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

ACC 10000/145/362 20906/8

DEPOSITS DEVELOPMENTS - TUSCANY R

FEB. 1944 - MAR. 1945

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

DEPOSITS DEVELOPMENTS - TUSCANY REGION

FEB. 1944 - MAR. 1945

20906/8/MFAA

(formerly 20906/1/MFAA)

DEPOSITS of WORKS of ART -

Developments - Tuscany.

(1)

Vol. I

SECRET

DATE	TO	FROM
~~Atkinson~~		
~~BES~~	~~Atkinson~~	
~~Ryle~~	~~Sec.~~	~~MFAA~~
5 Aug	~~AFAA.~~ ~~ABM.~~	
7 Oct	CBS	MFAA

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

1944

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

10000/145/362

THIS FOLDER
CONTAINS PAPERS
FROM FEB - 44
TO MAR - 45
CATALOGUE -

SECRET

20906/8
- Duncan Art Deposits

Date | MINUTE SHEET. I

(1)

Minute for Chief of Staff C.A.Branch
(ref. para. 8 of Lt Hall's rept. 26 Sept 44)

Reference to your request for information as to the posting of Out-of-Bounds notices on Monuments in 8 Army area, the situation s seems to be the following.

Whereas 5 Army had some 3000 placards printed with the signature of General Clark, 8 Army according to some of the reports has been putting up written notices of their own. During the past two weeks we in this office have had several thousand new placards printed bearing the signature(authorized) of General Alexander. These have been distributed to the MFAA officers with the advanced Regions for use. Since our regional officers will now be also working closely with the MFAA officers of 5 and 8 Armies these placards will undoubtedly be put at the disposal of the Armies. We are, however, writing to our officers with the Armies offering to send extra placards for their use should they desire to avail themselves of them.

Ernest DeWald, Maj
Director, MFAA Subcommission

October 7, 1944

listed

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

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Ernest T. DeWald, Maj.
Director, MFAA Subcommission

October 7, 1944

listed

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

29 MAR

Copy

HEADQUARTERS
TOSCANA REGION
ALLIED MILITARY GOVERNMENT
Monuments and Fine Arts Section

RVIII/31/MFAA/10.3 29 March 45

Subject: Monthly Report, March 1945

To : Regional Commissioner, AMG Toscana Region. (through AMG V Army)

I. GENERAL

1. Work is proceeding regularly throughout the Region, especially in the provinces of Florence, Arezzo and Pisa. Pistoia is somewhat behind due to the illness of the architect, and in Siena anything outside the city is apt to lag on account of the slowness of the Superintendent. Livorno is still held up on account of lack of authority to proceed.

2. Roofing materials are beginning to be somewhat easier. A certain amount of Tuscan tiles have already begun to come in from San Giovanni Valdarno.

3. The crisis in the financing of MFAA work in the Region has been temporarily solved, but a permanent solution awaits the appointment of a new Director General of Fine Arts in Rome and a decision by the Ministry on the budget for repairs.

4. It is not to be expected that this Division can be enjoy much longer the excellent aid of Capt. Enthoven, who is on call from his Region, and will undoubtedly have to return to duty with that Region in the near future. Request has been made, therefore, for authority to employ Miss Ingeborg Richmann to replace him.

II. SUPERINTENDENCY OF FLORENCE, AREZZO AND PISTOIA.

-502-

FLORENCE CITY. Uffizi Gallery. Roofs completed over all sections that

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II. SUPERINTENDENCY OF FLORENCE, AREZZO AND PISTOIA.

-502-

FLORENCE CITY Uffizi Gallery — Roofs completed over all sections that can be damaged by water. Repairs to stairway and vestibule almost complete Gallery ready for exhibition whenever it is decided upon. Work of consolidation of frescoes and recovery of fresc fragments continues. The bronze statue from the Baptistery, from the Fountain of Neptune and from Orsanmichele are now all in the Uffizi, where they are being systematically cleaned and repaired prior to being remounted in their proper positions.

Pitti Palace — Pictures of second order being prepare for exhibition.

Part III

20926/8

23 MAR 1945

1048

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

Corridor across Ponte Vecchio	Repairs to north corner proceeding.
Ponte S.Trinita	Studies of Arch. Gisdulich proceeding. Remaining fragments being recovered from river by means of divers. Statues being put together.
S.Stefano	Facade reconstruction almost complete. Roof reconstruction to start early in April.
Orsanmichele	Brick protective walls around Orcagna tabernacle removed. Sandbags being removed.
S.Lorenzo	Wooden protections in Sagrestia, Vecchia being removed as fire menace Protection removed from Donatello singing gallery. Work going on in windows of Medici Chapels, which will soon be re-opened to public.
S.Felice	Roof repairs almost completed.
Carmine	Window repairs completed.
S.Croce	Window repairs continue.
Torre degli Amidei	Brick and stone retaining walls half way up. Masonry repaired. Temporary timber shoring being removed. Genio Civile will clean shattered structures from rear wall.
Torre dei Manelli	Work of removal of rubble and of reroofing almost complete.
Palazzo Acciaioli	Work of reinforcing of frescoes and detaching of the most ruined ones continues. One angle of the room being reinforced.
Restoration Cabinet	Work proceeds on Angelico and Sassetta triptychs from S.Domenico in Cortona, now being transferred to new panels.

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

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	Restoration Cabinet	Work proceeds on Angelico and Sassetta triptychs from S.Domenico in Cortona, now being transferred to new panels.
FLORENCE PROVINCE		
Empoli	Collegiata	Removal of rubble completed. Walls being reinforced. Terracotta altarpiece being restored.
	S.Agostino	Dividing wall to close off destroyed area of church partly completed. Roof over all parts containing works of art completed.
Impruneta	S.Maria	Reconstruction of right wall, in order to permit reroofing of church, continues. Restoration of Robbia reliefs continues in Florence.

5018

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Giogoli	S.Alessandro	Reroofing of church and repairs to campanile completed.
Percussins	S.Andrea	Church about two thirds reroofed.
S.Casciano	Misericordia	Roof repairs commenced.
Capraia	S.Stefano	Church heavily damaged. Preventivo prepared.
Montelupo	S.Lorenzo	Repairs planned for bell tower. Extremely important 13th century frescoes badly damaged by shell hits. Will have to be detached as they are ready to fall off the walls.
Brozzi	S.Andrea	Restoration of beams continues. 3/4 of roof completed.
Badia a Settimo	Abbey Church	Wall repairs continue. All roof repairs completed save those to right aisle, which await tiles.
Lastra a Signa	Torre di Baccio	Repairs to this gate completed, save for final covering with tiles.
S.Godenzo	Parish Church	Preventivo for repairs being compiled.
(Abbazia)		
Petriolo	S.Biagio	Fresco on facade to be detached.
AREZZO CITY	Badia	Salvage work continues in cloister.
	Pieve	Roof repairs completed.

AREZZO PROVINCE

Cortona	S.Maria Nuova	Long discussion of architects and engineers for the repair of the damaged pier, on which the whole security of the structure depends, have ended with the approval of a scheme for shoring it by means of brick pillars and a reinforced concrete plate. Before this can begin, immediate shoring of the arches must be effected.

Declassified E.O. 12356 Section 3.3/NND No. 789016

Badia a Settimo	Abbey Church	Wall repairs continue. All roof repairs completed save those to right aisle, which await tiles.
Lastra a Signa	Torre di Baccio	Repairs to this gate completed, save for final covering with tiles.
S.Godenzo	Parish Church (Abbazia)	Preventivo for repairs being compiled.
Petriolo	S.Biagio	Fresco on facade to be detached.
AREZZO CITY	Badia	Salvage work continues in cloister.
	Pieve	Roof repairs completed.
AREZZO PROVINCE		
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	S.Francesco	Minor roof repairs under way.
Mezzavia	S.Maria degli Angeli	Clearing of rubble and salvage now complete.
Corzano	S.Leo	Church now to be repaired by the Superintendency at the expense of the proprietor. Superintendency to pay for repairs to campanile.
Pieve Santo Stefano	Collegiata	Robbiana relief from S.Francesco being mounted on high alter of the Collegiata.
	Palazzo Comunale	Commenced recovery of Robbia reliefs from damaged action of facade.
PISTOIA CITY	S.Domenico	Right nave wall now up to height of app. 12 feet.
	Cathedral	Repairs of apse wall continue.

5018

Declassified E.O. 12356 Section 3.3/NND No. 798016

III. SUPERINTENDENCY OF SIENA AND GROSSETO.

SIENA CITY	Pinacoteca	More paintings have been brought back from deposit at Arcen o. Paintings from Castiglione d'Orcia finally brought to Siena.
	S.Francesco	Roof repairs continue.
	Hospital of S.Maria della Scala	Frescoes by Vecchietta in Sala di S. Pietro being consolidated. Vault frescoes particularly in dangerous condition. Fresco of Meeting of Ann and Joqchim, by Beccafumi, being cleaned.
	Palazzo Bindi-Sergardi	Frescoes by Beccafumi turned out to be much worse shaken by bomb then s at first supposed. Were about to fall, in several large areas. Injections of plaster have been given, and the surface shored.
	Osservanza	Work of Clearance and salvage nearing completion.
SIENA PROVINCE		
Casole d'Elsa	Collegiata	Choir reroofed.
Pienza	Cathedral	Vaults repaired and redecorated at the expense of the Bishop. Windows being repaired, part with masonry and part with glass. Campanile under repair.
GROSETO PROVINCE		
Magliano	S.Martino	Project approved by undersigned 16 Jan 45 still held up by Genio Civile in Grosseto who do not reply to letters of the Superintendent. Request interventi of Provincial AMG.

5017

IV. SUPERINTENDENCY OF PISA, LUCCA, LIVORNO AND APUANIA

PISA CITY	S. Matteo	Designs for reconstruction of rear fa-

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

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5017

IV. SUPERINTENDENCY OF PISA, LUCCA, LIVORNO AND APUANIA

PISA CITY	S. Matteo	Designs for reconstruction of rear facade of church completed.
	S.Francesco	In the Chapter of St.Bonaventura, the drying of the frescoes has been completed.
	S.Cecilia	Work held up for lack of proper bricks
	S.Nicola	Reroofing held up for lack of tiles.
	S.Michele in Borgo	Clearance of rubble and salvaged of architectural fragments completed.
	S.Stefano	Pieces of gilded ceiling being salvaged for eventual reconstruction. Work on warped beams continues. Work on Campanile continues.

