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DOCUMENTS AND MONUMENTS OUTSIDE ITALY - VARIOUS

APR. 1944 - MAY 1945

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AND MONUMENTS OUTSIDE ITALY. VARIOUS

24-MAY 1945

1976

Declassified E.O. 12356 Section 3.3/NM No.

785016

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326

THIS FOR

APR. 1966

MAY 1966

TO

CATALOGUE

Edwards x Five Arts Div

Region II

APULIA LUCANIA CALABRIA

MAPS OF ARTISTIC & HISTORIC MONUMENTS

Photostat plate of	Bar		
BARI	A	LECCE	A
BARIETTA	A	MATERA	L
BITONTO	A	METAPONTO	L
BRINDISI	A	POTENZA	L
CATANZARO	C	REGGIO	
COSENZA	C	CALABRIA	C
FOGGIA	A	TARANTO	A
GALLIPOLI	A	TRANI	A
GRATON	C	MONTELLA	A

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MAPS OF ARTISTIC & HISTORIC MONUMENTS

Therapist plans of	BARI	A	LECCE	A
	BARILETTA	A	MATERA	L
	BITONTO	A	METAPOLITO	L
	BRINDISI	A	POTENZA	L
	CATANZARO	C	REGGIO	
	COSENZA	C	CALABRIA	C
	FOGGIA	A	TARANTO	A
	GALLIPOLI	A	TIRANI	A
	GRATON	C	MOFFETTA	A
	GERACE (LOCAL)	C	STRANNO	A
	LUCERA	A	RUVIO	A

4 COPIES OF TYPEWRITTEN LIST OF MONUMENTS OF

APOLIA

Reg. II

1979

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TOWN	COPIES
BARI	3 2 2
BARLETTA	3 4 2
BITONTO	4 1 2
BRINDISI	4 1 2
CATANZARO	4 1 2
COSENZA	4 1 2
FOGGIA	4 1 2
GALLIPOLI	4 1 2
LECCE	4 1 2
MATERA	4 1 2
METAPONTO	4 1 2
POTENZA	4 1 2
REGGIO CALABRIA	4 3 2

1980

Declassified E.O. 12356 Section 3.3/HND No.

785016

CATANZARO	4	2
COSENZA	4	2
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REGGIO CALABRIA	4	2
TARANTO	4	2
TRANI	4	2
CROTONE	4	2
GERACE (LOCRI)	4	2
LUCERA	4	2
MOLFETTA	4	2
OTRANTO	4	2
RUVO	4	2

11 MAG. 1945

THE STARS AND STRIPES

May 17, 1945

BIGGEST LOOTED ART
CACHE IS UNCOVERED
IN AUSTRIAN MINE

WITH THE 3RD ARMY, Austria, May 16 -

A Nazi cache of looted art works valued at half a billion dollars, the greatest found to date, has been recovered from a salt mine near Alt Aussee, Austria, it has been disclosed by American officials.

Among the works salvaged by the Americans were part of the collection stolen from Monte Cassino, still marked with labels reading "for Reichsmarshal Hermann Goering"; the famous Ghent Altarpiece, stolen one before by the Germans in the last war; the complete art collection of the Rothschilds and Hitler's library enriched by books pilfered from libraries throughout Europe.

An American task force led by Maj. Ralph Pearson rescued the collection after mine workers had saved the treasure from destruction by Nazi SS troops who, forced to retreat before the 3rd Army Advance, intended to destroy the collection with time bombs.

Hidden 4,500 feet underground were thousands of paintings by such artists as Rembrandt, Rubens, Da Vinci, Michelangelo, Goya, Titian, Bruegel, Raphael and Frans Hals. The complete collections of every Vienna museum and art gallery were found and they too were tagged for shipment to Goering. Dr. Wilhelm Michael, director of the Vienna Museum said this cache "makes all other findings mere drippings".

The rich haul was made only a short distance from the mountain redoubt of the Gestapo officer, Ernst Kaltenbrunner, who hid with 150 of his henchmen in an attempt to escape the war crimes court.

20774.

MAY FINISH JOB

ROME, May 16 - According to Lt. Col. Ernest T. De Wald, director of the Subcommittee on Monuments, Fine Arts and Archives of the Allied Commission, the discovery of stolen art treasures in Alt Ausse may go a long way toward winding up his section's work in Italy.

The works of art said to be from the Monte Cassino collection may compromise all the works which disappeared in transit from Naples to Rome. If the cache contains the missing 13 pictures, six antique bronzes and one case of gold objects from the Naples Museum, then, said Colonel De Wald, "every important work of art removed from Italy by the Germans will have been accounted for".

1645

785016

1 APR. 1945

OSSERVATORE ROMANO 1 APR 1945

Aiuti e restauri in Polonia

LONDRA, 31.

Si comunica da fonte autorizzata che la commissione di soccorso dell'UNRRA destinata in Polonia sarà presieduta da un russo, il signor Menselkow, coadiuvato da cinque americani, due inglesi e un ceco-slovacco. Il fatto che nessun polacco farà parte della missione ha suscitato ovvi commenti nei circoli politici londinesi.

L'Ansa ha da Varsavia che sono incominciati i lavori di restauro dei monumenti storici della « Città vecchia », il più antico quartiere di Varsavia. Vi lavora un grande numero di operai specializzati. Sono pure in corso i lavori di restauro della chiesa di Santa Maria, una delle più antiche chiese della capitale, sita nella « città nuova ». In stile romantico era stata restaurata dopo l'ultima guerra, ed ora gravemente colpita.

La stessa Agenzia dice che dei 503.000 volumi della biblioteca pubblica di Varsavia, ne sono stati salvati 90.000. La maggior parte dei volumi è stata esportata tra l'agosto e il settembre dell'anno scorso, 50.000 sarebbero giunti in Germania.

1644

20904
7 APR 1945

OSSERVATORE ROMANO 1495

Aiuti e restauri in Polonia

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20381/MFAA

AFHQ? PWB, R.M. REPORT - No. 112 - 17 October 1944

GERMAN RADIO OSLO - In German - 9.3 - 18.00 - October 16Treasures of Bruges Cathedral Are Safeguarded

Berlin: The British newspaper "Daily Telegraph" has published a report about the so-called "looting of the Bruges Cathedral's art treasures by German soldiers." German military circles make the following statement, regarding this incident:

"During the night from September 8 to September 9, a German shock troop, consisting of 45 volunteers led by an art expert, crossed the Scheldt river, passing by enemy armored units, and reached the town of Bruges.

In Bruges, the art treasures of the Liebfrauen Church, known throughout the world, were placed under the protection of the German Wehrmacht and brought into safety. The most prominent works of art thus recovered are: the sculpture group "Madonna and Child" by Michelangelo, and paintings by Van Dyck, Caravaggio, Osenbreit and by other masters.

The Bishop of Bruges has been informed, by the German Governor, by the following letter: "As experiences made in Italy and France have shown, the Anglo-Americans are depriving the occidental cultural circle of the most venerable and beautiful creations of European genius, to transfer them, as museum pieces or part of private collections, into surroundings lacking the intimate contact with soil and European spirit. To prevent this desecration of art by Anglo-American business methods, and to safeguard the European art treasures for the Catholic Church, the German Wehrmacht has taken the necessary steps".

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1986

Declassified E.O. 12356 Section 3.3/NNN No.



Ministry of Home Security Photograph.
Issued by A.O.I. No. 9, 299. Canterbury after Baedaker Raid.
Damage to St. Augustine's Abbey and neighbouring buildings.

