two patches fallen, many blisters.
22. THE TABLES OF THE LAW. Extensive falls of plaster on right and left sides.
23. DATHAN AND ABIRAM. Destroyed previously. The existing fragments have been slightly damaged.
24. AARON'S ROD AND THE BRAZEN SERPENT. One or two patches fallen away high up in the centre and low down on the right. The colours are still vivid.
25. DEATH OF AARON AND MOSES. Already completely lost before the fire.

Losses and Survivals

26. **THE FALL OF JERICHO, AND DAVID AND GOLIATH.** Some plaster fallen in the upper part. It is the best preserved in regard to colour.

27. **SOLOMON AND THE QUEEN OF SHEBA.** The surface on the right is tolerably well preserved.

On the east wall the early frescoes of the 'Tuscan School' (FRANCESCO TRAINI?) have flaked rather badly, but as practically all the fragments have been recovered their restoration is not a very difficult matter. The later paintings on this wall (by RONDINONI) have suffered more severely.

The Allied Forces, and the Monuments, Fine Arts and Archives Sub-Commission have spared no effort to minimise this disaster to art. On 11th September, R.E. officers inspected the damage and drew out plans; on the following day expert fresco-restorers were brought from Rome and Florence, and on 13th September work started. Naturally there is no attempt to restore the building to its original condition; all that can be done at present is to secure and to protect the frescoes. The Italian technicians (for whom special plaster had to be brought by truck from Volterra) started to reinforce the loose plaster, replace fallen fragments and reduce the blisters that deformed the painted surface; the engineers put up a pent-house roof (constructed with Army materials) wide enough to preserve the wall face from the effects of wintry weather. The main work was finished by 11th October, when it was decided to go further and roof-in the rest of the south side, with the ANTONIO VENEZIANO frescoes, which had not been included in the original scheme. This was duly done. The tombs and sculptures in the cloister, most of which were cracked or broken, are being shored up and made safe by experts, and everything possible has been done to prevent any further deterioration of this famous site. The work was urgently needed, for with the wind and rain of mid-September, loose bits of plaster began to fall and two important figures were lost. Commenting on this, an officer in charge writes: "Though the loss of the final painting is regrettable, the drawing in monochrome so uncovered is fresh and new and in many cases much to be preferred to the painting over it". The Campo Santo of Pisa is now one of the greatest laboratories in Italy for the study of fresco painting—all stages of the procedure being clearly exemplified.

S. CATERINA received one hole in the roof.

S. FRANCESCO. There is one hole in the roof.

S. FREDIANO. The façade is intact, but the roof was holed four times and there is one hole in the Campanile.

S. MARIA DELLA SPINA is practically undamaged.

S. MICHELE. The whole roof collapsed, except the part over the High Altar; the façade is undamaged.

S. NICOLA suffered one hole in the roof and some small shrapnel-pitting of the façade and walls.

S. PAOLO RIPA D'ARNO. The façade is intact, but the body of the church is terribly ruined.

S. SEPOLCRO and S. MARTINO were hit, but received only minor damage.

S. SISTO was hit, but not badly and the façade is intact.

S. STEFANO was damaged by the fall of some masonry of the Campanile;

Works of Art in Italy

the late Renaissance ceiling in gilded and painted wood, suffered severely, and two chapel roofs are in a bad condition.

BAPTISTRY. One column near the top was broken away.

The LOGGIA DEI BANCHI suffered minor damage.

The PALAZZO DEL COMUNE lost some of its roof and there are cracks in the river wall, but the interior decoration is unhurt.

The PALAZZO OROLOGIO is half destroyed.

The MEDICI PALACE is in part ruined.

The ROYAL PALACE was wrecked internally.

The PALAZZI UGOLINO, GIORNATA, AGOSTINI, TOSCANELLI and CAROVANA are all undamaged.

The CAMPANO Tower is intact.

The UNIVERSITY received several hits, but the LIBRARY is intact.

MUSEO CIVICO. All the contents were housed at the Club House of the Florence Golf Club at CAMPO DEL LUGOLINO (q.v.).

Works of Art. Art deposits in the Commune of CALCI were found intact, and ANDREA DEL SARTO's picture from the CATHEDRAL was stored at POPPIANO (p.v.). In the church of S. DOMENICO the great Gozzoli fresco was saved by protective walling; paintings in the Church of S. GIOVANNI AL GATANO were destroyed, as were the altar-pieces by the seventeenth-century artists MATTEO ROSSELLI, PASSIGNANO and others in the church of S. ANTONIO. Most of the moveable objects had been removed to safety.

The PONTE DI MEZZO was damaged; all the other bridges were blown up.

PISIGNANO (Ravenna)

The small, but fine CHURCH OF S. STEFANO was struck and the roof severely damaged; the sixteenth-century frescoes in the apse are, however, safe, as is a good painted panel over the main portal.

PISTICCI (Potenza)

The GREEK TOMBS are untouched.

PISTOIA

The CATHEDRAL was little damaged, only one cupola of the roof being removed by a shell.

S. ANDREA is intact.

S. BARTOLOMEO IN PANTANO is intact.

S. DOMENICO was badly bombed and the entire west end was destroyed, together with part of the cloisters, involving loss of serious damage to the frescoes. Those facing the Orto, of the SCHOOL OF SODOMA, are safe, but the rest are dangerously exposed to the weather.

S. FRANCESCO AL PRATO is intact.

S. GIOVANNI BATTISTA was destroyed.

S. GIOVANNI FUORCIVITAS lost its entire roof, but the pulpit by FRA GUGLIELMO DA PISA is safe and the Campanile is intact.

S. MARIA DELLE GRAZIE was pitted by shrapnel.

S. PAOLO only lost one window.

The OSPEDALE DEL CILLO is unharmed and the DELLA ROBBIA work on the exterior had been protected by walling.

The PALAZZI DEL COMUNE and PREFETTORIO suffered minor damage.

Losses and Survivals

POGGIBONSI (Siena)

The damage here was relatively slight.

POLIGNANE (Brindisi)

Treasures from the Church were safely stored at CASTEL DEL MONTE.

POMPEII (Napoli)

POMPEII was bombed severely and damage was done, especially in the area of the NUOVI SCAVI. In view of the conflicting accounts that have been published the detailed report of the Monuments and Fine Arts Sub-Commission can be quoted in full.

Regio I

- Ins. VI. Casa del Criptoportico: Two roofs and four walls damaged; fresco of Mercury and Serpent unharmed.
- Ins. VII. Casa Poquino Proculo: Roof and upper parts of walls damaged.

Regio II

- Ins. V. Palestra: Little damaged. Casa di Loreto Tiburtino: Roof and rooms damaged; ceiling of Oecus damaged.

Regio III

- Ins. II. Casa di Trebio Valente: Front wall and three frescoes of second style destroyed.
- Ins. III. Shops and taverns completely destroyed. Scuola Juventutis: West wall damaged; one fresco of war trophies and frescoes on West wall gone.
- Ins. IV. Casa di Iphigenia e Moralistia: Peristyle and four rooms with frescoes of fourth style destroyed.

Regio V.

- Ins. V. North of Villa delle Colonne e Musaico: Four rooms damaged; Tomb No. 34 destroyed. Villa di Diomede: South West angle of garden damaged.

Regio VI

- Ins. II. Casa di Sallustio: Tablinium, portichetta, and several rooms destroyed, involving frescoes, notably "Actaeon and Diana."
- Ins. VI. Casa dei Vetti: Damage very slight and all important frescoes intact.
- Ins. XII. Casa del Fauno: Atrium and five (North East and North West) rooms destroyed with frescoes of first and fourth styles. This is the most unfortunate individual loss.