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

	S.Michele degli Scalzi	Repairs to 1st story of campanile almost complete. Repairs to second story under way. Rercofing held up for lack of tiles.
	S.Biagio in Cisanello	Work of consolidation of walls under way.
	Carmine	Removal of rubble completed. Demolition of threatened walls completed. Beams salvaged from S.Giovanni al Gatamo, S.Sebastino and the Maddalena deposited here.
	S.Paolo a Ripa d'Arno	South wall almost completely reconstructed. Roof repairs held up for lack of tiles.
	S.Maria della Spina	Threatened marble sculpture removed for repairs.
	S.Cristina	Roof repairs completed. Shell holes repaired.
	S.Piero a Grado	Repairs to apse wall nearing completion.
	S.Pietro in Cresterio	Reroofing of church has commenced.
LIVORNO CITY	Cathedral	Reroofing of Canonica completed. Certain windows walled up.
	S.Ferdinando	Roof repairs proceeding. Rubble being cleared. Windows and doors being walled up.
	Greci Uniti	All movable portions of iconostasis have been dismantled

5016

/s/ Frederick Hartt

/t/ FREDERICK HARTT
1st Lt., AC

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

	S.Maria della Spina	Threatened marble sculpture removed for repairs.
	S.Cristina	Roof repairs completed. Shell holes repaired.
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5015

/s/ Frederick Hartt

/t/ FREDERICK HARTT
1st Lt., AC,
MFAA Officer

Copy to: SCAC AMG V Army
All PO's
Dir MFAA S/C
PWB
File

Declassified E.O. 12356 Section 3.3/NWD No. 78-5016

16 MAR 1945

CONFIDENTIAL

HEADQUARTERS
TOSCANA REGIONAL
ALLIED MILITARY GOVERNMENT

16th March 1945

31/MFAA/2/11

Subject: Report on Sezione of Archivio di Stato, Livorno: records in deposit at CALCI.

To : Regional Commissioner, Toscana Region.

Reference report numbered as above dated 5th March 1945, para 3, undersigned has now made the following arrangements with regard to the records in deposit at the Certosa di Calci.

Dr. Sanpaolesi (Soprintendente ai Monumenti at Pisa), who controls the allocation of storage space in the monastery, has agreed to the return of the Livorno archives to the first-floor locale that they originally occupied. As a record repository, this is a great deal better than the room in which the records now are. The roof has been repaired and is throughly watertight: moreover, since the initial evacuation to this locale, partition walls have been erected, so that a total of five small rooms are now available which will facilitate re-ordering and classification of the Archivio. A member of Dr. Sanpaolesi's staff is going into the possibility of providing bricks and boards to raise the record stacks a few inches off the floor.

Dr. Sanpaolesi has assigned four men for the physical labour of transferring the records. The transfer will be carried out under the direction of Professor Masi (Director, Archivio di Stato, Livorno), who will have his wife, Signora Masi, and the custode of the deposit, Sig. Zarba, to assist in the work of classification. Undersigned conveyed Professor and Signora Masi to Calci yesterday and saw them established with living accomodation there. Work on the transfer is to commence to-day.

3015

The present condition of the Livorno records is such that undersigned has had no alternative but to arrange for their immediate transfer on the lines described above. He wishes to stress again, however, the urgent need for the assistance of a younger archivist at Calci. Professor Masi is a distinguished scholar, who has still much to give to the world of scholarship in the way of record publications, original historical work etc.; in a well established Archivio di Stato at Florence, he could

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

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It is realised that the question of assistance is one for the Commissary of State Archives, but undersigned feels that Director MFAA Sub-Commission may like to be in possession of the facts outlined in the para above for any future conversations with the Commissary.

/s/ H.E.Bell Major

/t/ Major H.E. BELL,
A.E.C. Archives Officer

16 MAR 1945

Copy to:
Director, MFAA S/C, HQ.
Allied Commission.

20906/8

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

1059

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

14 MAR 1945

HEADQUARTERS
AMG FIFTH ARMY
APO 464 U.S. ARMY

DK/jm
14 March 1945

207/8

SUBJECT: Fine Arts.

TO : S.C.A.O., AMG II Corps.

1. Reference yours of 8th March 1945 regarding the building "Il Monte" at Gagliano in the Province of Florence which contains, as a deposit of war, 150 valuable paintings from Uffizi and Pitti Galleries of Florence.

2. Undersigned referred matter to Lt. Hartt, MFAA Officer, Tuscany Region, but then decided to go himself and have a look. On the instant of departure Lt. Hartt called saying that Major Tweedle was in his office and through Divisional transport the stuff will be brought back to Florence. All arrangements were made. No harm to paintings was done by American troops, a little by curious Germans.

3. Undersigned appreciates your communication on the Gagliano deposit very much.

By Command of Brigadier General HUME:

Deane Keller 5014
DEANE KELLER,
Capt., AUS.,
M.F.A.A. Officer,
A.M.G. Fifth Army.

Copy to: HQ Allied Commission,
(for MFAA S/C).
MFAA Officer, Tuscany Region.

A C
MONUMENTS FINE ARTS & ARCHIVES
SUBCOMMISSION
16 MAR 1945
FILE No 20906/8

14 MAR 1945

10 MAR 1945

HEADQUARTERS
TOSCANA REGION
Allied Military Government

31/MFAA/2/11 12th March 45

Subject: Report on Italian Archives in Toscana Region.

To : Regional Commissioner, Toscana Region.

During the week 5th - 10th March the undersigned has visited archive repositories as follows.

(1) LUCCA.

The Archivio di Stato has at present no outstanding problems. As previously reported by Capt. Ellis, there have been no losses and all documents are in place.

The Cathedral and Diocesan Archives include series of very great importance (they for the subject of three volumes of the Regesta Chartarum Italiae). Most of these records are in place in the archive of the Bishop's Palace. Some of the most valuable were evacuated to the Certosa di Galci, where it is understood that they have been inspected and checked by the Chapter Librarian. The Bishop states that Dr. Sanpaolesi (Soprintendente ai Monumenti at Pisa) holds a copy of the list of this deposit.

(2) PISTOIA.

The Archivio Comunale is safe and undisturbed.

The Cathedral and Diocesan Archives (A. della Curia Vescovile etc.) are housed satisfactorily. The room in which they are kept was occupied by the Germans, and a slight disturbance of the Archive took place. The Bishop and Chancellor are satisfied, however, that there has been no serious loss.

5013

(3) BORGO SAN LORENZO.

The Archivio Comunale is in two sezioni - ancient and modern.

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

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(3) BORGO SAN LORENZO. 5013

The Archivio Comunale is in two sezioni - ancient and modern.

The ancient records are kept in the Palazzo del Podestà; their main feature appears to be a rather fine series of general repertories of the podestà from 16th century onwards. This sezione was evacuated in June 1944 to the Villa Montezzi, subsequently occupied by the Germans. Upon return of the records to Borgo San Lorenzo, some damage from damp was found to have occurred; nor can the possibility of some minor losses be ruled out. The present situation of these archives, however, is satisfactory.

Modern records are in good shape.

(4) SCARPERIA.

The Archivio Comunale, walled up during the German occupation, is safe and satisfactorily housed.

20906/8
12 MAR 1945

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

(5) FIRENZUOLA.

The Archivio Comunale. Modern records were evacuated, along with the whole comunale administration, to Cornacchiaia. More ancient records were left behind in the Municipio, and are now under the rubble of that building. They are, however, in process of being dug out, and the Sindaco states that one truck-load has already been taken to Cornacchiaia. Undersigned is satisfied that the Sindaco understands the importance of drying and other simple first-aid treatment of such archives as may be recovered.

The Archivio Parrocchiale. Is also buried under rubble, and undersigned secured agreement from C.A.O. Firenzuola and the Sindaco to assist the parroco by providing labour to dig out the records.

The parroco has himself excavated a number of volumes of Population States, Registers of Baptisms etc., some in very bad condition. Undersigned carried these back to the Archivio di Stato, Florence, for cleaning and repair, leaving the parroco a receipt for the volumes taken.

It is pointed out that, owing to the wise provision of the Council of Trent that parish registers should be kept in duplicate, the losses at Firenzuola, and elsewhere are infinetely less serious than they might have been. Gaps in the record can, where necessary, be filled from the duplicate series held by the Archbishop of Florence.

5012

/s/ H.K.Bell Major

/t/ H.K. BELL, Major
A.M.G. Archives Officer.

Copy to:
SCAO, 5th Army (attn. of Capt. Deane Keller, MFAA Officer).
Director, MFAA S/C, HQ. Allied Commission.

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

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/s/ H.E.Bell Major

/t/ H.E. BELL, Major
A.M.G. Archives Officer,

Copy to:
SCAO, 5th Army (attn. of Capt. Deane Keller, MFAA Officer).
Director, MFAA S/C, HQ. Allied Commission.

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

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

3 MAR 1945

CORRIERE DEL MATTINO

Sabato 3 Marzo 1945

Tesori artistici trasportati dall'Ugolino alla Certosa di Calc

Le vicende di molti tesori artistici pisani

Prima dell'arrivo degli alleati, la maggior parte delle opere del Museo Civico di Pisa, vennero trasferite alla sede del Golf all'Ugolino, vicino a Firenze, per porle al sicuro dai bombardamenti di Pisa.

Nel medesimo tempo anche molti lavori del Rinascimento fiorentino e pisano, e del periodo Barocco, furono trasportati dalle chiese di Pisa alla suddetta sede. Tuttavia, poichè il luogo non era adatto ad accogliere un numero troppo grande di opere d'arte, si venne successivamente alla decisione di trasferire tutti i quadri alla Certosa di Pisa, a Calci, paese che dista 9 km. dalla città. A questo scopo furono presi provvedimenti affinchè

5011

20906/18

3 MAR 1945

1065

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

HEADQUARTERS
TOSCANA REGION
ALLIED MILITARY GOVERNMENT
Monuments and Fine Arts Section

28 FEB 1945

File Ref: RVIII/31/MFAA/4.4 Date: 28 Feb 45

SUBJECT Deposit of Golf Club, Ugolino.

TO : Director, MFAA Subcommission, Hq Allied Commission.

1. Transmitted herewith three (3) copies list of deposit of works from Pisa deposited in the Golf Club, Campo dell' Ugolino, Florence Province.

2. All these works have now been removed from the Golf Club, which was needed to play golf in, and are now on their way to Calci, Pisa Province, under the supervision of the Superintendent of Monuments and Galleries, Pisa.

FREDERICK HARTT
1st Lt., AC,
MFAA Officer.

One copy MFAA Inv. 66

Others 2 copies to Dupl

A.C.
MONUMENTS FINE ARTS Section
4 MAY 1945
FILE No. 2706/8

28 FEB 1945

1061

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

27 MAR 1945
FEB

CORRIERE DEL MATTINO

27 Feb 45

Marted 27 Febbraio 1945

Opere d'arte trasferite da Pisa a Firenze

Numerose opere d'arte sono state trasferite in questi ultimi giorni da Pisa a Firenze, secondo quanto ha annunciato il Capt. R. Y. Eathoven ufficiale dell'A.M.G. addetto ai monumenti ed alle belle arti.