785016

26 DEC 1944

AFHQ, PWB, R.M. REPORT No. 173, 26 December 1944

COLORED PHOTOS OF WORKS OF ART

By order of the Fuhrer, 100 photographs in quintuplicate have been taken of the historical paintings on walls and ceilings, in almost two thousand buildings of greater Germany during this year. Thus one million colored photos of these pictures, drawings and frescos are preserved in color for posterity, in case of destruction by enemy terror bombs. (German Home Service - 1230 - Dec. 26)

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164

26 DEC 1944

AFHQ, PWB, RADIO MONITORING REPORT No 143 - 22 November 1944 -

MISCELLANEOUS

Salvage in Warsaw

Berlin: All precious works of arts from museums, archives and libraries are now being salvaged in these parts of Warsaw which have been completely evacuated by the civilian population. This is being carried out by five hundred commissioners of the Polish relief organisation, RCO, and the articles taken to a place of safety. The National Museum suffered particularly in the Soviet bombardment of Praga.

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20381/MPAA

PHQ, PWB, R.M. REPORT - No. 102 - 5 October 1944

GERMANS OVERSEAS SERVICE - 1400 - 11.80 October 4Anglo-American Terror Acts Cause Horrible Damages

The director of the National Gallery in London has admitted that the Anglo-American terror raids have caused horrible damage to works of art. The London art expert had furthermore to admit that the Germans had not, as was announced, stolen precious French works of art, but that not a single object had disappeared from French museums.

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UN NEWS SERVICE - BASIC NEWS - 2 October 1944

DAMAGE DONE TO EUROPEAN ART

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

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

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

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

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

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

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

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

(OWI)

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1992
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(OWI)

20904

THE STARS AND STRIPES
Monday, October 2, 1944

British Art Works Hardest Hit By War

WASHINGTON, Oct. 1 — War damage to the art works of Italy and France is "far less tragic than expected," but Britain's art losses have been "shocking," Francis H. Taylor, member of the American Commission for the Preservation of Arts and Monuments, said in an interview today.

Taylor, who has just returned from a personal inspection of damage to works of art in England and France, also has studied an official report on the situation in Italy.

Many of England's great monuments are in ruins, he said. More than 4,000 churches have been damaged, including the cathedrals of Canterbury and Exeter, and 2,800 are completely destroyed.

"Only at Rouen, in France, and Benevento, in Italy, have any of the great cathedrals suffered damage comparable to the destruction of the cathedral at Exeter," Taylor said.

He added that he believes Belgium's art collection was no more seriously damaged than that of France, and that the most important works of the Holland museums had been discovered intact at Maastricht.

1628

20904

20381/MPAA

PHQ, PWB, R.M. REPORT -- No. 91 -- 22 September 1944 --

TRANSOCEAN IN ENGLISH -- September 21Rembrandt Painting Found in Air Raid Shelter -- 2205

Amsterdam: One of Rembrandt's most famous paintings, the "Night Watch", has been discovered in an air raid shelter in the Allied-occupied Dutch city of Maastricht, "Algemeen Nederlandsch Oersbureau" reported on Thursday. The Amsterdam newspaper "Telegraaf" reports that "Night Watch", as well as numerous other famous Dutch paintings, had some years ago been evacuated to the Dutch province of Limburg, without the public, for obvious reasons, being told of this fact. The newspaper adds that transport of the huge "Night Watch" canvas was extremely difficult.

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1622

UN News Service - BASIC NEWS - 19 September 1944 -

20381/MFAA

ART WORKS SAVED IN DUTCH TOWN

MAASTRICHT, September 18 - Hidden before the Germans invaded Holland and moved again when their hiding place was destined to become part of the Germans' Atlantic Wall, 1,800 paintings from the priceless Ryks Museum collection in Amsterdam have been preserved safely during the war in an air-conditioned sandstone cavern on the outskirts of Maastricht, the United Press reported yesterday.

Among the masterpieces in the underground vault are the works of Rembrandt, including his famous Night Watch, and works of Van Dyke, Hals, Rubens, Tintoretto, Van Gogh, Murillo, El Greco, Monet, Van Ruysdael, Steen, Vermeer, Van Schoel, and Lavman. (OWI)

Copy to:

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BALTIMORE MORNING SUN 2 (?) May 44

GUIDE FOR THE PROTECTION OF ART TREASURES IN WAR ZONES.

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

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

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

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

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

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

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20904

20381/MFAA

AFHQ, PWB, EMS, UNIT No. 8 - APO 512

R. M. Report No. 178, 26 April 44.

RADIO VIENNA (GERMAN TO GERMANY 508M 2000 APRIL 35)TERROR RAID ON MUNICH:

for
BERLIN: A night raid on Munich again proves the enemy's criminal determination German places of culture and irreplaceable objects of art. Among world famous cultural monuments destroyed by the British bombers are: the Wittelsbach Palace, The Academy of Arts, the Odeon and the Basilica of Bonifacius. By such infamy, the English airmen prove themselves representatives of a nation which has no respect/art.

The air gangsters had to pay dearly for their attacks on the cultural monuments in Munich and other places in southern Germany, as well as in the southeastern area. Altogether 167 enemy planes were shot down. If we add those aircraft which made emergency landings in Switzerland, we find that the Anglo-American air force lost 180 planes in the past twenty-four hours.

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1625

RADIO BERLIN IN ENGLISH TO OVERSEAS 2PM. 0915 APRIL 26

Every German and every friend of culture was shocked, once more, when the German Radio announced yesterday evening that enemy air force formations attacked the city of Munich the night before last and destroyed; amongst other priceless cultural monuments the Bavarian State Library, the Nottelsbach Palais, the old Pinakothek, as well as the building of creative German arts and the Bonifacius Basilica. One is at a loss to comprehend the wanton destruction of such places, which have nothing to do with the German war effort, nor with German plane production. One could cite hundreds and thousands of instances, when the enemy's airman willfully dropped their cargo of death on civilian dwellings and other targets, which cannot possibly be termed military targets. No American dollars, nor British pounds can ever replace these treasures, which belong to the whole civilized world.

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1624

● The Nazis have their own trained art looting units. This article tells you how they operate and how sometimes they line up against the private expeditions of Party bosses

Art Collecting

—With A Tommy-gun

It was a memorable moment, so the Nazi papers said. Hermann Goering's cultural soul was pouring itself out in rapture.

It was his first visit to the Louvre in Paris, and he stood spellbound before the Nike of Samothrace, "Winged Victory," the superb ship's figurehead of stone which had so long dominated the entrance hall.

That was in 1940.

Heinrich Hoffman, Hitler's personal photographer, hastened to seize the great moment with his camera, and I saw the picture later in a German illustrated newspaper.

More recently a Vichy paper reported that the Greek Nike of Samothrace was at Hermann Goering's Castle Karinhall, outside Berlin.

It was only because of its great weight that it was still in Paris when the Germans came for the French, forcing the German looting had loaded many of the Louvre's priceless art treasures on barges and shipped them down the Seine into Central France.

THE Nike had been too heavy for the French to move. But not for Goering the Art-lover.

Fantastic act of vandalism though it was, this amounts only to a small sample of the "art collecting" which the Germans have done in the war.

For the first time in history, the plunder of famous works of art has been made a systematic part of warfare. For the first time, art historians and university professors have been vested with full military power for the acknowledged purpose of loot.

THE systematic organization under which the Germans have been looting conquered countries was first revealed in the autumn of 1942, when the Russians captured one Dr. Hermann Foerster, an officer of the S.S.

Foerster confessed that he commanded a trained art-looting company, one of four special units.