Regio VII

Temple of Apollo and Casa di Trittolemo: Dividing wall damaged, but damage to temple not serious. Atrium and six rooms of the Casa destroyed; also a shed containing the recently found archaic Greek terracotta revetments; these were broken, but are in process of restoration.

- Ins. VIII. Casa del Marinaio: Destroyed; Roman pottery collection destroyed. Museum: South part completely destroyed.

Works of Art in Italy

Regio VIII

Foro Triangolare: Street and entrance hit, but damage insignificant.
Teatro grande: Three bombs hit, the MEDIA CAVA, CRIPTA, and SUMMA CAVA.

Tempio Dorico: Part of (rebuilt) podium destroyed: Palestra Sannitica: Portico and entrance partly destroyed.

Regio IX

Ins. XII: Edificio del Cenacolo: Completely destroyed.

Insula occidentale

Casa del grande atrio: Four walls and one room with frescoes destroyed. The Sub-director of the Monuments and Fine Arts Sub-Commission reports that the damage is far less than early accounts would suggest and that with the careful work of clearance and consolidation now in progress under the direction of Signorina Elia, it will leave little permanent trace on the excavation other than the disappearance of such ornamental detail as has been listed as destroyed.

The "Apollo" from the MUSEO NAZIONALE, NAPLES, stored at MONTE CASSINO, was taken by the Germans to the Vatican.

PONTECORVO (Frosinone)

The CHURCH was utterly destroyed.

POPOLI (Pescara)

The Romanesque facade, which is the only important feature of the CHURCH OF S. FRANCESCO, is intact, but the roof has suffered from concussion and there is damage to the interior. The TAVERNA DUCALE, a fine example of Fourteenth century domestic architecture, has suffered minor interior damage, but the facade and main doors are unharmed.

POPPI (Arezzo)

The magnificent PALAZZO PRETORIO is intact, but the CHURCH OF S. FEDELE suffered two shell holes in its roof and rain was coming in on some of the pictures, but these have now been moved to safety.

POPPIANO (Firenze)

A deposit at the CASTELLO and VILLA GUICCIARDINI contained two hundred and seventeen pictures—one hundred and seventy-seven of them were large pictures on panel from the sixteenth-century exhibition held at Florence in 1940, eighteen coming from the Orfanotrofio del Bigallo. The remaining forty included works by PIERO DI COSIMO, BRONZINO, GHIRLANDAIO, ANDREA DEL SARTO, NAUDET, and PONTORMO.

VILLA GUICCIARDINI: This is the only one of the deposits that has suffered from direct shell fire. The Villa received a hit from an artillery shell, causing the damage related below.

The Villa had already been sacked by German troops and Allied troops appear also to have treated it somewhat roughly. Here was found a large section of the Mostra del Cinquecento, a group of pictures chosen from all Italy, to illustrate Tuscan sixteenth century art. Most of these were in boxes and therefore did not suffer damage, but unfortunately the great "Visitation" by PONTORMO from CARMIGNANO had been thrown down on the floor, reputedly by Allied troops, and thus received the full weight of the ceiling when it fell; furthermore the soldiers had walked on it later, rubbing the

Losses and Survivals

plaster into the surface and removing considerable areas of paint. This may be considered the only badly damaged work of art in any deposit. However, a certain amount of damage was also suffered by the great "Deposition" by Rosso Fiorentino from Volterra, which is scratched in several places and is very dusty from plaster and rubble. Damage of a similar nature was suffered by the pictures from the Studiolo di Cosimo de' Medici, which were very loosely piled in the small chapel.

These pictures were moved to places where they would not be affected by damp and a check of the inventory revealed none was missing.

CASTELLO GUICCIARDINI. The pictures stored here, almost entirely from the Mostra del Cinquecento, had not suffered. Most were boxed, but the great Andrea del Sarto from the Cathedral at Pisa, was open. The only damage was to two small pictures by Naldini, which had been sliced diagonally with a knife.

POZZUOLI (Napoli)

Is undamaged.

PRATO (Firenze)

Is undamaged. But an unforeseeable accident resulted in damage to a number of pictures (mostly of late date) which had been removed from Prato to a safe deposit. As the fighting drew close a band of Italian patriots decided that the pictures were in danger and must be transferred to a more secure hiding-place; unfortunately they knew no better than to take the canvasses out of their frames and to roll them with the painted side innermost with the result that much of the paint flaked away. The following were seriously damaged:

From the church of S. DOMENICO: MATTEO ROSSELLI's "Virgin appearing to S. Philip Neri"; MATTEO ROSSELLI's "Annunciation"; SACRESANI's "Virgin and Angels"; "The Preaching of S. Vincenzo," Bolognese, eighteenth century; NICCOLÒ GERINI, painted crucifix; crucifix, Florentine, fifteenth century, wood carving broken.

From the church of S. MARGHERITA: "St. Ursula and the Virgin," Florentine, sixteenth century.

From the church of S. MARIA DELLA PIETÀ: M. BALASSI's "Angels Adoring"; ALESSANDRO GHERARDINI's "The Holy Family."

From the church of S. AGOSTINO: A "Glory of Angels and Saints," Florentine, sixteenth century.

From the CHURCH of the MISERICORDIA: ALESSANDRO ALLORI's "The Assumption."

From the DUOMO: GIOVANNI PISANO's Crucifix, carved in wood, which was broken and the fragments scattered; as was another crucifix, Florentine, fifteenth-century, from the CHURCH of S. FRANCESCO.

PRIVERO (Littoria)

S. GIOVANNI was sacked.

RADICOFANI (Siena)

S. AGATA suffered one large shell hole in the masonry of the façade.

S. PIETRO was badly hit. The Campanile is in danger of collapse, as is the central vault and most of the apse roof has gone. The DELLA ROBBIA reliefs are all in good condition.

Works of Art in Italy

The ancient *Clock Tower* was mined and destroyed by the Germans.

RANDAZZO (Catania)

The town has suffered severely and many of its medieval houses are in ruins. S. MARIA still stands, but the roof was burned, the central apse holed and the sacristy wall damaged.

S. NICOLA is badly ruined and it is probable that the statue of ANTONELLO GAGINI has perished.

S. MARTINO lost its roof, south side and cupola, but the Campanile remains.

RAVENNA

The first reports on the damage to the city are more reassuring than German propaganda would have us believe. It is also much better than the examination of air photographs, taken before the capture of the city had led us to expect; but it is always possible that buildings reported from ground observation to be intact may have suffered strains and stresses which will eventually necessitate attention being paid to the security of the mosaics, frescoes and stucco decoration. As far as can be judged at present, although Ravenna has suffered from bombing and shelling, none of the mosaics appear to be injured and total damage to important monuments is remarkably light.

S. APOLLINARE IN CLASSE FUORI. Examination of the interior was difficult as all approaches were heavily mined. There are ten shell holes in the roof and shell-holes at the second window and between the sixth and seventh windows of the North aisle. The apse with its mosaics was protected by scaffolding and a cotton wool curtain. The mosaics were only slightly damaged—two shrapnel holes in the blue field and two in the lower border. One sacophagus is cracked, the rest are intact and the sculptured tabernacle is unharmed. The Campanile was hit, but is in no apparent danger.

S. APOLLINARE NUOVO built by Theodoric about 500 A.D., with its unique series of mosaics, suffered over a dozen bomb-hits within seventy-five yards of the church; only the eighteenth-century stucco vaults of the South aisle partly collapsed; the apse roof and ceiling were slightly damaged, otherwise the whole interior is quite intact and the mosaics are unharmed.