Complessivamente la spedizione comprende 400 casse, ma il numero delle opere è assai maggiore, essendo molte di piccolo formato. Di questi capolavori d'arte antica, molti sono scolpiti nel legno ed alcuni in miniatura. Le opere, per la maggior parte dei secoli XIII, XIV e XV, provengono dal museo civico di Pisa. L'origine della collezione è dovuta principalmente alla scuola pisana, ma vi sono comprese anche opere di altri artisti toscani.

20906/8

27 MAR 1945

21 FEB 1945

ALLIED MILITARY GOVERNMENT
CITY OF FLORENCE
Monuments and Fine Arts Section

21 Feb 45

SUBJECT: BRONZE STATUE OF COSIMO I.

TO : A.C.A.O., City of Florence.

1. Historical note: The Giambologna equestrian statue of Cosimo I de' Medici was transported in August 1943 from Florence to Poggio a Caiano: a low cart, drawn by 4 oxen was used, with 2 horses in reserve. The bronze horse's ears failed to clear the railway-bridge near Rifredi, so the surface of the road was lowered at this point. The whole operation, with loading and unloading took 3 days.

2. Bridge obstruction: Arrangements had been made to replace the railway bridge across the road, which the Germans had later blown up, by a new bridge. This would not give clearance for the Horse standing on trailer. To avoid an immense detour at some later date, it was decided by the Soprintendenza to bring the statue back to Florence forthwith.

3. The Return: 16 February 1945.
Equipment provided by 5th Army:-
10 ton wrecker with tank trailer for transport of Horse which, with timber cradling, weighed just under 8 tons.
6 x 6 truck for transport of Rider, which weighed 2 tons. Officer in charge: Lieut. Jeans, 477 Ordnance Regt., 73 Batt. Crew of American soldiers.
At 0800 hrs., in the Park of the Villa, loading was started in the presence of Capt. Deane Keller, MFAA Officer AMG 5th Army and the undersigned.
Full responsibility being taken by the Soprintendenza, their representative Sig. Bearzi insisted on the adoption of his methods i.e. those of the pyramids. While he conducted, orchestra wise, some 3 hours were spent dragging the horse onto the trailer, with the help of jacks, levers and rollers. Cosimo himself presented no difficulties: He lay on his back, with his legs in the air and water in his eyes, while the quattro Mori from Livorno tilted forward on their faces made obeisance. A rope-sling was formed and he was hoisted onto the truck.
Having demolished a few feet of Park wall, negotiated two sharp corners and cut two military lighting cables, the procession got under weigh at midday. A cable-hand, armed with a stick, rode on the horse's neck to lift up over-head wires where necessary. Seeing him pass by level with their upper windows, people leaned out and cheered. To them the return of Cosimo, whom they quickly recognised, was a symbol for the return of peace. The road being uneven and cumbered, it was often necessary, with siren wailing and endless hooting, to travel slow, the

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

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Having demolished a few feet of Park wall, negotiated two sharp corners and cut two military lighting cables, the procession got under weigh at midday. A cable-hand, armed with a stick, rode on the horse's neck to lift up over-head wires where necessary. Seeing him pass by level with their upper windows, people leaned out and cheered. To them the return of Cosimo, whom they quickly recognised, was a symbol for the return of peace. The road being uneven and cumbered, it was often necessary, with siren wailing and redlamp turned on, to travel along the crown, stopping traffic in both directions; a Bailey bridge had to be negotiated against the stream.

Reaching Florence, the procession was joined at Piazzale Vittorio Veneto by Military Police. Passing triumphantly past the Excelsior Hotel, S.Maria Novella, the Piazza del Duomo, down Via Calzaioli, it arrived at the Piazza della Signoria at about 1630 hrs.

2339

Cosimo I, still lying on his back was slung up by the crane and delivered at the door of the Soprintendenza, into which he was rolled for safe-keeping. Sig. Bearzi having agreed to forego his act, the horse was lifted by the crane and deposited in the matter of a few minutes on the platform of the Loggia dei Lanzi. Here it is being protected with brick walling strutted internally against blast with stone timbers.

4. Photographs. The entire operation was photographed by Cpl. Bernhols.

Copy to:
A.C.A.O., A.M.G., 5 Army
(Att. M.F.A.A. Officer)
R.O. Toscana
M.F.A.A. Officer. Toscana
Dir M.F.A.A. S/C
2/File

/s/ R.H. Enthoven

/t/ R.H. ENTHOVEN, Capt.,
for C.E. Pinsent, Capt.,
M.F.A.A., A.M.G.,
City of Florence.

21 FEB 1945

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

21 FEB 1945

CORRIERE DEL MATTINO

Mercoledì 21 Febbraio 1945

Opere d'arte che tornano

La statua di Cosimo I riportata a Firenze

Nel 1562 giungeva a Firenze quel grande scultore che fu il Giambologna. Egli trovò protezione presso la famiglia Vecchietti la quale dette al giovane artista la possibilità di far valere la sua valentia. E Firenze di lui possiede più d'un capolavoro: il Mercurio volante, il Ratto delle Sabine, un'aquila in bronzo e infine le due statue equestri di Ferdinando I de' Medici e del grande Cosimo I, il fondatore del Principato Mediceo. Di quest'ultima statua, che non è certo una delle sue opere principali, si sono occupate le autorità Alleate per riportarla in Firenze dalla sua temporanea dimora alla Villa Medicea di Poggio a Caiano.

Poco dopo lo scoppio della guerra la statua di Cosimo I fu dapprima coperta e in un secondo tempo trasportata a Poggio a Caiano per preservarla dalle offese belliche. Il 10 febbraio scorso il capitano Enthoven, ufficiale dell'A.M.G., addetto ai monumenti e belle arti della provincia di Firenze, fece sapere al capitano Deane Keller, primo professore di Belle Arti all'Università di Yale, che il Sovrintendente italiano ai monumenti pensava di far ritornare a Firenze la statua di Cosimo I. L'istanza fu accolta e il Granduca, disarcionato dopo poco più di tre secoli dall'alto della sua imponente cavalcatura, è rientrato in Firenze compiendo un viaggio assai laborioso.

I fiorentini non s'aspettavano di rivederlo così presto, nè tanto meno pensavano di poterlo fra poco ammirare nuovamente sulla sua base in Piazza della Signoria. Buon segno e auspicio di un grande ritorno alla normalità e alle benefiche, durature opere di pace.

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20906/8

21 FEB 1945

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

19 FEB 1945

HEADQUARTERS
AMG FIFTH ARMY
APO 464 U.S. ARMY

DK/jm

19 February 1945.

207/9

SUBJECT: Moving of Statue of Cosimo dei Medici from Poggio a Caiano to Florence.

TO : Capt. N. Greenberg,
477th Ord. Evac. Co., APO 464.

1. The undersigned wishes to express thanks to you for your cooperation in turning over to AMG 5th Army, MFAA Section personnel and vehicles for the accomplishing of the subject.

2. Lt. Jeane and Lt. Wangeness are to be heartily congratulated. Lt. Jeane and his crew did a first class job all the way. Undersigned regrets that he can not call by name each member of this outfit and commend them to you. The Sgts. who drove the wrecker and 6 x 6 and manipulated the crane and windlass deserve special commendation as do the other EM who aided. Ingenuity and resource were necessary on this ticklish job and Lt. Jeane and his men produced beyond the ordinary.

3. The efficient work of these men is recognised by Commendatore Poggi, Superintendent of Monuments in the Region of Tuscany, and he wishes to express the appreciation of his office and that of the Florentines. He will do so personally. Though not a military job or one directly supporting combat operations, the effect of the collaboration of your Company from the 5th Army with AMG and the Italians is far-reaching and has tremendous implications for good in the establishment of "good feeling" back of the lines. Appreciation by all concerned in AMG is hereby expressed to you.

For the Commanding General:

Deane Keller 4997

DEANE KELLER,
Capt., AUS.,
M.F.A.A. Officer,
A.M.G. Fifth Army.

Copy to: SCAO, AMG 5 Army.
HQ A.C.,
(for MFAA S/C).

20 Feb 1945
20462
ADJUTANT GENERAL'S OFFICE
FILE NO.

19 FEB 1945

17 FEB 1945

Copy

HEADQUARTERS
AMG FIFTH ARMY
APO 464 U.S. ARMY

207/9 17 February 1945

Subject: Moving of Statue of Cosimo I dei Medici from Poggio a Caiano to Piazza della Signoria, Florence.

To : S.C.A.O., AMG 5th Army.

1. Cosimo I of the Medici, successor to the old line of the Medici family, Grand Duke of Tuscany, was memorialized in bronze by Giovanni Bologna (Giambologna a Berlgiam) in 1594. The statue is an equestrian and has for centuries been part of the hallowed scene sacred to the hearts of the Florentines which is called Piazza della Signoria. Before the war the statue was removed to the grounds of the Villa Medici at Poggio a Caiano for safe keeping. It was transported on an ordinary cart drawn by 4 oxen and the whole undertaking required 16 hours.

2. The 10th February Capt. Enthoven, Florence Province called undersigned, telling him that the Italian Superintendent of Monuments, Commendator Poggi, was anxious to get the statue of Cosimo back to Florence before the railroad bridge near Rifredi, N.W. of Florence, was completed. The horse alone standing on a truck would not pass under the bridge when it was completed, thereby making the direct Route 66 impossible for the transportation and necessitating a lot of trouble in the future in bringing "home" the statue, weighing 8 tons, by a devious route. A time limit of 9 days was given for completion of the bridge.

3. Undersigned consulted Major Hayne, Administrative Officer at AMG HQ, 5th Army and through his interest the 477th Ord. Evac. Co., now attached to 5th Army, sent Lt. H.T. Jeane and Lt. Wangeness to consult undersigned on the job. Information was furnished them and they went to Poggio a Caiano to look over the proposition 14 February 1945. They returned to the office of the undersigned in the afternoon. Their plan was as follows: Take a

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

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4. On 14th February 1945 undersigned contacted Capt. Enthoven and through him Sup. Rossi of the Galleries of Florence, and an expert mover in the employ of the Superintendency of Monuments at the Uffizi. At a meeting of the four it was agreed that all responsibility for damage in moving the statue should rest with the Superintendency. This was assumed by Rossi, except in transit. Undersigned then said he would cancel the whole deal. Rossi objected and it was finally determined that if trouble occurred in transit it would be termed "forza maggiore" or, "an act of God" and no one would be held responsible. Capt. Enthoven has the statement. It was agreed that since the responsibility was Italian, the mover was entitled to move the horse on the trailer in his

17 FEB 1945

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own way, not Lt. Jeane's.