Company One, Foerster said, had been drilled in Egyptian art, and assigned to Hermann Afrika Korps. When Rommel was turned back, after getting within a day or two's march of Alexandria, this company was sent to Naples.

Company Two was working

the rest of Western Europe. Company Three was attached to the German armies of occupation in the Balkans. And Company Four was Foerster's, in Russia.

All these detachments were directed from headquarters at No. 6 Hermann Goering Strasse, Berlin. Here a staff of art

By Eugene Tillinger

experts and historians was constantly doing research work, pouring over special maps of occupied countries and countries still on the invader's agenda.

"ART is a nation's soul," Hitler is a two-hour harangue of the Nazi party meeting in Nuremberg in 1937.

Thus the wholesale looting is at least in part a calculated plan to break down this identity by removal or destruction of everything which feeds the souls of peoples other than the Germans.

But the Germans, who, according to our economic warfare experts, have already looted Europe of 7,000,000,000 pounds worth of assorted goods, are not destroying very much which they can haul into Germany.

From Detakore Selo, the summer residence of Russia's Czar, the magnificent collection of Catherine the Great, housed in the Grand Palace Museum, was carried away. Walls were stripped of Chinese silk, tapestries and ornaments and the entire inland floor was shipped to Germany.

MASTER-MIND in this gigantic ring of thieves is Joachim von Ribbentrop, Minister of Foreign Affairs.

In his earlier days as a chamberlain, Ribbentrop occasionally dealt in art, and knew something of the monetary values involved. Under him, a Major Johann von Kuensberg has been in immediate charge of the dirty work. The troopers, after the conquest of Poland, took Flemish and French tapestries of the 17th and 18th centuries, marble and bronze sculptures, frescoes and hundreds of paintings in-

cluding the famous Warsaw scenes by Canaletto.

In World War I, they stole the Jan Van Eyck altar piece, "The Adoration of the Immaculate Lamb," but were made to return it under the Treaty of Versailles. This time they took the whole priceless altar.

THE French tried to take their own protective measures before the Germans arrived.

I was in Paris, and saw the



Here he is . . .
Art lover / ~~800~~
medal collector!
Goering . . . who
had his own
special squad
to acquire
treasures before
his nasty friends
got there . . . has
insured his own
life for 80,000
pounds . . .

treasures of the Louvre being carted to the river. Among them was Leonardo da Vinci's great "Mona Lisa." The last I knew, it had been taken to the Ingres Museum at Montauban, in the south of France. I wonder if it is still there?

Moving into tragic Greece, they fished whole collections of bronzes, Tanagra figures, and other relics from Thebes and Corinth. They took everything.

And on a flashing track, a special plane bore the citadel head of Camille to Berlin as a gift to Goering.

Goering the Art-lover: In his possession to-day can be found some of the most precious works of Raphael, Rembrandt, Titian and El Greco.

EVEN Nazi organization, apparently, cannot prevent thieves from stealing from each other.

When the Dutch tanker Daniel Wolf fled to the United States, one of Goering's agents promptly set out to "buy" his great collection.

To his dismay, he found that the German Treasury, Germany, a subsidiary of Dr. Funk's Ministry of Economic Affairs, had arrived first, and had been authorized by Funk to dispose of the collection. Both Funk and Goering rushed to The Hague. Goering won—only to learn that some of the most valuable pieces were already missing.

A third German, one Herr Deffe, an SS Guard brigadier, had been ahead of the whole pack, and had "bought" the sums of the collection from Wolf's wife for the one consideration that seldom fails in occupied Europe—an exit visa.

Later the paintings turned up in the home of still another Nazi "connoisseur," Heinrich Himmler.

Article Six of the Hague Convention of October 18, 1907, is the "Law and Usages of Warlike," which was signed by Germany, forbids "the seizure, damage, or destruction of property of educational and scientific institutions, as well as of movable monuments and articles of artistic value belonging to individuals and societies or to the State."

Laws?

We are fighting a robber gang.

UNION JACK 31 Ave 44

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20381/MFAA
Intelligence, MFAA
Sofia, Bulgaria

ALLIED FORCE HEADQUARTERS
PSYCHOLOGICAL WARFARE BRANCH
RADIO MONITORING SECTION

8 April 1944

RADIO MONITORING REPORT
No. 163

RADIO ROME IN ITALIAN TO ITALY 710Kcs 1300 APRIL 7

RAID DAMAGE IN SOFIA

The Bulgarian press stresses the terrorist character of the latest raids on Sofia. A number of artistic and cultural monuments were destroyed, including the National Library, the Holy Synodus, the Bishop's palace, the Municipal Library, the University, the Art Galleries, the Academy of Music, a concert hall, schools, theaters and cinemas.

Copy for 20904

1622

From NEWS DIGEST, 4 April, 1944, No. 1412 page 7

Colour Photographs of Mural Paintings

RLS. Transocean (for Far East), 31.3.44 (12:53) Colour photographs are being taken, by the Fuhrer's orders, of all historically and artistically valuable mural and ceiling paintings. There are approximately 1,200 to 1,500 such edifices in the Reich, the Protectorate of Bohemia and Moravia and the General Government, it is learned. The Fuhrer has commissioned the Ministry of Propaganda to carry out this work. The Ministry has sent out 50 of the best photographic experts on the job, to all parts of the country. An average of 100 photographs are required for each building. Five copies will be made of each photograph, three to be stored in bombproof shelters. The first photographers were sent to the districts most menaced by air raids and they took photographs of murals which were subsequently destroyed in raids. In one case photographers took pictures in the lower storerooms of a certain castle while the top floors were already on fire. The collection of colour photographs - it is estimated that between 500,000 and 600,000 copies will be stored - will later be the only documentary proof of the beauty of many edifices destroyed in Germany by Anglo-American bombs. After the war an extensive work on German monumental mural paintings is to be published, for which the colour photographs will furnish an excellent and unique collection of material.

(See also Digest 1370, 15.2, E18.)

20904

2331/1211

LIBERATED AREAS

Mass Destruction of Italian Art Called Deliberate

WASHINGTON, February 6.—U.S. Senator Pat McCarran, of Nevada, commented Friday on the Nazis' destruction of Italian art works in the Villa Montecassino Livardi near Rome:

"A report of British War-Secretary Sir James Craig says that a German incendiary squad 'deliberately and wantonly' destroyed priceless Italian art-works at Livardi on September 30.

That is a clear indictment of German vandalism.

"The treasures consisted of 806 cases of selected documents from the state archives and museum pieces taken from Naples to Livardi by Italians for safe keeping. Included were important archives of European history dating from 1258 to 1841, and an early Botticelli portrait and a Luini Madonna.

The destruction was carried out under orders from German military authorities.

"This act parallels their destruction by gasoline fires of the University of Naples and the Royal Society.

"In Russia, according to recent reports, the Germans sacked Petrohof, where ...centuries of architecture was expressed. At Novgorod they burned and smashed cathedrals, shattering glass, furniture and books over dirty snow. In Puzhkin and in Pavloek the story was the same. That the Germans couldn't carry off the loot.

"All of Europe was gutted by these vandals, who sought to enrich the private collections of their Nazi dictators.

"Whenever the Nazis have passed, they have left cultural ruin and poverty. They have applied civilized methods, system and actual study to acts of grossest barbarism." (AP).

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NEW YORK SAFEGUARDS ART

The vast number of laymen who consider that art in no way affects their lives may well listen to the sage doubting that remark who answered briefly, "you can live without art but no where near as well".

If those laymen have their feet on rung number one then the Metropolitan Museum in New York has reached the top of the ladder in its unequalled service to Americans by acquiring and exhibiting the most worth while in art.