S. VITALE is undamaged and the mosaics are intact.

THE CATHEDRAL received a direct hit in the middle of the nave; the roof is badly damaged and the interior marred by fragments; the sixth-century stone pulpit is slightly pitted.

S. FRANCESCO a fifth-century foundation, rebuilt in 1793, received one hit on the roof of the north aisle without appreciable damage to the interior. There is a shell-hole in the wall of the chapel containing fourteenth-century frescoes and a piece with the figure of Dante has collapsed. There was one hit (not serious) in each of the two cloisters.

S. GIOVANNI EVANGELISTA was much destroyed; most of the roof and first two bays and entire facade, except for entrance portal have gone. In the North chapel there is roof damage (since repaired) and a large part of the Giottoesque frescoes have collapsed—work on these is in progress. The mosaic floor-panels are for the most part well-preserved, and part of the galleried apse (a relic of Galla Placidia's original building) and the tenth-century Campanile remain.

Losses and Survivals

S. MARIA IN PORTO is virtually undamaged except for one shell hole, but the Lombardesque LOGGIA DEL GIARDINO behind it, was seriously damaged and the roof destroyed.

S. MARIA IN PORTO FUORI has been destroyed. This is a serious loss, though the church, lying two-and-a-half miles South-East of the city, could not compare with the great monuments of Ravenna. It dated from the eleventh and thirteenth centuries and contained some fine frescoes, of which only fragments remain. The church was held by the Germans as a strong point and its Campanile served as a view-point.

The CHURCH OF THE SPIRITO SANTO lost its north aisle, which was a late addition, otherwise there was no other damage.

MUSEO NAZIONALE and ACCADEMIA DELLE BELLE ARTI. A bomb did some damage to the cloister of the former, but the contents of both are safe.

BIBLIOTECA CLASSENSE and PALAZZO SPRETI. These buildings suffered slight roof damage but the books in the former and the Archives in the latter, are safe.

The following escaped damage: S. AGATA MAGGIORE; the ORTHODOX BAPTISTERY (corner of exterior octagon nicked by shrapnel; inside, above entrance, piece of mosaic four inches square knocked out); THE ARIAN BAPTISTERY; MAUSOLEUM OF GALLA PLACIDIA; MAUSOLEUM OF THEODORIC; THE CALCIN OF PALACE OF THEODORIC; TOMB OF DANTE; TOMB OF BRACCA-FORTE; PALAZZO ARCIVESCOVILE; PALAZZO COMUNALE (slight damage to one end); SEMINARIO ARCIVESCOVILE; the IVORY THRONE OF MAXIMIANUS; the VENETIAN COLUMN in the PIAZZA VITTORIO EMANUELE; ROCCA BRANCALEONA.

Considering that Ravenna, unequalled in Western Europe as a centre for the study of Byzantine architecture, sculpture and mosaic, was a key-position in the German defensive lines, hotly contested through weeks of warfare, and, long before our forces drew near it, had been a vital point on the German lines of communication, and therefore a legitimate target for our Air Force; art and history might well have suffered here an irreparable loss. Actually the Germans indulged at Ravenna, in less wide-spread demolition than has been their wont of late, but the main point is that the Allied forces attacking the place did all in their power to spare the city's monuments. It is a remarkable tribute to them that only one major monument, S. Apollinare in Classe, has suffered material damage, and that, at the hands of the enemy, who shelled it in their retreat.

RECANATI (Macerata)

Is undamaged.

REGGIO CALABRIA (Reggio)

The CAPPELLA DEL SACRAMENTO was struck by incendiary bombs, which burned and calcined "marino misto" the interior. A temporary roof was set up.

The contents of the MUSEUM were safely stored.

RIETI

Is undamaged.

RIMINI (Forli)

Rimini was a key point in the German line of defence and paid the penalty—damage to its monuments being very severe. Of its many churches

Works of Art in Italy

three have been completely destroyed (S. MARIA DEL PARADISO, S. GIROLAMO and SS. GIOVANNI E PAOLO MARTIRI, all seventeenth-century buildings), eleven were seriously damaged and seven slightly damaged; the little ORATORY OF ST. ANTHONY in the Piazza Giulio Cesare had a miraculous escape, surviving all the bombardments intact.

The DUOMO or TEMPIO MALATESTIANO was amongst the seriously damaged buildings and is the most famous building in Rimini and one of the most important monuments of the Renaissance in all Italy. Originally a Franciscan church dating from the close of the thirteenth-century, it was entirely remodelled in 1450 by order of Sigismondo Malatesta, whose tomb is inside the main entrance. Leon Battista Alberti was the architect commissioned for the exterior, designed to harmonise with the classical Arch of Augustus close by; the interior was entrusted to Matteo de' Pasti, and the sculptures were executed by Agostino di Duccio.

As a protection against bomb damage an eight-foot masonry wall had been built against the western façade and the N. and S. walls, and the tomb of Sigismondo; and the three most important side chapels had been masked with sandbags and timber. The raids of November 26th and 27th, 1943, did no harm, but that of December 28th was more serious. The damage to the church itself was only superficial, but the sacristy, the canon's quarters and the archives were destroyed. Blast from near misses in front of the Cathedral destroyed part of the protecting wall and overthrew the sandbagging of two of the chapels and of Sigismondo's tomb. The sandbag and timber-work was thereupon dismantled to be replaced later by masonry, but in the meantime (on January 29), another raid proved even more disastrous—the Cathedral façade suffered, the apse and the two easternmost chapels and the two smaller chapels flanking the apse, were all destroyed; all the tiles of the roof were blown off and a few of the roof-beams over the apse were brought down; while minor damage was done by flying fragments. After this date no great harm was done to the building; further air raids, the prolonged fighting for the town and regular artillery bombardments spared from destruction this protected monument. The façade (which was never finished) is still standing, but it is cracked in various places and its decoration has suffered, though apparently only slight, injury. What is more serious is that it is leaning forward as much as 18 inches out of the true; while this involves no immediate danger, the necessary repairs will be both long and costly. The two sides of the building, apart from a few cracks, are unharmed. East of the Arch of Triumph the outer wall of the apse is down, together with the flanking chapels; the latter (built in 1709) were of little artistic interest. The nave presents a sorry spectacle—over the greater part of its length the roof is represented only by the 13 main cross-beams, and at the east end, even these fail; the floor is heaped with rubble. On the other hand the six side chapels retain their vaults. The Cappella di S. Sigismondo has a few cracks, but the marble decoration (walled up after the raid of January 29), was intact at that date and is probably safe. The wall above the entrance to the Chapel of the Relics is cracked, but the fresco by PIERO DELLA FRANCESCA, of Sigismondo kneeling before his patron saint, has been taken down. The carved marble doorjambs, though unprotected, are safe. The interior is walled up, but, as the structure is sound, the decoration by