5. 15th February Lt. Jeane called undersigned and said it would be necessary to demolish six feet of a wall at the back of the Villa Medici, Poggio a Caiano, to permit passage of the vehicles. A signed statement allowing this was obtained from Comm. Poggi and is in the possession of the undersigned.

6. 15th February through Lt. Col. Bye and Capt. Dunstan, Public Safety, AMG HQ, 5th Army, Capt. Scott of Florence City Public Safety was called and informed of the proposition. He promised an M.P. escort from the main traffic circle near the Cascine to Piazza della Signoria. Lt. Col. Michie, SCAO Florence City was informed of the project and approved when assured that the Superintendency wanted it and saw no harm in bringing this important statue back to the City. A letter will be written the Supt. by the undersigned advising adequate air raid protection for the horse which is placed now in the Loggia dei Lanzi.

7. 16th February 1945 at 0800 hours, Lt. Jeane, his crew and vehicles, undersigned and Col. Bernholz - AMG Photographer, Capt. Enthoven and Driver Salvatore who had been sent by AMG Motor Pool for the day, the Italian mover and three assistants commenced work at Poggio a Caiano. The wrecker with one shove demolished 6 feet of the wall at the back of the garden and after some first class manoeuvering the trailer was shoved into position. The Italian mover took over and with his helpers and the windlass on the wrecker manned by the MPs, rollers were placed under the horse, weighing 6 tons, chains were attached to the cradle built under his belly and inch by inch he was hauled aboard by the wrecker's windlass; ground deep in mud and large puddles of water. The performance was on the primitive side, but was well engineered by the Italian boss in the manner of a Maine back countryman moving a house with pulleys and tackle and a horse for the power. Various primitive axes and jacks were employed. This operation took 3 1/2 hours. The body of Cosimo weighing 2 tons was hoisted by the wrecker's crane in 15 minutes and deposited on its back in the 6 x 6. Lt. Jeane could have hoisted the horse the same way inasmuch as the crane could have hoisted 10 tons to the proper height.

8. a. Pfc. Salvatore was sent to the HQ 61st Co. MPs, part of Major Mc Millan's 630th Bn., to warn them that the trucks bringing the statue were on the way. W/O Colson in charge. The

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

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8. a. Pfc. Salvatore was sent to the HQ 61st Co. MPs, part of Major Mc Millan's 630th Bn., to warn them that the trucks bringing the statue were on the way, W/O Colson in charge. The procession got underway about 1330 hours. Among the difficulties involved were telegraph and house wires strung across streets too low to allow clearance for the horse. Accordingly a soldier rode the horse from Poggio a Caiano to Florence. Wires had to be cut twice, once at a QH Hqs, at Poggio a Caiano, which was made right with the unit by Lt. Jeane, and another time at the Loggia dei Lanzi. It is not known what wires these were, except that they were Allied. The chance was taken by the officers in charge to ensure the safe landing of the horse.

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b. The drivers of the trucks moved slowly over the 14 miles to Florence and slowed down to a snail's pace over the rough spots in the road. The statue was recognized by many people who lined the sidewalks of the little hamlets of Le Mosche, S.Angelo a Lecore, San Piero, San Donnino on 66 leading to Florence. They were very much excited and many asked if Cosimo was returning to Piazza della Signoria. Many "bravos" and exclamations of delight were heard. At the traffic circle the PMs, as were expected, appeared and the "convoy" now including MPs, two jeeps from AMG 5th Army, the 10 ton wrecker and trailer, the 6 x 6, and Commendatore Poggi in his car which had met the procession 10 miles out of Florence; proceeded along the Lungarno. At the Excelsior it turned into Borgo Ognissanti, the siren of the wrecker and the efficient MPs clearing the way. Cpl. Bernholz also served as traffic director; from Via dei Fossi Oliviani to Piazza S.Maria Novella, thence to Via dei Bianchi and Via Cerretani to the Baptistry, the procession gained the Via Calzaioli and arrived in Piazza della Signoria at 1500 hours. Tremendous interest was evinced by the Florentines and "Cosimo" from Poggio a Caiano" was heard many times. To cap the climax the undersigned observed a driver of a carrozza pulled by a horse at a trot, raise his hat and beaming from ear to ear say: - "Cosimo, ben tornato!" (Cosimo, we are glad to see you back).

9. Commendatore Poggi wanted the figure of Cosimo in the basement of the Uffizi. Accordingly the crane of the wrecker picked up the figure and suspended in the air he was transported to the proper door and manoeuvered in by the BM and Italians, joining other famous bronzes of Florence in this deposit.

10. It had been decided by Poggi to place the 6 ton horse in the famous Loggia dei Lanzi. Lt. Jeane, proving the soundness of his assertion that the horse could be lifted in place by the crane on his wrecker, "had il Cavello" hoisted in the air, the Sgt. swung the wrecker in place and the heavy weight was handsomely placed in the Loggia. The Italians reinforced the temporary pedestal of brick, tackle was disengaged and the job was done.

11. Commendatore Poggi was immensely pleased with the whole undertaking and wanted to do something for Lt. Jeane and his crew. The undersigned wishes on his account to express his appreciation

Declassified E.O. 12356 Section 3.3/NNN No. 782016

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11. Commendatore Poggi was immensely pleased with the whole undertaking and wanted to do something for Lt. Jeane and his crew. The undersigned wishes on his account to express his appreciation of the work of Lt. Jeane and his men. This statue had been in Piazza della Signoria over three and a half centuries and is known to all Florentines and thousands of other Italians and people all over the world. It was a delicate task and it could not have been done better. The resource and ingenuity for which young Americans are known played the wrecker is a master at his craft as were all the crew. AMG 5th Army and the City of Florence are grateful for the success of this mission and hereby again thank Lt. Jeane, his CO Capt. Greenberg and the 477th Ord. Evac. Co. for their services and the loan of the vehicles.

12. This is a long report on a relatively simple operation, the transport of a statue from one place to another. The implications of such a transport as manifested in the faces of the Italians along the route and in Florence City proper make it on

a big part in overcoming obstacles. The Sgt. who drove

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the contrary, a large and important undertaking in terms of giving pleasure to a people who have suffered and in establishing happy relations between these people and their present military governors. A proper understanding of the Italians love for his "paese" and all that there is of beauty and value in it makes this clear. Witness the tears of the women at Castiglione d'Orcia when their Madonna was to be taken away to Florence for restoration. It was theirs and finally the restorer had to be taken himself to Castiglione d'Orcia to do his work and calm their fears. The transport of the statue of Cosimo I by the 5th Army from Poggio a Caiano to its home has been a good thing psychologically.

13. Cpl. C. Bernholz made a complete photographic coverage.

/s/ Deane Keller

/t/ DEANE KELLER
Capt., AUS.,
MFAA Officer,
AMG Fifth Army.

Copy to: C/S
SCAO, Florence City (attn. Capt. Enthoven)
Lt. Hartt
Lt. Jeane, 477th Ord. Evac. Co., APO 464
HQ Allied Commission, (for MFAA S/O).

4993

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

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

HEADQUARTERS
TOSCANA REGION
ALLIED MILITARY GOVERNMENT
Monuments and Fine Arts Section

1 FEB 1945

File Ref: RVIII/31/MFAA/1.7 Date: 11 Jan 45

SUBJECT Transmittal of Inventories.

TO : 1 Lt., MFAA S/C, Hq, Allied Commission, ROME.

CERTOSA, CALCI
Listed in 20906/8/MFAA
21 Feb attached.

The attached inventories from the Pisa Monuments and Galleries Superintendency, in triplicate or quadruplicate, as the case may be, are forwarded for your consideration, with at least one copy of each inventory to be passed, please, to the appropriate office of the Public Instruction Ministry.

One set = MFAA Dup No. 65. - Duplicates in 20906 Dup.

6 Incls
No 1, 4 copies ✓
No 2, 4 copies ✓
No 3, 4 copies ✓
No 4, 3 copies ✓
No 5, 4 copies ✓
No 6, 3 copies ✓

2 copies of each being sent to Ministry

Frederick Hartt
FREDERICK HARTT,
1st Lt., AC,
MFAA Officer.

MONUMENTS FINE ARTS & ARCHIVES
14 FEB 1945
FILE No. 20906/8

1079

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

20906/8/MP...
21 Feb 1945

Inventories (Signed by Ing. P. Sanpaolesi) of Art Treasures, Placed by Soprintendenza ai Monumenti e Gallerie per le Provincie di PISA, APUANIA, LIVORNO E LUCCA in Deposit in the Certosa at CALCI.

List	Date	Material Embraced
(1)	12 June 44	Objects deposited at the Certosa di Calci (ricovero antiaereo, ambiente No. 5)
(2)	Undated	Objects deposited at the Certosa di CALCI (rifugio No. 2)
(3)	Undated	Objects deposited "nel portico chiuso del Chiostro delle Cisterna"
(4)	12 June 44	Objects deposited in the Certosa di CALCI ("pozzo")
(5)	Undated	Objects deposited (presumably at the Certosa of CALCI) in (a) Ambiente No. 1, (b) Ambiente No. 4, and (c) in the "Galleria ala siniatra, Chiesa grande Certosa"
(6)	20 June 44	Objects deposited in the Certosa di CALCI (Cellone)

4991

8 FEB 1945

C o p y

HEADQUARTERS
TOSCANA REGION
ALLIED MILITARY GOVERNMENT
Monuments and Fine Arts Section

31/MFAA/2.11 8 February 1945

Subject: Archivio di Stato, Uffizi Gallery, FLORENCE.

To : Regional Commissioner, Toscana Region.

I have visited this Archivio several times during the past week to carry out an inspection of the archives and for conversations with Dr. Sartini, who is acting Director in the absence through sickness of Professor Panella.

I recommend a very high degree of priority for the repair of the roof of those portions of the Gallery that are over the Archivio. There are two reasons for regarding such repair as a matter of the utmost urgency:

1. Every effort has been lade by the Archivio staff to minimise danger from damp by moving records to those parts of the building least affected. Portions of the following classes, however, still appear to be in some danger.

Archivio dei Monti (right wing of the Uffizi)
Archives of the RR. Fabbriche and R.Corte, and
Depositeria (left wing of the Uffizi).
Archives of the Magistrato Supremo (under the
Sala delle Arti).

Each of these classes is of great importance.

2. Evacuation of the best series in the Archivio was made to three temporary repositories at the Villa Reale, Poggio a Caiano; the Villa di Soli at Gagliano; and the Palazzo Vicariale at Certaldo. Details are given on the attached lists supplied by Dr. Sartini.

Only those documents deposited at Certaldo and a few from GAGLIANO have so far been brought back to the Archivio di Stato, and it will not be possible to arrange for the return of the remainder until repairs to the Uffizi building make more repository space available.