Pearl Harbor, the danger signal that precipitated preparation, defense and attack sounded very strident to the Museum directors, whose official concern for the countless irreplaceable treasures in their care prompted plans for the best in protecting them against possible war injury. They had listened attentively to the news of crumbling ruins of European architecture, painting and art objects in the war, and anticipating similar damaging raids on the eastern seaboard they decided to disperse the best 15,000 movable objects to secluded and sheltered storage. This led them to the Edward T. Statesbury house in Whitemarsh Valley, Pennsylvania. Here they found a port of safety well removed from harbors and war factories inviting possible air raids and embodying the soundest construction with automatic control of temperature and humidity, so necessary in preserving museum pieces from dry rot or damp. The house was transformed into a strong-hold with steel fire resisting window and door panels, steel barbed wire encircling it and guards to supervise anyone trying to enter besides the museum staff and employees living there.

Ninety truck loads, some of them insured up to \$1,000,000, escorted by armed guards, withdrew the priceless treasures from the Fifth Avenue museum, arriving always early enough before dark to unload them into the secluded mansion where they remained a well guarded secret for two years.

161a
The mystery as to the use of the house grew in the neighboring country side until the Metropolitan Museum announced that the valuable collection would be withdrawn from Whitemarsh Hall and displayed again in the galleries where it had come from, and, continued the notice "Today in presenting them once more it is the hope of the trustees that this will not be interpreted as a sign of relaxing the war effort, but as a further stimulus toward victory and enduring peace".

Museum visitors greatly encouraged because of curtailed travel,

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Museum visitors, greatly augmented because of curtailed travel, limited diversions and the stimulus they found in the collection, will appreciate the scale and completeness involved in so safely guarding in secret rare china, manuscripts, tapestries, bronzes, and old masters, but the acclaim will be heard from many directions, including Italy, where inherent admiration will always live for her old masters Bellini, Tintoretto, Titian, Rafael and others that the Metropolitan proudly possesses and is now showing again.

The undertaking is not only an outstanding accomplishment in moving supremely scarce and valuable objects of art into the most perfect war time hiding and returning them in tact to their original setting, but also because it has set a pace quite able to incite officers and men holding up the War Department directives to shield and when possible, care for similar antiques that have drawn so many affluent visitors to Italy in prewar days, in this theater.

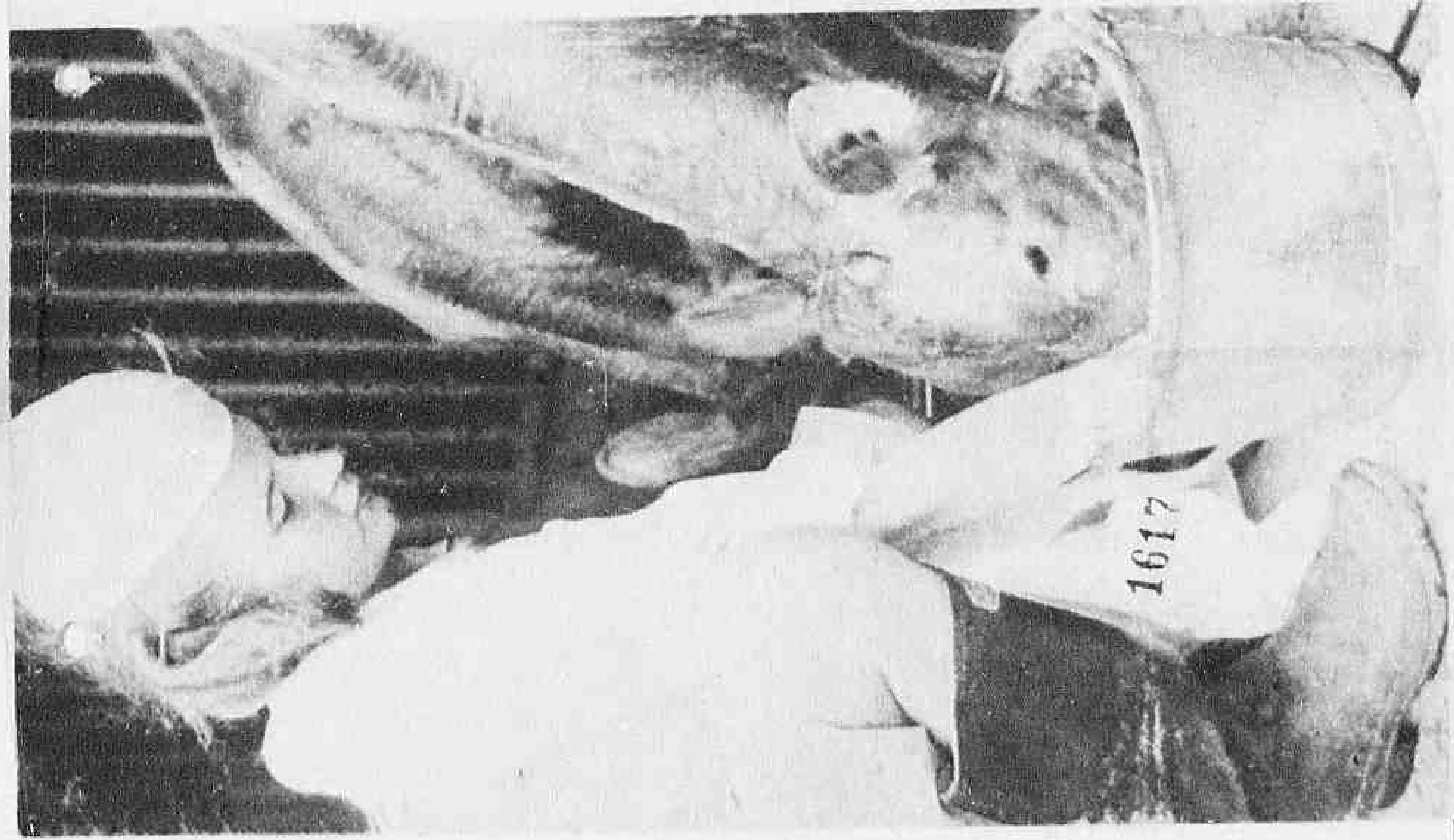
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Le donne fanno

«Le donne hanno dato un colpo decisivo alla bilancia della vittoria: questa è la pura verità». Così dice il Ministro britannico del lavoro, Ernest Bevin, l'uomo che ha mobilitato milioni di uomini e di donne per sconfiggere il nemico comune. Una volta Mussolini, in una conversazione privata, disse che, alla luce delle statistiche demografiche, non si degna di prender sul serio la Gran Bretagna, «un paese — egli spiegava — dove ci sono due milioni di donne in più degli uomini: due milioni di atelle in cerca di marito!». In questa come in tutte altre valutazioni, malgrado il tono di guardare le cose dall'alto e la presunzione delle prospettive storiche, Mussolini e i suoi compari l'hanno sbagliata grossa. Le donne britanniche hanno risposto alla sfida del fascismo. Quando le forze della toranide minacciavano le Isole al di là degli stretti, dopo la ritirata di Dunkerque, la Gran Bretagna dovette mobilitare i suoi 40 milioni di abitanti, per far fronte ad un nemico, il quale, in Germania e nei paesi ridotti in schiavitù, contava su una massa di 200 milioni. La Gran Bretagna fece appello alle donne. I loro mariti, figli e fratelli oggi si battono sui fronti di guerra, in varie parti del globo. Le donne prendono il loro posto in casa, nelle fabbriche, nei campi.