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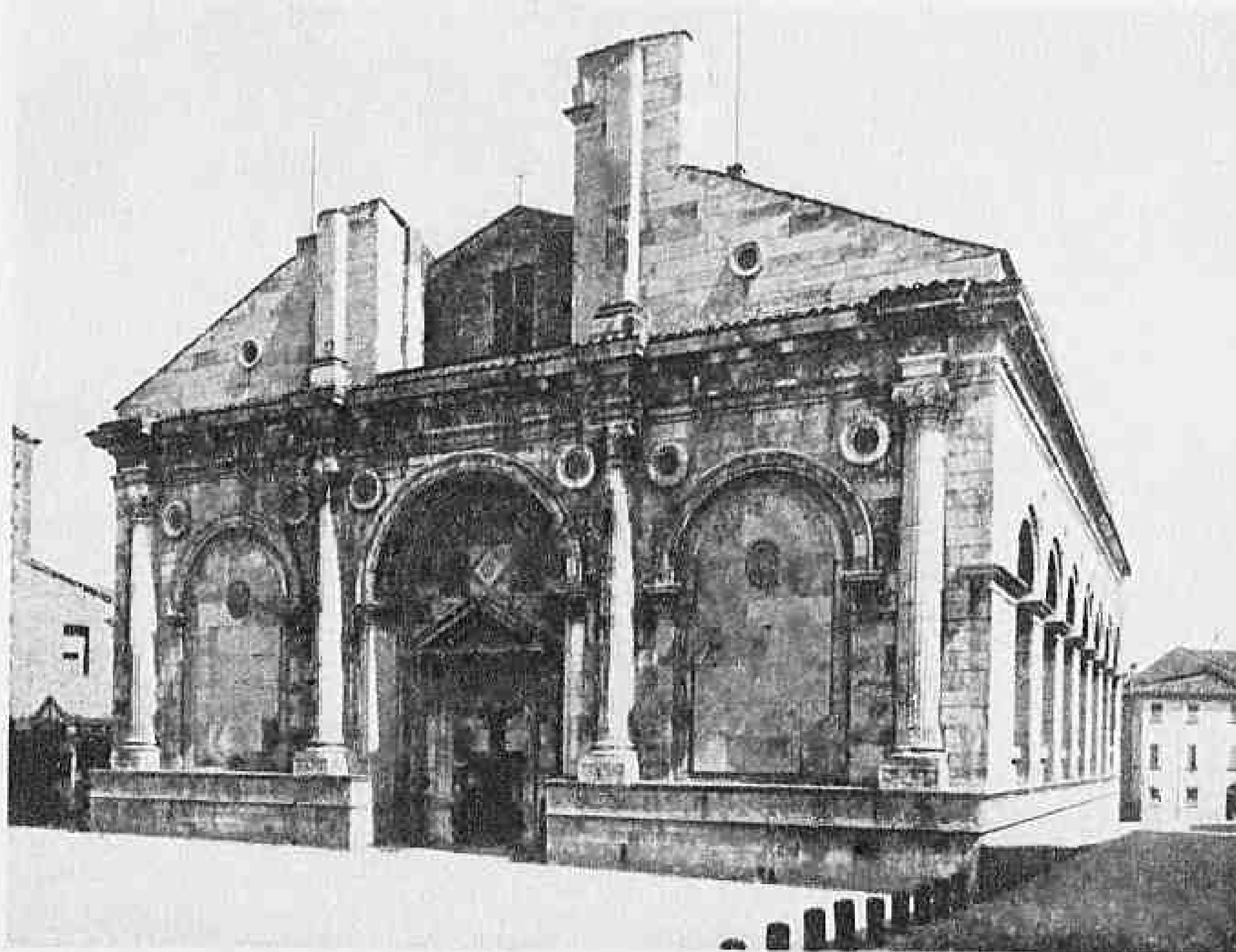
Declassified E.O. 12356 Section 3.3/NND No. 785016



Interior of the Tempio Malatestiano at Rimini after the liberation of the city in December 1944
Photograph War Office

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



The damaged facade of the Tempio Malatestiano in Rimini (Church of S. Francesco) by
Leon Battista Alberti, before the War.
Photograph Warburg Institute

Losses and Survivals

VITERBO

The town was much battered and suffered severely.

The CATHEDRAL escaped lightly, losing only windows and some plaster.

S. FRANCESCO was razed to the ground with the exception of the apse.

S. GIOVANNI IN ZOCCOLI. Only the façade, with its flying buttresses, is preserved and some mullions of the great rose window are unhurt.

S. MARIA IN GRADI is badly damaged, though the façade with its sculpture is intact.

S. PELLEGRINO lost its roof and High Altar.

SS. TRINITÀ was undamaged, but the north-west corner of the cloister was destroyed.

CAPPELLA MAZZATOSTA. LORENZO DA VITERBO's "Marriage of the Virgin" has perished and most of the frescoes are ruined or seriously damaged.

The PALAZZI COSTACULTI and MAZZATOSTA are much ruined.

VILLA PALAZZONE. The frescoes by TOMMASO BARNABEI survive, but were damaged by German soldiers driving holes through them.

The FONTANA DELLA ROCCA perished.

MUSEUM. Some damage was done to the Etruscan vases and statues. SEBASTIANO DEL PIOMBO's "Pietà" is intact, but was exposed to the elements by the fall of the roof.

A third part of the eighteenth-century theatre Pro Nono was destroyed, but the mediæval part of the town is undamaged.

VIZZINI (Catania)

Only one of the churches was damaged.

VOLTERRA (Pisa)

CATHEDRAL. The roof was partly shattered and the ceiling, a splendid example of Renaissance work in gilt and painted wood, is in danger of collapse, the S. Carlo Chapel is shattered and the roof of the Serguidi Chapel is damaged endangering the Giottesque frescoes. The ciborium, by MINO DA FIESOLE, the pulpit, the Byzantine wooden crucifix and the ALBERTINELLI picture, are safe, as are the treasury and archives. The exterior of the Cathedral was practically undamaged. The last shell fired on the city hit the MUSEUM OF SACRED ART in the Cathedral and the valuable collection of church vestments was ruined. LUCA DELLA ROBBIA's portal was undamaged.

S. AGOSTINO was hit, but the façade is intact.

S. FRANCESCO suffered damage to its roof and south wall.

S. GIROLAMO and S. GIUSTO only had their walls pitted.

S. MICHELE was undamaged, except for broken windows.

THE PALAZZI were very little damaged, which was the more fortunate, in that no steps had been taken to safeguard the very important collection of pictures in the PALAZZO DEI PRIORI—none of them were damaged.

The ETRUSCAN WALLS are preserved.

Works of Art. A few second rate pictures, including the "Ecstasy of the Magdalen" by GUIDO RENI and his pupils, were damaged by the destruction of the Cappella di S. Carlo of the Cathedral, but the more important

Works of Art in Italy

paintings were all unhurt as were the ALBERTINELLI, the ciborium by MINO DA FIESOLE and the Byzantine wooden crucifix of the Virgin.

In the BAPTISTERY, the painting on wood by NICCOLÒ CERCIGNANO was damaged, but can be repaired—the altar panel by MINO DA FIESOLE was unhurt.

The pictures in the PALAZZO DEI PRIORI were undamaged, as were the two fine early Siennese paintings and the two DELLA ROBBIYA's in S. GIROLAMO and the FRANCESCHINI DA VOLTERRA fresco in S. GIUSTO.

"The Deposition" by ROSO FIORENTINO was stored at POPPIANO (*q.v.*), and was, unfortunately, damaged.

PAINTINGS

NOTES on a number of individual paintings, largely frescoes, which belong to and remained in the smaller towns are given here under the names of the artists.

ALFANI, DOMENICO. The Madonna in the Duomo of CITTÀ DELLE PIEVE is intact. His "Assumption and Coronation of the Virgin," a panel in the Parish Church of CIVITELLA BENAZZONE, is badly smashed, but may be capable of restoration.

ANDREA DI LITIO. Fresco in the porch of S. Maria Maggiore at GUARDIAGRELE; intact; was exposed to the weather by damage to the building, but repairs in progress.

ANDREA DI GIOVANNI DA ORVIETO (attr. to). Fresco of the Madonna in the Church of Madonna delle Grazie at MAGIONE; covering glass broken by splinter, but painting untouched.