I have inspected the deposit at Poggio a Caiano with Dr. Sar-

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

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I have inspected the deposit at Poggio a Caiano with Dr. Sartini. While physical conditions there are satisfactory, it must be stressed that this most important archive material was placed in deposit as long ago as June 1940 and since then has been subjected to disturbance by the Germans. A more thorough check than is possible in the temporary repository is highly desirable, and the return to Florence of the whole deposit will be necessary at some not very distant date.

The return of material now at Gagliano, which I have not yet visited, may perhaps be regarded as of less urgency; but that too should be brought back in the spring or early summer.

/s/ H.E. Bell Major

Copies to: SCAO, AMG, City Florence
Director MFAA S/C, HQ. AC.
SCAO, SH. Army (attn. of Capt. Deane Keller)

/t/ H.E. BELL, Major, A.E.C., Archives Officer.

20906/8

8 FEB 1945

Declassified E.O. 12356 Sec. 3.3/NNN No. 785016

1062

R. ARCHIVIO DI STATO DI FIRENZE

Materiale trasferito a POGGIO A CAIANO (Giugno-Luglio 1940)

Archivio Diplomatico (fino al 1350).....	Casse	41	Pergam.	58.500
Carte Cervini.....	"	1	Filze	42
Carte Torrigiani, Carteggi Artisti, etc.....	"	1	"	22
Archivio della Repubblica (Statuti, Missive, Responsive, Dieci di Balìa, etc.).....	"	30	"	794
Carte di S. Gimignano.....	"	2	"	303
Archivi delle Arti (Statuti e Matricole)....	"	7	"	212
Documenti della Sala della Mostra	"	5		
Carte Bianchi Ricasoli	"	1	"	33
Archivio della Segreteria di Gabinetto-Appendice	"	2	"	31
Archivio del Ministero degli Affari Esteri, Senato dei Quarantotto, etc.....	"	3	"	66
Trattati Internazionali	"	4	"	256
Miscellanea di documenti diversi (Monte-Depositeria, etc.)	"	2	"	27
Archivio Mediceo avanti il Principato .....Pacchi		50	"	170
Carte Strozziane (Serie I e V in parte).....	"	47	"	414
Archivio Notarile (Fino al 1350)	"	120	"	575
Archivio Mediceo	"	402	"	1810
Miscellanea Medicea	"	56	"	188
Archivio della Guardaroba	"	21	"	109
Archivio dell'Auditore delle Riformagioni ..	"	33	"	113
Archivio della Pratica Segreta	"	6	"	18
Archivio dell'Urbino	"	93	"	150

Materiale trasferito a CERTALDO (Dicembre 1942-Aprile 1943)

Archivio Diplomatico (dal 1351 al sec. XIX)	Casse	63	Pergam.	91.500
Archivio della Repubblica (tutto il rimanente.....	"	134)		
	Pacchi	91)	Filze	5192
Archivio delle Arti	"	549	"	2951
Archivio Mediceo	"	1913	"	5003
Archivio del Ministero degli Affari Esteri..	"	198	"	494
Segreteria del Gabinetto e Appendice.....	"	216	"	882

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siteria, etc.)	"	2	"	27
Archivio Mediceo avanti il Principato .....Pacchi		50	"	170
Carte Strozziane (Serie I e V in parte).....	"	47	"	414
Archivio Notarile (Fino al 1350)	"	120	"	575
Archivio Mediceo	"	402	"	1810
Miscellanea Medicea	"	55	"	188
Archivio della Guardaroba	"	21	"	109
Archivio dell'Auditore delle Riformagioni ..	"	33	"	113
Archivio della Pratica Segreta	"	6	"	18
Archivio dell'Urbino	"	93	"	150

Materiale trasferito a CERTALDO (Dicembre 1942-Aprile 1943)

Archivio Diplomatico (dal 1351 al sec. XIX)	Casse	63	Pergam.	91.500
Archivio della Repubblica (tutto il rimanente.....	"	134)		
	Pacchi	91)	Filze	5192
Archivio delle Arti	"	549	"	2951
Archivio Mediceo	"	1913	"	5003
Archivio del Ministero degli Affari Esteri..	"	198	"	494
Segreteria del Gabinetto e Appendice.....	"	216	"	882
Archivio di Urbino	"	518	"	682
Strozziane (II e III Serie)	"	56	"	449
Miscellanea Medicea	"	259	"	849
Acquisti e Doni e Manoscritti	Casse	2	"	48
Carte Gianni .....Pacchi		66	"	137
Carte Alessandri-Carte del Cardinale di Ravenna, Codici letterari, Carte Bardi-Strozziane IV Serie, ed altri	Pacchi	69	"	271
Archivio Malaspina .....Casse	1,	" 20	"	237
Miscellanea di Documenti diversi (Cifrari, Diario Settimanali, etc.) .....Casse	4,	" 1	"	37
Inventari diversi		" 31	"	162

Tutto il Materiale è ritornato nel Marzo del 1944

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Materiale trasferito a GAGLIANO (Giugno-Agosto 1943)

Archivio Notarile dal 1571 al 1700	Originali N°	11.721
Testamenti e Tavole Testamentarie		566
Archivio dell'Estimo	Filze	346
Archivio del Catasto	"	1178

Sono ritornati nell'Ottobre del 1944,
13 voll. di Tavole Testamentarie, e
16 Voll. del Catasto.

==========

Tutto il materiale ritornato in Sede è stato provvisoriamente collocato al piano terreno.

Al Piano terreno sono stati trasferiti anche i seguenti documenti:

Archivio del Tribunale della Mercanzia (in parte)...	Filze	7566
Archivio Notarile antecosimiano	"	21.425
Archivio della Reggenza	"	1.055
Protocolli della Segreteria di Stato e Repertori....	"	1.372
Carte Strozziane (Serie V)	"	2.950

E' stato ricollocato al posto nell'Ottobre del 1944 il solo Archivio della Reggenza.

4988

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

Materiale trasferito a GAGLIANO (Giugno-Agosto 1943)

Archivio Notarile dal 1571 al 1700	Originali	N° 11.721
Testamenti e Tavole Testamentarie		566
Archivio dell'Estimo	Filze	346
Archivio del Catasto	"	1178

Sono ritornati nell'Ottobre del 1944,
13 voll. di Tavole Testamentarie, e
16 Voll. del Catasto.

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Carte Strozziane (Serie V)	"	2.950

E' stato ricollocato al posto nell'Ottobre del 1944 il solo Archivio della Reggenza.

4988

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7 FEB 1945

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
TOSCANA REGION
Monuments and Fine Arts Section

7 Feb 45

Subject: Torre del Castellano, INCISA VALDARNO

To : R.C. Toscana, through Lt. Hartt, MFAA Officer (Toscana).

1. A visit of inspection was made on 5 Feb 45 by the undersigned, accompanied by Arch. Moronzi of the Soprintendenza and Arch. Dori. Particular attention was paid to the section of which the ground floor is used as a Sculpture Deposit i.e. South East tower and wing adjoining on west side.

2. STRUCTURE. The stability of the tower has been endangered by bombblast, which has caused the south face to lean away from the remainder, leaving serious cracks down the angles. The roof is damaged, certain timbers and tiles requiring replacement. One of the timbers in falling made a hole in the floor and vault immediately above this section of the Deposit.

RECOMMENDATIONS. 1. A reinforced concrete collar to be formed near the top of the tower to tie the walls together. This to be kept back from the wall-face in order that the concrete may be masked by a skin of stone.

2. The roof timbers and tiling where damaged to be reinstated.

3. The damaged floor and vault below to be made good.

4. The roof to the adjacent wing, where damaged to be reinstated. An alternative proposal has been submitted for the substitution of a concrete and steel terrace, with parapet finish, for the existing pitched-roof treatment over the tower; the remaining material from this tower roof to be used for repairing the damaged roof adjoining; the rain meanwhile to be kept out of the Deposit below by resurfacing in concrete the floor at 1st floor level; this however appears to be a matter for post-war discussion between the owner and the Soprintendenza. In view of the extreme scarcity of cement the extra-material required would not

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

bombblast, which has caused the south face to [illegible] der, leaving serious cracks down the angles. The roof is damaged, certain timbers and tiles requiring replacement. One of the timbers in falling made a hole in the floor and vault immediately above this section of the Deposit.

RECOMMENDATIONS. 1. A reinforced concrete collar to be formed near the top of the tower to tie the walls together. This to be kept back from the wall-face in order that the concrete may be masked by a skin of stone.

2. The roof timbers and tiling where damaged to be reinstated.

3. The damaged floor and vault below to be made good.

4. The roof to the adjacent wing, where damaged to be reinstated. An alternative proposal has been submitted for the substitution of a concrete and steel terrace, with parapet finish, for the existing pitched-roof treatment over the tower; the remaining material from this tower roof to be used for repairing the damaged roof adjoining; the rain meanwhile to be kept out of the Deposit below by resurfacing in concrete the floor at 1st floor level; this however appears to be a matter for post-war discussion between the owner and the Soprintendenza. In view of the extreme scarcity of cement the extra-material required would not at the moment seem to be justified.

4887

3. DEPOSIT. Access to the Deposit was obtained for the first time, a hole being made which was afterwards again bricked up. The items are all from the Uffizi Gallery. Both rooms contain a larger number of Roman busts, which in general appear to be resting peacefully on their beds of straw but have no other protection. In addition there are several marble statuses, most of them Greek. They are all boxed and in good state.

A detailed check could be made, but it was noticed that two of the busts in the tower section had been fractured, one by the falling roof timber and one owing to blast having blown in the brick infilling to the West wall opening. Rain evidently comes down into both Sections, possibly staining the sculpture. If therefore the Deposit is not to be

20906/18

7 FEB 1946

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moved, the repairs recommended above would appear to be urgent and of importance.

/s/ R.E. Enthoven

/t/ R.E. ENTHOVEN, Capt.
MFAA Officer,
Attch Tescana Region

Copies to: SCAO, Florence
PC, Flor.
MFAA Officer, Toscana
Dir, MFAA S/C

6986

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

2 96/8/MFAA
1 Jan 45

WORKS OF ART MISSING FROM TOSCAN ART-DEPOSITS

(Disagreement between two reports)

I. The reports here referred to are those contained in the following:

List A. That compiled by Prof. Fasola; communicated to Subcommission under TOSCANA Region letter RVIII/31/MFAA/4.8 of 22 Dec 44.

List B. That communicated to Subcommission under DO of Lt. Hartt to Lt.Col. De Wald 8 Oct 44.