Vi sono oggi più di 7 milioni di donne, in Gran Bretagna, fra le età di diciotto e quarantacinque anni, impegnate in lavori di guerra. Due milioni e mezzo sono maritate. Hanno sostituito gli uomini in centinaia di occupazioni che prima d'ora mai erano aperte alle donne. Nella guerra



Uno dei componenti dell'Esercito femminile della terra, in Gran

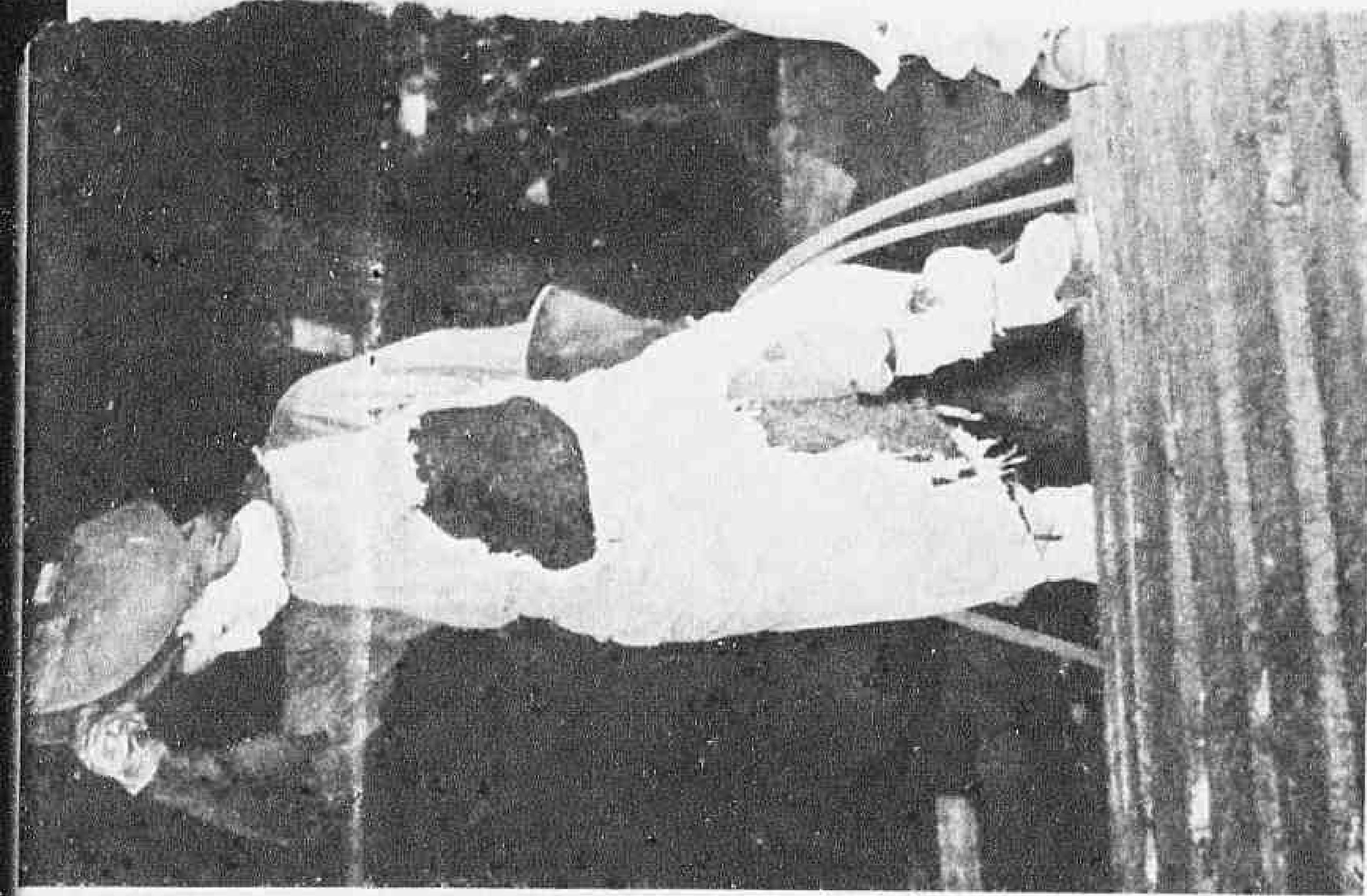




Uno dei compiti dell'Esercito femminile della terra, in Gran Bretagna, consiste nell'aiutare gli aggrediti, a fornire al paese il latte necessario, ogni lattina riceve mezzo litro di latte al giorno.

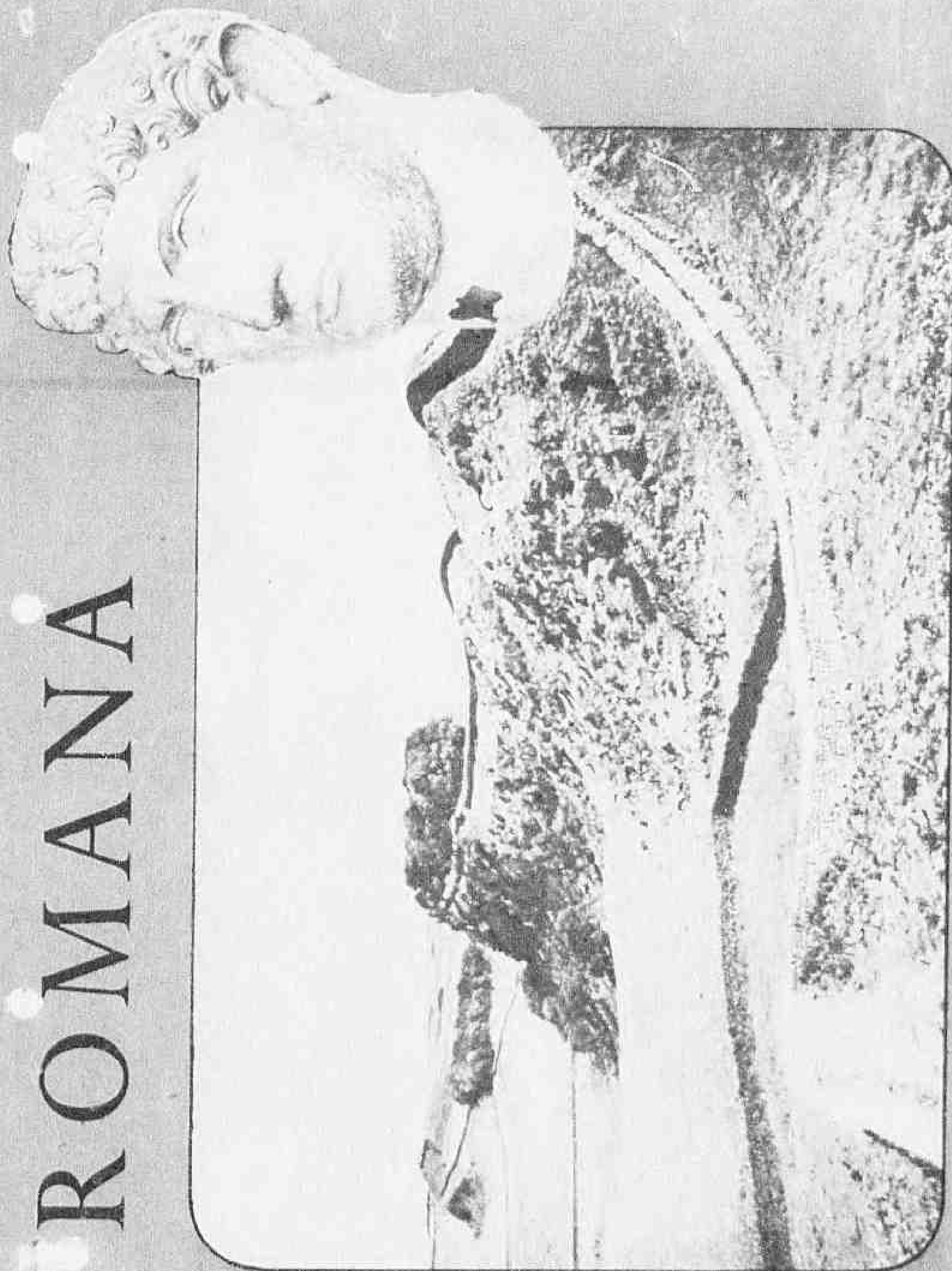


Le conduttrici di ambulanza vengono addestrate anche a lavori meccanici, in modo da poter sostituire la mano d'opera maschile e da far sì che i veicoli servano in ogni condizione perfetta. In questo momento si sta installando una batteria.