ARETINO, SPINELLO. Series of frescoes of the life of St. Catherine in the Oratory at ANTELLA; undamaged. Evidence has been found of other early frescoes in the building, now covered by grey paint.

ARCANGELO DI COLA DA CAMERINO. His fine Madonna in the Church at PIERE is intact.

BARNA. The damage to the Barria frescoes in the Collegiata of SAN GIMIGNANO has already been reported. Since that date (on December 22nd) a violent wind blew in the brickwork which in 1350 had been used to block a window and make a shelf for the frescoes; with the fall of the brickwork the "Flight into Egypt" was demolished and the "Pentecost" and "Ascension" were seriously damaged. Other window-blockings require attention.

BERLINGHIERI. His "St. Francis" from the Church of San Francesco at PESCIA was preserved in the vaults of the Museo Civico.

BERNARDINO MEZZASTRIS. The frescoes in the Church of S. Illuminata at MONTEFALCO are intact.

BICCI DI LORENZO. A fine fresco in the living-room of the Casa Bordinelli Gradi at CERCHIATA is intact. An important fresco in the stone tabernacle on the bridge of SAN LORENZO A GREVE is also intact; the bridge was destroyed by the Germans, but the tabernacle had a miraculous escape. At SAN MARTINO A GANGALANDI the Church, frescoed inside and out by Bicci, was unharmed and all the pictures are safe.

BOLDINI. Frescoes by this recent painter in the Villa Falconiera at CANDEGLIA were scratched, but not seriously hurt.

BONFIGLIO, BENEDETTO. His Gonfalone of the Madonna della Mercede in the Church of S. Maria at CORCIANO is unharmed. A second Gonfalone belonging to the Parish Church of CIVITELLA BENAZZONE was hidden in a vault and is safe.

BRANDANI, FEDERICO, DA URBINO. Six rooms in the Palazzo Baviera at SENIGALLIA have ceilings with sculptural stucco reliefs by a Marchigiano artist. They are all in good condition.

Works of Art in Italy

BUFFALMACCO, BUONAMICO. The almost obliterated frescoes in the Cappella Spini at BADIA A SETTIMO attributed to him, were untouched by war.

CRIVELLI, CARLO. Two triptychs in the picture-gallery of ASCOLI PICENO attributed to Crivelli (or to Alemanni) were removed to URBINO and are safe.

FEL, PAOLO DI GIOVANNI. Frescoes attributed to him in the (burnt) Church of S. Lucchese, POGGIOSSI, are unharmed but dangerously exposed to the weather.

FRANCIA. "The Christ" belonging to the much damaged Church of the Madonna del Monte at CSESNA is safe.

GADDI, TADDEO. A shell burst in the chapel frescoed by him in the Palazzo Pretorio at POPPI and one end of the fresco (a painted triptych) was completely smashed. The other paintings on the walls and ceiling were unharmed but were exposed to danger from exposure to the weather. Repairs are in progress. Frescoes attributed to Gaddi in the Church of S. Lucchese at POGGIOSSI were unharmed when the building was burnt, but are endangered by exposure to weather.

GAMBA, PAOLO. His frescoes in the Church of S. Francesco at LARINO are intact.

GENTILE DA SULMONA. The frescoes in the crypt of the Chapel of Sant' Onofrio, SULMONA, were not damaged in spite of wanton shelling of the building by the Germans.

GHIRLANDAIO (School of). The Germans blew up the Campanile and the gate tower of BADIA A SETTIMO and subsequently shelled the Church with disastrous effect. The little Ghirlandesque frescoes in the spandrels of the choir arcade are unharmed.

GIOVANNI DEL BIONDO. The (fragmentary) triptych in the Church at ROMENA is unharmed.

GIOVANNI DI SAN GIOVANNI. In the S. Quintino Chapel of BADIA A SETTIMO part of the cupola fresco by this artist has fallen and those on the walls are pitted by shell fragments.

GIOVANNI DA SULMONA. A triptych attributed to him ("Madonna and Child"; the "Death and the Coronation of the Virgin") belonging to the Church of S. Maria del Ponte at FONTECCHIO was stored in the Vatican and is safe—fortunately, since the Church was occupied by German troops and completely devastated.

GOZZOLI, BENOZZO. His frescoes in the Church of S. Fortunato at MONTEFALCO are intact.

GIORDANO. His "Sta. Lucia and two Angels" from the Duomo at RECANATI was safely stored in the cellars of the neighbouring Seminary. A picture of his in the Museum of SAN MARTINO was seriously damaged when the building was bombed.

LIPPI, FILIPPINO. The tabernacle on the outside wall of his house at PRATO was destroyed and his painting of the "Madonna adored by Saints" was blown into several hundred tiny pieces. These have been skilfully put together by the restorer Tintori and the picture is now complete.

LEOTI, LORENZO. His "Annunciation" at RECANATI is safe.

MANTEGNA. His "Holy Family" from the Duomo at RECANATI is safe.

Losses and Survivals

- NERI DI BICCI. The frescoes in the Church of S. Francesco at PESCIA are unharmed.
- ORCAGNA (School of). A fine polyptych in the Church of S. Lucchese at POGGIBONSI was destroyed when the roof of the church was burnt out.
- ORLANDI. The Church at SAN PIERO A GRADO, of which the central nave is decorated with thirteenth-century frescoes attributed to Orlandi was much damaged when the Germans blew up the Campanile. The frescoes escaped, but urgently require protection against the weather.
- PERUGINO. His "Assumption" in the Church of S. Maria at CORCIANO is intact; so too are his frescoes of St. Sebastian in the Parish Church of CERQUETO—this in spite of severe fighting in the neighbourhood and that in the Church of the Annunziata at FRONTIGNANO. A "Madonna and Child" of his school in the Ospedale at CASTIGLIONE DEL LAGO, was damaged.
- PINTORICCHIO. The frescoes in S. Maria Maggiore at SPELLO are in good state.
- PISANO, GIOVANNI. His "Madonna della Cintola" at PISA is intact.
- RAFFAELINO DEL GARBO. His "Noli me tangere" in the Church of S. Lucchese at POGGIBONSI was destroyed. The "Flight into Egypt" at SAN GIOVANNI IN SUGANA is intact but threatened with damp.
- SANZIO, RAFFAELLO. The altar-piece of his school, the "Madonna with Saints," in the Maddalena Church at CASTIGLIONE DEL LAGO, was removed to safety—the Church was much damaged.
- SAVINI, SALVIO. Frescoed decorations in the Palazzo Mazzuoli at CITTÀ DELLA PIEVE are intact.
- SIGNORELLI, LUCA. His fresco in the Chiesetta della Morte at CANCEANO is undamaged.
- SOLIMENA. The picture in the Church at S. Francesco at LARINA is intact.
- LO SPAGNA. His fresco in the Parish Church of S. GIACOMO is unharmed.
- VENEZIANO, DOMENICO. An altar-piece of his school, in the Church at ROMENA, is intact, but needs restoration.
- MASTER OF THE BAMBINO VISPO. A fine triptych belonging to the Chapel at BORGO ALLA COLLINA was removed by the *parroco* before the Germans blew up the building, and is safe, but needs restoration.
- VIVARINI. The triptych from the Palazzo Municipale at OSIMO was sent away, together with pictures from the Duomo, to a deposit, and is believed to be safe.
- ZUCCARI, TADDEO. His altar-piece in S. Maria Maggiore at ESPERIA is intact.