II. The particulars are as follows:

BARBERINO, CASTELLO

Disagreements of numbers

List A	1174	Raffaello	is	B	1774
List A	1173	Sc. di Carracci	is	B	1773
List A	688	Agresti	is	B	686

DICOMANO, S.CHIERIO

(1) Disagreement of number

List A	39	La Maddalena (terracotta)	is	B	32

(2) Further report required

What proved to be contents of the 6 cases mentioned in List B as not yet checked and not mentioned at all in List A ?

MONTAGNANA, VILLA BOSSI-PUCCI

I. Galleria degli Uffizi

(1) Disagreement in numbers; see also NOTE under I.(2).b (iii) below.

List A	3249	Filippo Lippi	is	B	3246
List A	3094	Lorenzo di Credi	is	B	3049
List A	312	Caravaggio	is	B	5312
List A	509	Piero di Cosimo	is	B	510

4935

(2) Disagreement in source-indication (here sub-para. b. (i) represents items recorded for the first time as missing).

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

List A	1174	Raffaello	is B		1774
List A	1173	Sc. di Carracci	is B		1773
List A	688	Agresti	is B		686

DICOMANO, S.ONOFRIO

(1) Disagreement of number

List A	39	La Maddalena (terracotta)	is B		32

(2) Further report required

What proved to be contents of the 6 cases mentioned in List B as not yet checked and not mentioned at all in List A ?

MONTACHIARA, VILLA BOSSI-PUCCI

I. Galleria degli Uffizi

(1) Disagreement in numbers; see also NOTE under I.(2).b (iii) below.

List A	3249	Filippo Lippi	is B		3246
List A	3094	Lorenzo di Credi	is B		3049
List A	512	Caravaggio	is B		5312
List A	509	Piero di Cosimo	is B		510

4985

(2) Disagreement in source-indication (here sub-para. b. (i) represents Items reported for the first time as missing).

a. No. 409, Seb. del Piombo, appears twice in List A (under both Uffizi and Gall. Palat.); in List B under Gall. Palat. alone.

b. 46 items appearing in A are wanting in B under Uffizi. Of these--
(1) 10 do not appear in B at all:

1863 Bellini *
902 Cima *
491 Iacopo del Sellaio * *
1851 Largilliere *
997 Largilliere *
466 Lorenzo Monaco
893 Lorenzo Lotto *
3949 Matteo di Giovanni * *
[redacted] * *
930 Savoldo *
1481 Lorenzo Lotto *

Declassified E.O. 12356 Section 3.3/NNN No. 789016

NOTE. All 10 pictures appear in the POGGIO A CAIANO deposit list, both as deposited and (on various dates) removed. The removal was presumably to MONTAGNANA, but the list of this deposit shows only one of the 10 pictures — that not starred above. This fact is easily explainable for certain of the group (those double-starred), since their removal from POGGIO occurred later than the date last dealt with for Uffizi paintings deposited there (15 May 45); others (those single starred above) were removed from POGGIO on the 15th itself and would appear to have been lost sight of through hasty completion of the MONTAGNANA deposit list.

Turning to List B, which is basically a copy of the MONTAGNANA deposit list (with additions made at the end) the Lorenzo Monaco (not starred above) appears to have been simply passed over in B through a copyist's oversight. The double-starred pictures should have found place at the end of List B among a group properly belonging to the Uffizi but showing in B as if from the Appartamenti Reali (the 32 items listed in I.(2).b.(iii) below). How the entire group marked with a single star above failed of inclusion in List B is not in any way clear.

(ii) 4 items (appropriately so noted in List A) appear in List B under Gall. Pal., but are wanting in List A under Gall. Pal.: Nos. 109, 98, 430, 128.

(iii) 32 items appear in List B under Appartamenti Reali, Pal. Pitti: Nos. 8542, 544, 950, 6279, 943, 4659, 4347, 2179, 1169, 3107, 3497, 1212, 1439, 1427, 93, 5443, 453, 965, 1376, 8387, 989, 27 Dep., 1441, 489, 491, 3282, 3346, 1454, 1604, 388, 492, 8023.

NOTE. 27 Dep. (Feti Domenico) appears in List B as 271
492 (Inc. del Sellaio) " " " " " 481.
514 (Piero di Cosimo) " " " " " 509

II. Appartamenti Reali

(1) Disagreement in source-indication: See above I.(2).b.(iii).

(2) Item reported for the first time as missing: No. 776 (Giov. Bonver) does not appear in List B.

4984

III. Galleria Palatina

Declassified E.O. 12356 Sec. 3.3/NND No. 759016

Appartamenti Reali (see) below). How the entire group marked with a single star above failed of inclusion in List B is not in any way clear.

(ii) 4 items (appropriately so noted in List A) appear in List B under Gall. Pal., but are wanting in List A under Gall. Pal.: Nos. 109, 98, 430, 128.

(iii) 32 items appear in List B under Appartamenti Reali, Pal. Pitti: Nos. 8542, 544, 950, 6279, 943, 4659, 4347, 2179, 1169, 3107, 3497, 1212, 1439, 1427, 93, 5443, 453, 965, 1376, 6387, 989, 27 Dep., 1441, 489, 491, 3282, 3346, 1454, 1604, 388, 492, 8023.

NOTE. 27 Dep. (Feti Domenico) appears in List B as 271
492 (Iac. del Sellaio) " " " " " 481.
514 (Piero di Cosimo) " " " " " 309

II. Appartamenti Reali

(1) Disagreement in source-indication: See above I.(2).b.(iii).

(2) Item reported for the first time as missing: No. 776 (Giov. Bonver) does not appear in List B.

4984

III. Galleria Palatina

(1) Disagreement in source-indication: See above I.(2).b.(ii).

(2) Disagreements in numbers

List A	1097	Sandrart	is B	1997
List A	3879	Sc. Francese	is B	594
List A	68	Paolo Veronese	is B	89
List A	466	Van Aelst	is B	454 (see III.(3).below).

(3) Items reported for the first time as missing. In List B the following do not appear: 250 Caracci, 1254 Jordaens, and Van Aelst: Oggetti da cucina (called 454 in List A). 594 Scuola Francese (s. XVIII),

(4) Mis-spelling: No. 379 (reported in A as Fontorso) shows as "Caracci" in B. Correct to "Carracci"?

Query: Is it correct that the no. 466 should be assigned to two pictures in List A: under the Uffizi, as Lorenzo Monaco and under Gall. Palat., as Van Aelst?

Declassified E.O. 12356 Section 3.3/NND No. 182016

POGGIO A CAIANO

NIL

POPPI, PALAZZO PRETORIO

(1) Disagreement in numbers

Galleria degli Uffizi

List	A	8435	Rembrandt	is	B	8345
List	A	1329	Correggio	is	B	1389
List	A	1485	Filippino Lippi	is	B	1486
List	A	472	Cranach	is	B	512
List	A	512	Cranach	is	B	472
List	A	5382	Crespi	is	B	5302
List	A	1890	Durer	is	B	1171
List	A	1027	Teniers	is	B	1207
List	A	1248	Berkeyde	is	B	1284

Galleria Palatina

List	A	272	Andrea del Sarto	is	B	278
List	A	185	Tiziano	is	B	165

(2) Discrepancies involving subject [illegible] (under Uffizi)

No. 2585 Rosalba Carriera is mentioned in A as portrait of Anna Amalia, in B as portrait of Gapponi degli Orlandini.
No. 1246 G. Dou is in A "venditrice di frittelle" in B "maestro di scuola".
No. 1275 van Mieris appears in A as "vecchio amoroso" in B as "bevitori".

SOCI, VILLA BOCCI

I. Museo dell'Opera del Duomo

(1) Discrepancy in subject.

A metal object reported in List A as a "croce" appears in List B as a "cornice".

(2) Item apparently recovered since compilation of List B

"Frammento di cippo etrusco" does not appear in List A.

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

Galleria Palatina

List A 272 Andrea del Sarto is B 278
List A 185 Tiziano is B 165

(2) Discrepancies involving subject [illegible] (under Uffizi)

No. 2585 Rosalba Carriera is mentioned in A as portrait of Anna Amalia, in B as portrait of Capponi degli Orlandini.
No. 1246 G. Dou is in A "venditrice di frittelle" in B "maestro di scuola".
No. 1275 van Mieris appears in A as "vecchio amoroso" in B as "bevitori".

SOCI, VILLA BOCCI

I. Museo dell'Opera del Duomo

1883

(1) Discrepancy in subject.

A metal object reported in List A as a "croce" appears in List B as a "cornice".

(2) Item apparently recovered since compilation of List B

"Frammento di cippo etrusco" does not appear in List A.

II. R. Museo Nazionale

(1) Item apparently recovered since compilation of List B

No. 146 in List B (Angelo Annunziante etc.) does not appear in List A.

(2) Items reported for the first time as missing

The 30 items beginning in List A with No. 479 and running through 476 do not appear in List B nor in the deposit-list for SOCI. Further, the summary of objects with which List B begins takes no account of these objects.

III. R. Galleria degli Uffizi

(1) Items reported for the first time as missing: All.

(2) Possible error in numbering: The number 244 is assigned in List A to two distinct objects.

Declassified E.O. 12356 Sec. 3.3/NNB No. 785016

IV. Palazzo di Parte Guelfa

Items reported for the first time as missing: All.

V. Museo degli Argenti

Items reported for the first time as missing: All.

Query: Are the three cases in question possibly identical with 3 cases of "stoffe" from the Museo degli Argenti included in the deposit-list for TORRE A CONA (consignment of 18 May 44)?

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1961

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

7 Jan

Domenica 7 Gennaio 1945

RISORGIMENTO LIBERALE

LUGLIE' CULTORE DELLE ARTI BELLE

Come sono stati rintracciati tre quadri scomparsi da Pitti

Tre quadri di valore misteriosamente sottratti alla Galleria Pitti di Firenze, sono stati recuperati a Roma dalla Squadra Mobile.

Le tre opere (pare si tratti di un autoritratto del Caravaggio, di un ritratto della Duchessa Eleonora di Toledo e di una Madonna del 500) furono portate a Pontassieve e celate a due signore che, dopo la liberazione della zona di Firenze, si trasferirono a Roma. In questa città le due donne, madre e figlia, decisero di vendere le tre opere pittoriche e si rivolsero al vecchio pittore A. M. Questi comprese immediatamente che si trattava di tele rubate alla Galleria Pitti, probabilmente dai tedeschi, e pensò subito di informare la polizia con una lettera anonima. Ma prima di prendere tale decisione scrisse ad un amico per consigliarsi. Ed affidò la lettera ad un ragazzo. Costui, curioso, avendo notato che la busta della missiva era mal chiusa, pensò bene di leggerla. Quando capì di che si trattava, ed avendo una spiccata passione per il poliziesco, si presentò alla Squadra Mobile raccontando il fatto: pensava che ne avrebbe ricavato qualche vantaggio. Il commissario Lugliè, con la sveltezza che lo caratterizza, piombò in casa del vecchio pittore. Costui gli dette l'indirizzo delle due donne. Ma queste avevano cambiato casa e non avevano lasciato indirizzo. Una delle due, però, a nome Sara, era mascherà di un teatro cittadino e facilmente notabile per la sua bellezza e altezza. E fu rintracciata. In un primo tempo negò la faccenda dei quadri, ma, messa alle strette, disse di averli comperati a Pontassieve da una certa signora Anile.