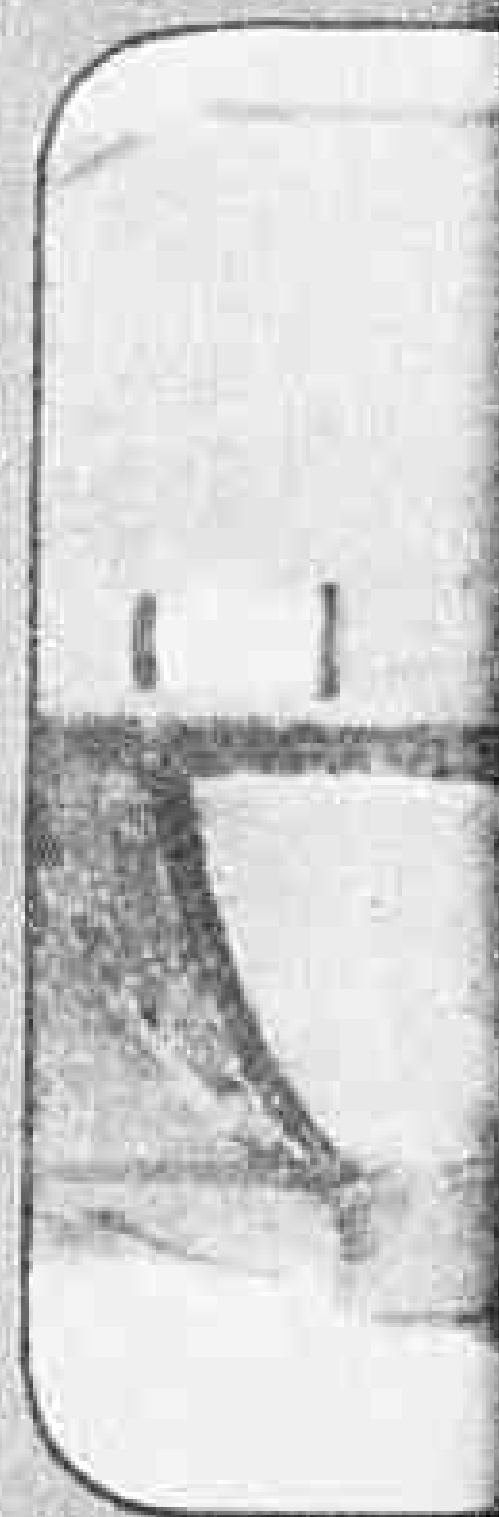
Le donne prendono una parte vitale nell'industria metallurgica britannica. Hanno imparato la saldatura, il montaggio e ogni sorta di lavori altamente specializzati nelle industrie di munizioni. Per esempio, le donne britanniche hanno costruito le tori.

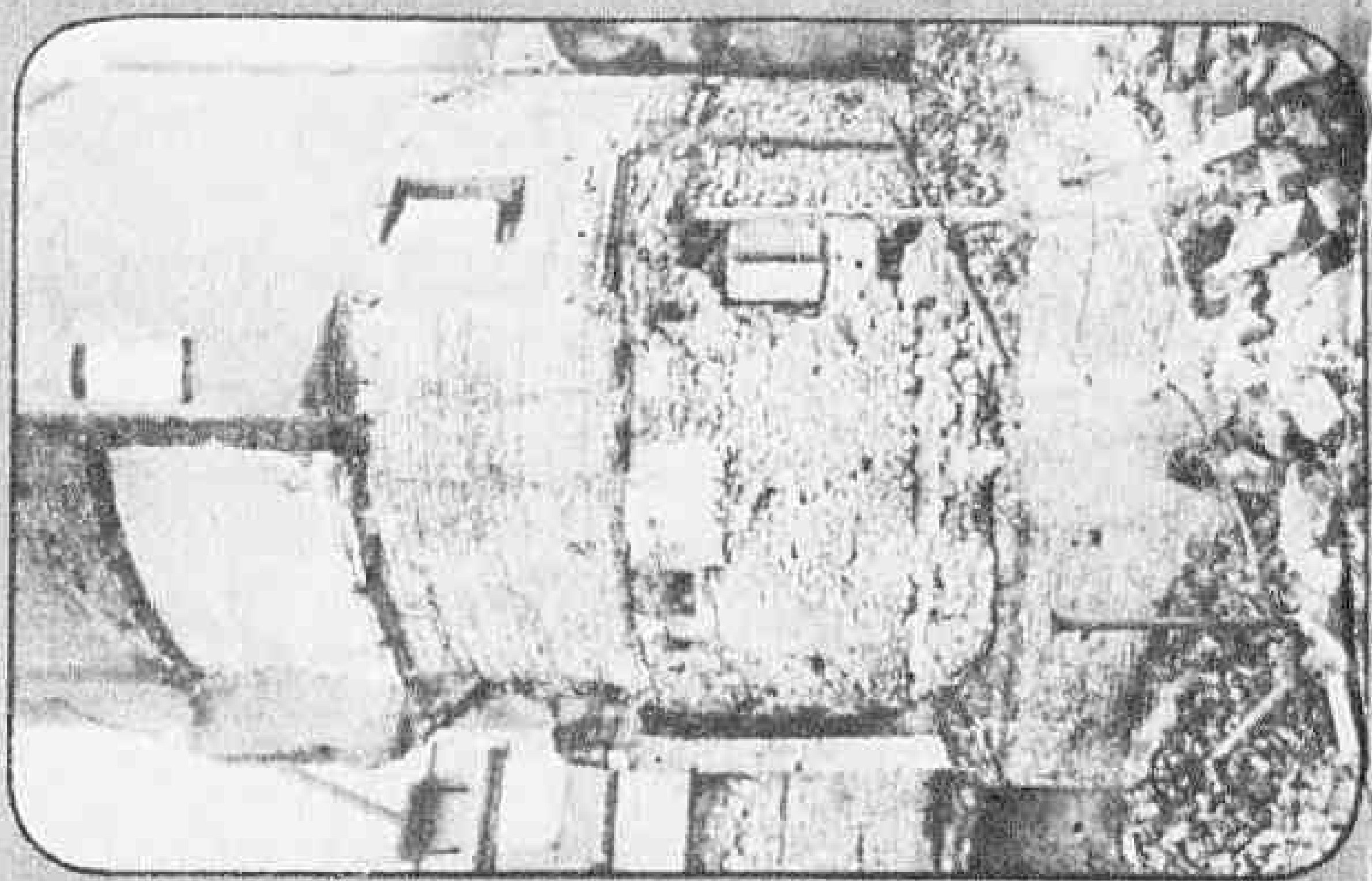
ROMANA



Aque Sulis, dal nome della divinità locale Sul che si identificò con Minerva. La città venne fondata tra il 50 e il 60 d.C., ed ebbe una carriera lunga e prospera almeno fino alla fine del periodo romano. La fotografia a sinistra mostra la più grande delle terme di Bath. La chiesa che si vede sullo sfondo è l'Abbazia di Bath, costruita nel Cinquecento.