It should be noted that repairs to damaged frescoes are already in progress in a number of places. The most important is the Campo Santo at PISA; work has also been done on the thirteenth-century frescoes in S. Maria delle Grotte at FOSSA, on the Barna frescoes at SAN GIMIGNANO, on the frescoes in the Collegiata at IMPRUNETA, at ARIZZO, at PRATO, at CIVITELLA DELLA CHIANA, and other centres.

In attempting to assess the damage done to pictures it must be remembered that not only were the more important movable objects of art in the major centres generally removed to deposits where they have been safely preserved, but from many of the minor churches and galleries of LAZIO and elsewhere individual paintings were collected and sent to the Vatican. All these are safe. The following examples of works, mostly by named artists, are taken from reports already to hand.

Works of Art in Italy

- From ALATRI. Painted triptych by Antonio da Alatri.
- From CIVITACASTELLANA. DUOMO: PINOTRICCHIO (School of), "Madonna and Child"; thirteenth-century panel painting, "The Saviour." SAN PIETRO: SANO DI PIETRO, "St. Bernard"; ANTONIO DA VITERBO, "Adoration of the Child."
- From FONDI. SAN PIETRO: CRISTOFORO SCACCO, triptych, "Coronation of the Virgin," and two saints; ANTONIAZZO ROMANO, triptych, "Madonna and Child." STA. MARIA: a triptych, "presepe," and a panel, a Pietà, both fifteenth century.
- From RIETI. MARCANTONIO DI ANTONIAZZO, altar-piece of the "Resurrection with two saints," and a "Madonna and Child"; O. GENTILESCHI, "The Watching Angel"; L. TOMI, polyptych; A. ROSELLINO, "Madonna and Child."
- From TREVIGNANO. "The Saviour, the Madonna and St. John the Evangelist": thirteenth century.
- From TUSCANY. DUOMO: TADDEO DI BARTOLO, polyptych; SANO DI PIETRO, "St. Bernard." SS. MARTYRI: triptych, Siennese, fifteenth-century; PASTURA, "Madonna."
- From SUTRI. MARTIN DE VOS, "Christ in the house of Martha and Mary."
- From VITERBO. DUOMO: ANTONIAZZO ROMANO, "Madonna and Child"; GIROLAMO DA CREMONA, "Christ and Apostles." SAN SISTO: NERI DI BICCI, "Madonna and Saints." MUSEO CIVICO: SEBASTIANO DEL PIOMBO, "Flagellation," and Pietà. SAN GIOVANNI IN ZOCCOLO: BALLETTA, triptych.
- From GAETA. SS. ANNUNZIATA: GHIRLANDAIO (att. 10), "Annunciation"; thirteenth century panel, "Madonna and Child."
- From FRASCATI. VILLA MONDRAGONE: CARAVAGGIO.
- From ROCCA DI PAPA. PERINO DEL VAGA.

THE PROTECTION OF ARCHIVES IN ITALY

By HILARY JENKINSON, C.B.E., F.S.A.

Many people must have wondered with a pang, when the fighting reached Sicily, what would happen to the more famous Italian Archives—to the Records of the Medici at Florence or the Norman Kings in Naples and Palermo. For the Archivist, equally concerned with all writings accumulated during the transaction of business or conduct of affairs of any kind, ancient, modern or contemporary, the danger was a double one; considerable fear was expressed lest the chances of war should lead to destruction and dispersals which would not only mean irreparable loss to the cultural riches of the world but would impede seriously the work of civil reorganisation. The War Office accordingly invited the Secretary of the Public Record Office, by permission of the Master of the Rolls, to visit Italy under the auspices of the Allied Control Commission and organise protective measures in concert with the Monuments and Fine Arts section of that Commission; and this was effected during the early months of 1944. The subsequent posting of two other members of the Record Office staff, seconded from the armed forces to the Monuments section of the Commission, made it possible immediately before the entry into Rome, and afterwards, to keep an Archives specialist in close touch with each of the advancing armies. It was not possible until later to add a representative from Washington, but a visit from the Director of the President's Library at Hyde Park has kept American Archivists in touch with the situation and ensured co-operation.

The task of protection involved, as a first measure, the preparation of a list covering specifically or by inference, all classes both lay and ecclesiastical, of Italian Archives; and its issue with suitable instructions as completely and as widely as the organisation of Army and Commission made practicable. The Archives to be covered were rich, numerous and highly organised. Besides the *Archivio del Regno* and over forty *Archivi di Stato* (most of them rich in series inherited from the Kingdoms, Lordships and Republics of earlier periods) there are over eight hundred townships having ancient Archives; Dioceses and Chapters show a comparable wealth; Notarial Archives add more than one hundred large and numerous small Repositories to the total; and modern legislation has created in the District Offices of Land and other Registration (the *Catasto*, and so forth), of the Law, Taxation and the *Stato Civile* and of the ordinary Local Authorities in Province, *Compartimento* and *Commune*, well regulated Archive Centres of real importance; and then there are the private accumulations.

It was not difficult to predict the dangers which threatened accumulations so numerous, so scattered, and so susceptible; nor has the prediction lacked confirmation by the event. On the other hand there is some ground for relief. Deliberate destruction by the enemy, such as that of the Angevin Archives at Naples, burned senselessly and without excuse in September 1943, has been (it is only just to say) comparatively small up to date; nor have large quantities been carried off; though some obviously beautiful or valuable things, such as the

Works of Art in Italy

painted binding-boards (the TAVOLETTE DI BICCHERNA) at Siena, have had narrow escapes. The modern Archives of Ministries at Rome have naturally been largely evacuated either by the Germans or by Fascist co-operators, but what remained included some surprises; from the vast ARCHIVIO ORDINARIO of Mussolini, found in order and *in situ*, to the Air Ministry documents discovered at the bottom of a well. The larger modern local Archives seem also, up to date, comparatively immune from destruction, though frequently in great confusion.

Of damage from bomb and shell there is a long and sad tale, though a policy of evacuation has probably saved much, as at Livorno and Pisa. Total or considerable destruction in the ARCHIVI DI STATO at Ancona, Foggia, Pizzofalcone and Pistoia, in Cathedral Archives at Benevento and elsewhere, in the ARCHIVIO NOTARILE at Frosinone in the Parochial Churches destroyed at Naples—these are some examples of the price we pay for air support and artillery preparation, by whichever side they are practised. It is perhaps more profitable to dwell on what has had the fortune to survive or escape bombardment. Sicilian Archives have emerged comparatively undamaged, and so have ARCHIVI DI STATO in Southern Italy other than those mentioned; and at Foggia the valuable ARCHIVI DELLA DOGANA DELLE PECORE survived a direct hit; the priceless ARCHIVIO DI STATO at Florence, after being in great danger, escaped with negligible damage to the Documents; at Rome, Orvieto, Perugia, Assisi, Lucca, Arezzo, Siena and, most recently, Ravenna, it has been possible to report all Archives safe. Moreover, where there has not been fire, demolition of a building has not always meant destruction of its contents. Archives are in some ways singularly resistant, and manuscripts exhumed intact from the ruins of the COLOMBARTE at Florence, the ARCHIVI DI STATO at Pistoia and the BIBLIOTECA COMUNALE at Tivoli, may suggest hopes for the ARCHIVIO COMUNALE at Viterbo, for Cathedral Archives at Livorno and even for the *tertia aula* of Archives (the rest had gone to Rome) buried under the rubble at Monte Cassino.