Non fu possibile rintracciare costei, ma la Sara confessò d'aver a sua volta venduti i quadri ad un affarista. Lugliè si mise alla caccia di costui e lo identificò nel ragioniere A. P. abitante al Corso Vittorio. Ma evidentemente le tre pitture erano destinate a vita movimentata, poichè anche quest'ultimo le aveva rivendute. A chi? Non seppe precisare. Lugliè, però, ebbe notizia che le tre opere si trovavano in una mostra artistica romana. Basandosi sulla descrizione delle tele fece girare i suoi uomini in tutte le mostre romane. E gli improvvisati amatori d'arte cretesi seppero di riconoscere le tanto agognate tele in quelle esposte nella mostra organizzata dal pittore G. Il commissario Lugliè le mostrò alle due signore sfollate da Pontassieve che le riconobbero. Furono così sequestrate, e ora si attendono le decisioni delle autorità competenti circa la loro sorte.

A wholly unreliable article. The pictures, when examined at the Prefettura by RSAA Officer, LAZIO-UMBRIA Region, proved to be objects of small value and in no way connected with the Pitti collection; for example the reputed Caravaggio self-portrait was a commonplace work of the 19th century. The story as published by the Risorgimento appears not to have been based on any release issued by the Police, who deplored the publicity the case had received.

4981

2090 6/8

1391

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

COPY

2 JAN 45

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

20906/8/MFAA

2 January 1945

Subject: Deposits of Art-Treasures in TUSCANY.

To : G-5 Section, AFHQ.

1. On 6 December 1944 there was passed to you, under my 20906/8/MFAA (subject as above), a comprehensive report by the Director of the Monuments and Fine Arts Subcommission on art-deposits in TUSCANY.

2. The present letters serves (para. 3) to correct an error in the report forwarded on 6 Dec 44 and (paras. 4, 5 and App "A") to present additional evidence, only recently come to hand, of losses from Tuscan art-deposits.

3. Ref. para. 2, letter 20906/8/MFAA (above cited) and para. 10, sect. II of report (20906/8/MFAA of 5 Dec 44) forwarded therewith: - The deposit described as at CASTELNUOVO GARFAGNA is identical with that actually at ARCENO (para. 1, sect. II of the report). The supposition that a separate deposit existed as Castelnuovo Berardenga derived from the preliminary list of deposits furnished by the Ministry, where the Arceno deposit (not mentioned under its own name) was loosely designated by the name of the larger and nearby comune of Castelnuovo.

\+ + + + + +

For the CHIEF COMMISSIONER:

/s/ W.A.S. Dollard, Major

for /t/ G.H. UNGER, Brig.
VP CA SEC
P.C.C.S.

Cocia

Ministero dell'Interno
Dir.Gen. Amm. Civile
Archivi del Regno

Roma, 7 dicembre 1944

Alla Direzione R.Archivio di
Stato di
LUCCA

Sez. II^ - Prot/n.52497/8912.35

Oggetto: Cimeli dell'Archivio Comunale di Genova.

Da precorse corrispondenza con la Soprintendenza
X di Genova, risulterebbe che nella primavera del '41
alcuni dei cimelii più importanti dell'Archivio storico
comunale del Comune di Genova - quali lettere di C.Colombo,
il Codice dei privilegi ecc. - sarebbero stati trasferiti,
per misure di sicurezza, in codesta città, e collocati
nel sotterraneo della locale Cassa di Risparmio.

LUCCA

Si prega pertanto codesta Direzione a voler eseguire un opportuno accertamento, con le cautele che crederà del caso, riferendo poi in proposito a questo Ministero con la sollecitudine che il caso stesso richiede.

PEL MINISTRO
(f.to VICEDOMINI)

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

alcuni dei cimelii più importanti dell'Archivio storico comunale del Comune di Genova - quali lettere di C.Colombo, il Codice dei privilegi ecc. - sarebbero stati trasferiti, per misura di sicurezza, in codesta città, e collocati nel sotterraneo della locale Cassa di Risparmio.

Si prega pertanto codesta Direzione a voler eseguire un opportuno accertamento, con le cautele che crederà del caso, riferendo poi in proposito a questo Ministero con la sollecitudine che il caso stesso richiede.

PEL MINISTRO

(f.to VICEDOMINI)

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

23 NOV 1944

Corriere del Mattino

Giovedì 23 Novembre 1944

Opere d'arte in esilio

Il San Giorgio di Donatello

Fra le opere d'arte che le dure necessità della guerra hanno tolto da tempo alla nostra ammirazione, e che ora, lontane da questa città, vivono della loro incomparabile vita, celate e, a volte forse, per la cieca brutalità degli eventi, esposte a dei rischi che nessuno mai avrebbe pensato che esse potessero correre e nè pure sfiorare; fra queste opere, di cui così acuto ora il nostalgico desiderio ci punge, il «San Giorgio» di Donatello, già custodito al Museo Nazionale, è una di quelle a cui più ansiosamente si volgono il cuore

Come scultura non si potrebbe neanche dire che essa sia condotta con la maestria e la tecnica prodigiosa delle opere donatelliane più tarde. Le superfici, salvo la testa, non hanno affatto la tesa vibratilità che anima la luce dei bronzi e dei bassorilievi posteriori. La sua «materia» è in gran parte determinata dalla necessità della rappresentazione della ferma e fredda durezza dell'armatura. Ma pure, per certi contrasti un po' acuti, che non si ritroveranno mai più in Donatello, essa ha un carattere unico, singolare, che la rende per noi singolarmente significativa e memorabile.

Le sue superfici sono in gran parte superfici di «natura morta». E un artista moderno per l'arte dei corazzai avrebbe forse desiderato di fornire una vera e propria natura morta d'armatura. O forse avrebbe «finito» per fornire. Ma mentre in questa immaginata opera del nostro tempo i pezzi dell'arnese da guerra ci apparirebbero come «membra dejecta» sia pure legata da uno strofico ritmo compositivo eccitante le nostre fantasie di passi d'armi e tornei, in questo S. Giorgio, oltre e più che un ritmo compositivo evidentissimo, noi vediamo un atto, un principio umano del moto. Sotto l'armatura vediamo e sentiamo il corpo che essa ricopre e che, celato, palpita e si commuove. Che poi naturalmente nella testa scoperto si dimostra e s'esalta. Ma se uno percorre dai piedi coperti di ferro e, passando per la croce dello scudo, tocca con lo sguardo tutta la statua, arrivato alla testa, il cambiamento di timbro della superficie scolpita lo sorprende e lo incanta della stessa acuta sorpresa che ci prende quando, ascoltando una musica di concerto, sottentra agli archi che si uniscono la voce concitata ma aerea del pianoforte. A evitare una troppo brusca rottura lo scultore s'è servito di un drappo al collo annodato omogenee e conseguenti stesure. E in quella omogeneità egli potrà risolvere il problema forse mai fino ad allora posto e risolto, di tramutare in luce e ombra i volumi.

Ma questo «S. Giorgio» ha ancora la grazia avventurosa e ambigua che è nelle opere giovanili del genio, ricche di commoventi contrasti, assai simili a quelli che osserviamo nei corpi non del tutto formati degli uomini e degli animali adolescenti.

G. Colacicchi

1978

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e la mente di quanti hanno comprensione e culto della bellezza. E questo non solo per l'importanza enorme dell'opera che è una fra le più alte e gentili concezioni del genio umano, ma anche per il suo particolare e direi quasi esterno carattere fisionomico di giovane persona in piedi, nella quale, ora come all'epoca del suo apparire, la gente della nostra città si riconosce o almeno desidera riconoscersi e ricordarsi.

Questa scultura, che non ha precedenti nella storia dell'arte greca e romana, e neppure etrusca, salvo le parentele che esistono fra ogni opera di poesia, inizia quella meravigliosa serie di giovani umane divinità, la quale proprio con essa si manifesta improvvisa come polla sorgiva, e in cui, prima Donatello, e poi Verrocchio e Pollaiuolo e Botticelli e gli altri grandi fiorentini fino al giovane Michelangelo, hanno espresso le più vivaci e nello stesso tempo più esatte e più proprie idee del nostro Rinascimento.

Le sue superfici sono in gran parte superfici di «natura morta». E un artista moderno per l'arte dei corazzai avrebbe forse desiderato di fornire una vera e propria natura morta d'armatura. O forse avrebbe «finito» per fornire. Ma mentre in questa immaginata opera del nostro tempo i pezzi dell'arnese da guerra ci apparirebbero come «membra dejecta» sia pure legata da uno strofico ritmo compositivo eccitante le nostre fantasie di passi d'arme e tornei, in questo S. Giorgio, oltre e più che un ritmo compositivo evidentissimo, noi vediamo un atto, un principio umano del moto. Sotto l'armatura vediamo e sentiamo il corpo che essa ricopre e che, celato, palpita e si commuove. Che poi naturalmente nella testa scoperto si dimostra e s'esalta. Ma se uno percorre dai piedi coperti di ferro e, passando per la croce dello scudo, tocca con lo sguardo tutta la statua, arrivato alla testa, il cambiamento di timbro della superficie scolpita lo sorprende e lo incanta della stessa acuta sorpresa che ci prende quando, ascoltando una musica di concerto, sottentra agli archi che si tacciono la voce concitata ma arrea del pianoforte. A evitare una troppo brusca rottura lo scultore s'è servito di un drappo al collo annodato. Di lì sorge l'animosa testa ricciuta.

Il viso è tutto quello d'un giovinetto fiorentino. Ne ha l'arguzia, la vivacità, la quasi gracile bellezza; ma lassù, per la flagranza del contrasto con tanta ferrea e invulnerabile gravità, esso assume un'aria miracolata: il sacro stupore del santo militare a cui soprattutto è forza la sua consacrazione.