La fotografia, al verso della pagina a sinistra, guarda attraverso





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La fotografia, al sommo della pagina a sinistra, guarda attraverso un'apertura dei roconi delle mura dell'antica città romana di Verulamium, la quale era la città più importante nell'Inghilterra meridionale e alla quale i romani conferirono lo status legale di municipio autonomo. La chiesa che sorge sullo sfondo è l'Abbazia di Sant'Albano, fondata nel 795 d.C., in memoria di un soldato romano, primo martire del Cristianesimo in Gran Bretagna, che si ritiene sia stato giustiziato in quel luogo nel 304 d.C. La torre dell'Abbazia, che è una delle più grandi chiese del mondo, è stata costruita soprattutto con mattoni di origine romana, cavati dalle città di Verulamium caduta in rovina.

La fotografia qui a destra mostra uno dei risultati più curiosi degli attacchi aerei tedeschi contro Londra. Dopo un grande incendio nella City di Londra, nel dicembre 1940, i tedeschi che scavavano fra le rovine scoprirono questo bastione delle mura romane che circondavano l'antica città di Londinium.

Un'altra curiosità, che risulta dalle incursioni tedesche e si ricollega con l'Italia, è di carattere botanico: nei pavimenti rovinati delle cantine di case demolite nella City, fra le erbe che vi sono cresciute, c'è la piccola pianta chiamata con il nome latino di *Sonchus oleraceus*, che sta crescendo nella città di Londra per la prima volta dalle origini del mondo. Suo luogo di nascita e di allungamento sono le lave dell'Etna.

Nel Settecento dei rampolli di questa piccola pianta siciliana vennero portati a Oxford e da Oxford essi si diffuse piano piano verso Londra. Oggi il bombardamento le ha dato un terreno dove possa germogliare addirittura nella città. Dove, in piccola parte, la sua esistenza a Mussolini, il quale nel 1940 chiese da Hitler il permesso di prendere "una parte" partecipazione" al bombardamento di Londra.

Il mondo

Vol. 2

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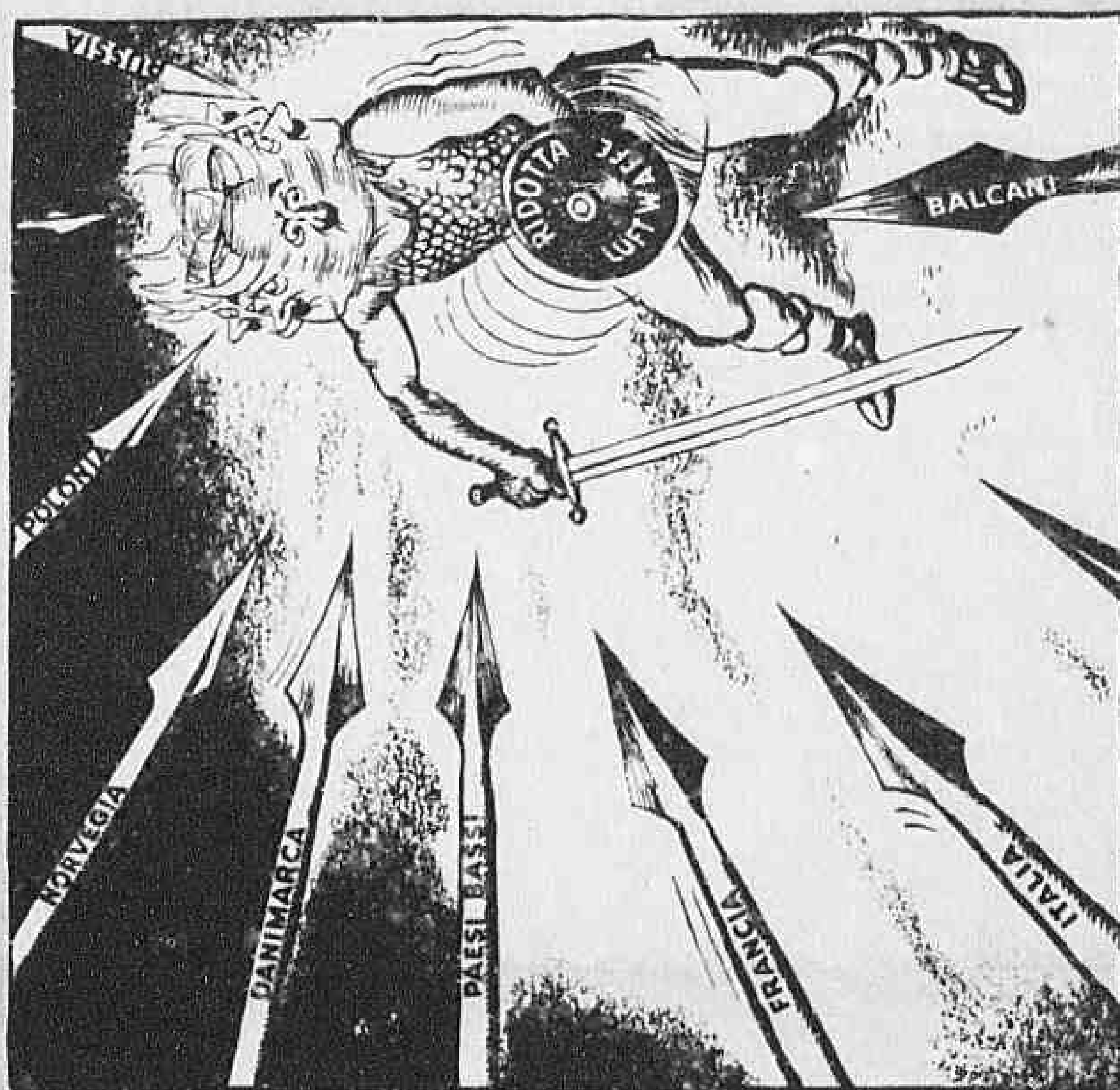


“Di ritorno ? Ti sei divertito ?”
(Dall'Evening Standard di Londra)