The period of active hostilities past, come the dangers from civil population and occupying troops. Looting by civilians is always liable to occur, as it did at Palermo, before civil government is restored and while custodians are scattered and doors and windows missing; and where there is not looting there may be indiscriminate destruction, when an uneasy consciousness that Records contain names (especially the Records of the Police or the Taxgatherer) suggests the remedy of fire. We have perhaps to thank the severity of an apposite clause in the Italian penal code for the fact that occasions of this sort seem to have been so far comparatively few. Occupying troops may do much damage if not by destruction by dispersal (which is nearly as bad) in mere ignorance. This is particularly liable to occur to modern Archives which do not in their outward aspect suggest great importance (especially if already disordered by the enemy) and which are perhaps housed in eligible quarters in a place and at a time where quarters are urgently needed and difficult to find.

To meet such dangers or palliate their results the Archives or Monuments Officers, however active in personal survey, have had to rely largely on co-operation first with the officers of advanced Intelligence and other formations, then with those of Military Government or Control Commissions, and ultimately with Italian Officials. In these later stages comes the final difficulty of civil disorganisation and the not unnatural apathy of minor officials whose whole world has crashed about their ears. It may be necessary to suggest with some insistence

that pending the replacement of windows snow need not be allowed to lie on the top of volumes; that the leaking lavatory in the Prefect's office should be repaired as a work of urgency in view of the presence of Archives underneath; that while the roof is missing early registers on the top floor could be transferred to the offices below; that if *epurazione* has banished the Archivist the keeper of the Museum might temporarily carry on; even that scattered papers can be picked up from the floor and wet ones hung out to dry. The examples are taken at random from a dozen towns in Southern Italy and Sicily.

The task of taking stock, of getting in reports and of reorganising in something more than piecemeal fashion, was greatly facilitated, once Rome was reached, by the existence in Italy of an admirable organisation under which the Minister and Director at the capital, working through a system of District Superintendents and Heads of *Archivi di Stato*, can control and activate officials and even owners of a large proportion of the country's Archives. To set this machinery in motion again was now a major objective and accorded with the Commission's general policy of using wherever possible existing organisations. Fortunately the task proved comparatively simple, for most of the Archivists were at their posts or prepared to return to them; only communications were lacking and these the Archives Officers were able to suggest or supply. Most important of all, the Head of the Italian Archives Service had stayed in Rome and was both able and anxious to co-operate in every way. By November the system was so far restored that all questions of policy and personnel were being decided at Rome by the appropriate agencies; and even at Florence the Superintendent was communicating with the local authorities in his area through Italian channels. It is perhaps not too much to hope that from the present reorganisation may result a general survey of Italian Archives as they stand at the conclusion of the war. This would be a really valuable piece of constructive scholarship; particularly if, by collaboration with the Vatican Authorities (with whom also the Archives Officers have been in touch), it could be made to include Ecclesiastical Archives; the administration of which is independent of the State. In any case something has been done to repair the mischief of war in this field; and present relations with Italian Archivists recall those between Bonaini and his English correspondents nearly a hundred years ago.

Mr. Jenkinson's report appeared in an abridged form in "The Times" on January 3rd, 1945.

FURTHER REFERENCES

Accounts of the damage described in this booklet can also be found in the following official reports:—

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- The Daily Telegraph*, 7th February, 1944, "Protecting Bombed Ruins of Pompeii."
- The Architectural Review*, March, 1944, "The Historic Monuments of Sicily: Official Report on War Damage."
- The Burlington Magazine*, April, 1944, "The Museo Filangieri" by Christopher Norris.
- The Times*, 19th April, 1944, "Restoration in Sicily."
- The Architectural Review*, April, 1944, "War Damage to the Historic Monuments of South Italy."
- Country Life*, 14th July, 1944, "Historic Buildings in Naples: An Official Account of the state of the Angevin Churches."
- The Daily Telegraph*, 18th July, 1944, "War Damage to Italy's Churches."
- The Journal of the Royal Institute of British Architects*, July, 1944, "The Church of Monteliveto, Naples: Work of Restoration."
- The Times*, 2nd August, 1944, "German Looting in Italy."
- The Sunday Times*, 27th August, 1944, "Our Troops Saved Art Treasures."
- The Journal of the Royal Institute of British Architects*, September, 1944, "Second Report on the Monuments of Central Italy."
- The Commissioner*, September, 1944, "Looting and Faking" and "Damage to Monuments in Italy and Normandy."
- The Burlington Magazine*, October, 1944, "The Condition of Pictures in Central Italy."
- The Journal of the Royal Institute of British Architects*, November, 1944, "The Monuments of Central Italy and Florence."
- The Illustrated London News*, 2nd December, 1944, "Damage to Florence."
- The Commissioner*, December, 1944, "War Damage to the Church of San Lorenzo, Rome."
- Antiquity*, December, 1944, "The War and Classical Remains in Italy."
- The Times*, 3rd January, 1945, "Saving Italian Archives."
- The Illustrated London News*, 13th January, 1945, "Damage to the Campo Santo, Pisa."
- The Burlington Magazine*, February, 1945, "The Campo Santo of Pisa Now."
- The Illustrated London News*, 3rd February, 1945, "Damaged Naples Churches."
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- The Commissioner*, March, 1945, "War Damage at Ravenna: Tempio Malatestiano at Rimini: German Brigandage."
- The Burlington Magazine*, April, 1945, "The Condition of Paintings in Italy."

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1945

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20565

See file

20200/1

late Aug - Sept

for action arising

out of Macmillan

Commission publication ⁵⁶⁵⁹

in terms in ITALY,

S. of BOLOGNA.

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.

(UHH)

Copy to:

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Rome 3 En

ADVANCE HEADQUARTERS
ALLIED CONTROL COMMISSION

APO 394

Subcommission for Monuments Fine Arts and Archives

JBR/imp

20565/MFAA

8 July 1944

FROM: Major J.B. WARD STEELING, R.A.

Dear

Kelley

Thank you very much for your information about the Hamilton Committee, which fills out at several points what I had gleaned personally (though somewhat less formal channels than those suggested!).

I am now in Rome, but when I am next near you I will call in, if I may, and several matters have arisen recently which might be of interest. Meanwhile my best thanks for your help.

Yours ever

David

A.S. HALFORD, ESQ.
Office of the British High Commissioner
in Italy
Via Agostino de Perdis
NAPLES.

5657

OFFICE OF THE BRITISH HIGH COMMISSIONER IN ITALY,
Via Agostino de Pretis,
NAPLES.

(9/27/44)

4th July 1944

Dear Ward Perkins,

I have at last had a reply from the
Foreign Office about the Macmillan Committee.
I do not think that I can do better than let
you have a copy of John Chaplin's letter as
it stands.

Yours ever,
B. Halford

Major Ward Perkins,
Fine Arts Sub-Commission,
Allied Control Commission,
NAPLES.

5656

copy

(U 5584/116/70)

FOREIGN OFFICE, S.W.1.
26th June, 1944.

My dear Aubrey,

I am sorry for the delay in answering your letter to McDermott No. 9/6/44 of the 20th May about the Macmillan Committee; it got somewhat sidetracked.

As regards the committee's composition and terms of reference I do not think I can do better than enclose a copy of an extract from the "Manchester Guardian". You will see that their functions are advisory, not executive, and that (in deference to the War Office) there is little scope for them to concern themselves as actively as do the American Commission for the Protection and Salvage of Artistic Monuments in Europe with the safeguarding of works of art from damage in the course of military operations. The emphasis is on post-war restitution problems. These would not in my view include the restitution to Italy of Italian owned works of art carried off by the Germans; the concern of the Committee is with works of art belonging to allied governments or nationals.

I make no doubt but that they would welcome any information on this last point which my old friend Perkins can give them. Presumably, though, he should approach the Committee through his ordinary military channels and not direct; they similarly would approach him through the War Office. For the present I am not inclined to suggest to them that they should do so, but rather leave it until they discover some need.

We have no idea what the Committee have been doing so far nor how they are keeping in touch with the American Commission. I understand that J.G. Mann, who is one of the members, is acting as secretary for the time being, but there does not seem to be any regular secretariat. We should however know more about their activities soon, as a representative of the Foreign Office is to attend a meeting with them on the 27th June.

I'm afraid this is all rather nebulous. The fact is, however, that, so far as restitution is concerned, we have not yet reached a stage of planning where we have occasion to ask the advice of the Committee, and are naturally disinclined to stimulate them unnecessarily into activity which might prove embarrassing. And we have left it to them to determine their own needs in factual information and the methods by which they require it.

Yours ever,
JOHN (J. Chaplin).A.S. Halford, Esq.,
NATINGS.

copy

(U 3543/116/70)

Extract from Cutting from the "Manchester Guardian"
dated the 9th May,
1944.

Lord Macmillan, Lord of Appeal in Ordinary since 1930, has been Minister of Information, and chairman of C.E.M.A. for fourteen years. He was chairman of the Court of London University.

Sir John Chapman is president of the British Academy, and an authority on the economic history of England.

Sir Kenneth Clark is Director of the National Gallery and a member of the Fine Arts Committee of the British Council.

Sir John Forsdyke is Director of the British Museum.

Sir Frederick Kenyon was Director of the British Museum from 1909 to 1930.

Sir Eric Maclagen is Director of the Victoria and Albert Museum.

Mr. J.E. Mann is Keeper of the Wallace Collection and Master of the Armouries at the Tower of London.

Mr. R.C. Norman, brother of Mr. Montagu Norman, is a member of the Executive Committee of the National Trust. He is a former chairman and governor of the B.B.C. 565

Professor Trevelyan, Master of the Trinity College, Cambridge, is a trustee of the British Museum and the National Portrait Gallery and chairman of the Estates Committee of the National Trust.

The Duke of Wellington, who has seen service in France and the Middle East in the present war, is Surveyor of the King's Works of Art.

CORRIERE DI ROMA — Sabato, 17 Giugno 1944

Gli Alleati per la protezione del patrimonio artistico italiano

Fin dai primi giorni dell'entrata in guerra degli Stati Uniti il Presidente Roosevelt nominò una Commissione per la Protezione del Patrimonio artistico e culturale nei territori di guerra.

I membri di tale Commissione, presieduta da un alto magistrato della Corte Suprema, Justice Roberts, sono tutte personalità eminenti nel campo delle arti, dell'archeologia, delle biblioteche e degli archivi. In Inghilterra il Primo Ministro Churchill ha costituito un Comitato allo stesso scopo. I due Comitati funzionano come corpi consultivi presso i Ministeri della Guerra a Washington e Londra. Le notizie propagate dalla propaganda fascista e tedesca, come quella che esperti d'arte alleati hanno fatto imbarcare oggetti d'arte dalle zone liberate dell'Italia.

Nelle zone dell'Italia liberata gli ufficiali addetti alle Belle Arti hanno lavorato in stretto contatto con i sovrintendenti italiani alle Antichità, Monumenti e Gallerie al fine di fornire aiuti finanziari quando si richiedevano riparazioni urgenti a causa di operazioni belliche. In Sicilia, per esempio, furono iniziati lavori per la conservazione di circa 200 monumenti, quantunque molti di questi non avessero sofferto che lievi danni. Si può affermare infatti che gli antichi monumenti dell'isola, così come le chiese normanne, sono quasi tutte intatte. Anche nella regione dell'Italia meridionale gli ufficiali addetti alle Belle Arti hanno organizzato restauri e riparazioni. Viene assicurato che i danni sofferti da Pompei sono molto lievi e che Ercolano è intatta, a smentita delle voci fatte circolare dai nazi-fascisti.

al massimo grado e allo scopo di difenderli, gli interessi economici e morali dei lavoratori».

«Per quanto riguarda la Camera e le Unioni sindacali del lavoro sorte prima della liberazione nelle varie province ora liberate, si inquadreranno nella 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 realizzi 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».

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

JBWP/rjJ

27 May 1944.

Subject: British Committee for the Supervision of Restitution of Works of Art.

To : V.P. Admin. Section.

1. The constitution of the British Committee for the supervision of restitution of works of art after the war has been announced in the press as follows:

Lord Macmillan

Chairman

Mr. A.W. Clapham

President, Society of Antiquaries.

Sir Kenneth Clark

National Gallery

Sir John Forsdyke

British Museum

Sir Frederic Kenyon

Sir Eric Maclagan

Victoria & Albert Museum

Mr. J. G. Mann

Wallace Collection & Tower of London collections

Mr. Vincent Massey

Mr. R.C. Norman

Prof. C.M. Trevelyan

The Duke of Wellington

2. It would appear to be a very orthodoxly constituted body, and suitably weighty.

3. I am trying to discover unofficially what are the present relations of this committee to the War Office Advisor, Sir Leonard Woolley.

5652

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Sir Kenneth Clark	National Gallery
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Sir Frederic Kenyon	
Sir Eric Maclagan	Victoria & Albert Museum
Mr. J. G. Mann	Wallace Collection & Tower of London collections
Mr. Vincent Massey	
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Copy to: Executive Commissioner.

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

20565

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394

ETDW/bmp

Subcommission for Monuments Fine Arts and Archives

12 May 1944.

20909/MFAA

Subject: Committee to Investigate Thefts of Works of Art etc.

To : Vice President, Adm. Sect., Rear Hq. ACC.

1. Ref. query entered on attached copy of 229 Sig Op Co News Bulletin (10 May 44), attached.

2. Relevant here is a paragraph in the PWB Radio Monitoring Report No. 190, of 11 May 44, p. 2b, which is transcribed hereunder.

RADIO ROME IN ITALIAN TO ITALY 713 Kcs. 0800 MAY 10

A BRITISH COMMISSION OF ENQUIRY INTO THE THEFTS OF WORKS OF ART 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 inquiry into the thefts. That is the nth proof of British impudence.

highly
It seems/probable that the commission whose creation appears to have been announced by Reuters is the body referred to in the Sig Co Bulletin. This office ~~is~~ will secure a copy of the original Reuters report and communicate it to you when available.

3. The title of the American body named in the enemy broadcast is "American Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe". Appointed last fall by the President, it has shown itself much concerned over Nazi thefts of works of art.

4. While similar concern is, of course, felt by this Sub-commission (as appears from its statement of Major Functions), it

is far less likely that Downing Street would be referring at this late date to a body whose aims are much broader than those named in the a/m reports and which has been in operation for several months.

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

5650

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

12 May 1944

20909/AFMA

Subject: Committee to Investigate Theft of Works of Art etc.
To : Vice President, Adm. Serv., Rear Hq. ACC.

1. Since writing yesterday (reference as above) the Basic News Bulletin of 10 May, compiled by PAB, which was delayed in reaching this office, supplies the following item:

5649

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 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.

2. The report settles the identity of the committee in question. The matter is being pursued further by us and ~~the~~ later ~~release~~ information will be furnished you.

3. The Union Jack of 12 May printed a short Reuters release on the subject but this adds nothing on the paragraph quoted above.

ROBERT T. DE WALD
Maj. Spec. Res.
Director.

Signed by
Lt Col
BMP.

20384/MPAA

AMER. P.R.

U.S. News Service No. 114 - 10 May 1944

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(UPI)

Copies to: 20560

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