"Di ritorno? Ti sei divertito?"
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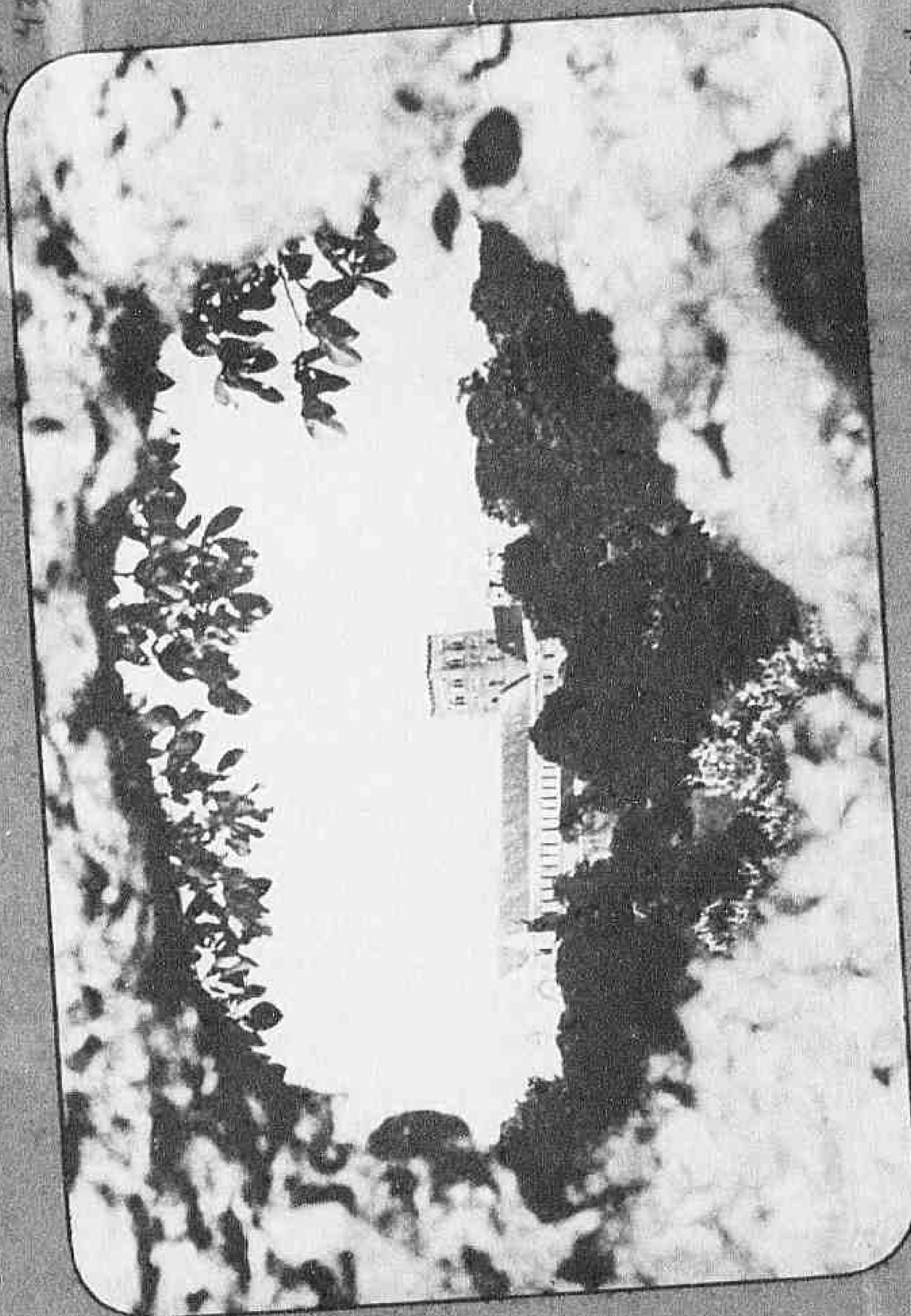


Accorciando le linee
(Dal Daily Mail di Londra)

BRITANNIA

Il Museo di Roma
set 1

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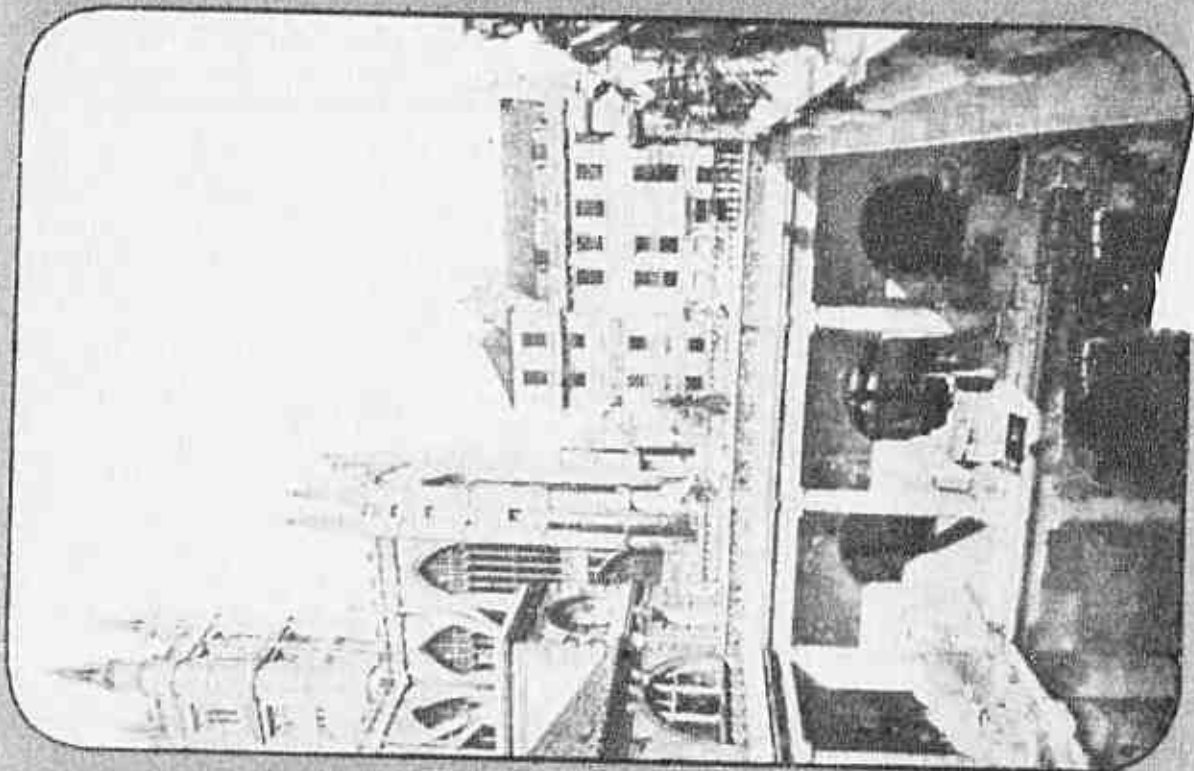
Fino al Quinto Secolo dell'era volgare la Gran Bretagna, sotto il nome latino di Britannia, fu la più settentrionale delle provincie dell'antico Impero romano. Il tempo era ha cancellato la maggior parte delle tracce dell'antica civiltà imperata da Roma. Ma le rovine di città e di fortificazioni sono ancora più eloquenti, nel raccontare la storia di quel periodo, che non molti manuali; sopravvivono anche collezioni di vasi, gioielli e utensili domestici di quel periodo. L'imperatore Adriano si interessava molto della provincia britannica e visitò per tre volte il suo lago, Spuria, "mise

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Settanta forti sorvegliavano lungo la muraglia e una torre miliaria dominava ad ogni miglio. Due stazioni di telegrafia ottica erano situate fra una torre e l'altra, così da trasmettere istantaneamente notizie di incursioni o di movimenti di tribù ostili, che avvenissero a settentrione.

In alto a destra in questa pagina, figura una riproduzione della testa di Adriano scoperta nel Tamigi, presso il ponte di Londra, l'anno 1834. Forse era parte di una statua colossale, che sorreggeva in qualche piazza della città romana di Londinium.

I romani, tuttavia, hanno lasciato anche ricordi che non sono di natura militare. Qui e là per la campagna inglese si trovano scavi di ville e di terme; una delle terme romane più importanti è nella città di Bath, nell'Inghilterra occidentale, dove sgorgano sorgenti di acque curative. Racconta la leggenda che la scoperta di queste sorgenti fu dovuta ad un antico principe britannico, il quale era malato di lebbra e osservò gli effetti benefici prodotti da quelle acque su un branco di maiali che soffrivano di una malattia del genere. I romani costruirono così una grande città con grandi terme e templi, dandole il nome di



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