Mai più poi Donatello ha tentato un così arduo problema d'incontri e di giustapposizioni di materie e di sensi diversi. Questo gli si presentò forse inconsapevolmente in quel punto della sua vita in cui si salda, per lui e per la scultura europea, la sutura fra il mondo gotico e il Rinascimento. E forse solo inconsapevolmente, come sorse, il problema in lui si risolse. Ben diverso sarà il rapporto fra la testa e l'armatura nel Gattamelata; in questa gli ornati rilievi le fascie battute e i pendagli echeggiano quasi le bozze e le rughe del viso. La matura saggezza dell'artista ormai non si servirà più che di unitarie e, pur nella loro eventuale concitazione,

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HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

140/1/PRB

22 November 1944.

Press Release - Immediate

The great works of art in Florence, kept in hiding for four and a half years, are now at last to be brought out so that they can be seen and enjoyed by the Allied troops and by the art-loving Florentine public, it was announced today by Brigadier General Edgar Erskine Hume, chief of Fifth Army AMG. Under the auspices of Fifth Army, and due to the special interest of Lieut. General Clark, a great exhibition of Tuscan art is being arranged in Florence, by Italian officials of the Superintendency of Galleries in cooperation with Monuments and Fine Arts Officer for AMG Toscana Region.

The exhibition, planned to open in late November or in the early days of December, will occupy the rooms of the Uffizi Gallery formerly dedicated to the Tuscan school, and many of the masterpieces will be replaced in their original position on the walls, along with related works which have never been in Florence before, and are here for the first time as refugees from the war. The exhibition will represent the whole history of Tuscan painting from the thirteenth through the sixteenth century in terms of some of its greatest masterpieces. Works by Giotto, Cimabue, Duccio, the Lorenzetti, Filippo Lippi, Botticelli, Paolo Uccello, Domenico Veneziano, and many of the other great Tuscan artists will be on the walls, under ideal conditions of lighting and hanging.

It is no easy task to give such an exhibition in a section as thoroughly devastated as Tuscany. The Uffizi Gallery itself has been badly damaged by the German demolitions in neighboring areas and extensive work is necessary to recondition even a small section of it for the purpose. Many of the finest works of art from the galleries of Florence have been taken away by the Germans, ostensibly to Northern Italy to "protect" them from the Allies, and many hundreds of others are in mountain refuges such as castles and monasteries, rendered utterly inaccessible by blown bridges and swollen rivers. But due to the especial interest of Fifth Army and the efforts of both AMG and Italian officials some at least of the problems will be overcome enough to make an exhibition

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The opening of this exhibition of painting, expected to last through the winter, will be followed by an exhibition of Tuscan sculpture at the Bargello Museum, in which the two great pulpits from Pisa, one by Niccolo and the other by Giovanni Pisano will be shown together for the first time, in addition to many other masterpieces of Tuscan sculpture. And at last it is expected to begin the demolition of the air raid protections which for all these years have masked the great monuments of fresco painting and architectural sculpture so that Florence may reassume her rightful place as the greatest center of art in Italy if not the world.

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UN News Service - BASIC NEWS - 29 November 1944

REPUBLICAN FASCIST

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Germans and Italians Protected Florentine art Treasures: An alleged BBC Spanish broadcast, in which it was admitted that the art treasures of Florence have been found and restored, is used as a pretext for a defence of the Fascist and German authorities who supposedly took great pains to protect the masterpieces from the ravages of war.

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The Art Treasures of Florence

The London Radio has announced in Spanish (this time it was ashamed to do so in Italian) that various artistic treasures (we us its own words) covered up for four years and a half, have now been uncovered and returned to the galleries and museums of Florence.

This communiqué is first of all, clear proof that the Florentine works of art are still in Florence.

It would appear, therefore, that when the London Radio declared again that the Germans, on leaving the city, had helped themselves to the art treasures of Florence, it was lying. The lies of the London Radio do not surprise us. What does surprise us is that at times it inadvertently lets out some small scraps of truth as in this case, when it informs Spanish listeners that the art treasures of Florence are safe.

Naturally this truth is used as a blind for another untruth. Radio London wants to give the impression that the works of art had been concealed for unacknowledged reasons, that the military authorities had discovered them and returned them, to the joy of the Italians and of the world.

Let us get this straight. The art treasures of Florence were, in the first year of the war, placed for safety in villas, castles and farm-houses in Tuscany. Then when enemy air raids were directed more especially over the country-side, it was deemed wise to bring them back into the town and store them in the large cellars of the numerous Florentine palaces. The transfer was organized and supervised by the appropriate Italian authorities generously assisted in every way by the German command.

Therefore, the fact that so many masterpieces were saved is due to our German ally, without whose help their removal would not have been possible.

If these masterpieces had remained in the country they would have been for the most part destroyed, either on account of the Allied air bombings or in consequence of ground operations, which have been responsible for the destruction of vast areas in Tuscany. Finally, the London Radio communiqué includes in the list of art treasures saved the "Moses" of Michaelangelo, which happens to be in the church of S.Pietro in Vincoli in Rome, and not in Florence. In Florence, in the Museum of the Academy in Via Acquasola, only a plaster copy of the statue is exhibited.

(Fascist Radio - 0800 - Nov. 28)

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

25 NOV 1944

A

Art Treasures Brought to Light

A number of Italian art treasures which had been hidden for the last four and a half years have, according to Radio London - been discovered and restored to the museums of Florence. Thus London itself has been obliged to deny the false reports accusing the Germans of having looted artistic treasures before they left the city of Florence.

(Fascist Radio - 0800)

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

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CORRIERE DI ROMA 9-K-'44

Opere d'arte trafugate dai tedeschi

Sulle opere d'arte trafugate e trasferite dai tedeschi, dopo l'evacuazione di alcune regioni italiane ha parlato questa sera alla Radio il Dottor Petrozziello.

Il Direttore Generale delle Belle Arti ha affermato che oltre 800 opere delle Gallerie e dei Musei fiorentini sono state rimosse di autorità, spesso con aperta minaccia contro consegnatari e custodi, dai depositi nei quali erano state raccolte per proteggerle dalle incursioni aeree.

Tra le opere asportate vi sono molti dei più preziosi capolavori degli Uffici di Pitti, dell'Accademia, del Museo del Bargello: dalla «Niobe» degli Uffici e dalla Venere dei Medici al S. Giorgio e al «Davide» di Donatello, al «Bacco» di Michelangelo; dalle tavole dorate di Pietro e di Ambrogio Lorenzetti ai più illustri dipinti del Botticelli, di Raffaello, di Tiziano, del Caravaggio.

Il Direttore Generale delle Belle Arti ha proseguito osservando che non si può ammettere che tali opere siano state asportate per sottrarle ai rischi della guerra quando ormai la battaglia era al suo termine, trascinandole proprio là dove la guerra si spostava.

Sullo stesso governo tedesco ricade la responsabilità delle rapine e delle distruzioni deliberatamente compiute senza alcuna giustificazione o pretesto d'ordine politico o militare, quali i danni delle collezioni della Pinacoteca e del Museo di Napoli, evacuata «manu militari» nell'ottobre 1943, dall'Abbazia di Montecassino le cui opere furono restituite, dopo quasi tre mesi di pressanti istanze, all'amministrazione italiana delle Belle Arti. Ben dodici dipinti — tra i quali la «Parabola dei Ciechi» di Brugel il Vecchio, la «Danae» e la «Lavinia» di Tiziano, alcune importantissime sculture antiche e un gruppo di ori pompeiani risultarono mancanti.

Così pure sono state rubate, con un ranzino, dalla Villa dell'Olivero presso Firenze, le due tavole rappresentanti Adamo ed Eva di Lucas Cranach della Galleria degli Uffizi.

Il Direttore Generale delle Belle Arti ha concluso che ora la nostra anima è sospesa al destino di Ravenna e di Bologna.

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21 Oct 1944

HEADQUARTERS
REGION VIII (TUSCANY)
ALLIED MILITARY GOVERNMENT
Monuments and Fine Arts Section

21 October 1944

Subject: Report on Villas in FLORENCE environs, outside the Comunal area.

To : MFAA Officer, Region VIII (Tuscany).

A. The villas visited were from a list supplied by the Soprintendenza delle Belle Arti, FLORENCE, to which one or two have been added by this office.

B. To make the list complete, summaries of reports on some villas already reported on by Lt. Hartt have been added.

C. Out of 85 villas inspected by MFAA Officers (of which 36 are within the Comune area and have already been reported on):
3 only were in a very bad way:
Villa Gamberaia, Settignano, deliberately burnt out by the Germans. The garden is unharmed, and though it may now suffer from neglect through the villa being uninhabitable, the architectural features remain round which to revive the garden at some future date.

Ville Antinori, Camaione, five-sixths deliberately blown up by the Germans. This villa, however, was not very important artistically.

Torre degli Agli, Novoli, tower and one wing down, but the passages with coccetti ceilings are intact.
7 had baddish knocking about, but could, with some expense, be restored.
8 had some hits, but not too serious.
26 had only slight damage, easily repaired.
41 had little or no damage.
These figures show that on the whole the FLORENCE villas have had a fortunate escape.

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Villa Antinori, Camaione, five-sixths deliberately blown up by the Germans. This villa, however, was not very important artistically.

Torre degli Agli, Novoli, tower and one wing down, but the passages with Poccetti ceilings are intact.

7 had baddish knocking about, but could, with some expense, be restored.

8 had some hits, but not too serious.

26 had only slight damage, easily repaired.

41 had little or no damage.

4972

These figures show that on the whole the FLORENCE villas have had a fortunate escape.

D. In most cases the owners have set to at once and mended the roofs of the inhabited part by stripping the roofs of the sheds or lemon-houses, and in some cases the windows by using what remained of greenhouse or lemon-house glass, or even the glass off the pictures on the walls. In the case of Allied-owned property, under the Property Control Officer and delegated by that office to the Monte dei Paschi di Siena, the process has been slower, but there are signs that the question of repairs is being considered.

E. Off Limits has only been posted on villas of high artistic merit or with important contents, and on these only where damage

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21 Oct 1944

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by military occupation, if any occurred, would be irreparable or where there is a high standard of furnishing and upkeep.

F. The posting of Off Limits does not mean that this office would exclude occupation by officers in all cases. Such proposals would be considered case by case. Off Limits does mean the exclusion of occupation by troops.

G. The position of each villa is given by minute-hand clock direction and by bee-line distance in kilometres from the Baptistry of FLORENCE.

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OFF LIMITS has been posted on the following:-

NE 1. VILLA MEDICI, Fiesole. 6m. 4.6Km.
Grand style villa, originally XVIth cent., now encased in an XVIIIth cent. shell. Fine terrace garden.
War damage. Several shell-holes in roof and ceilings. Hole in window parapet. Repairs already under way. Servants' rooms of guest-house burnt out, and two holes in roof.
Interior. Great disorder. Looting and deliberate filth. Now being cleaned up. XVIIIth cent. hand-painted Chinese wallpapers and late XVIIIth cent. wall decorations unharmed.
Off Limits found already posted.

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SIGNORINI (RIPOSO A FATTUCCHIA) NE of Grassina 8
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Off Limits found already posted.

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ENE 2. VILLA MONTALTO (De Marinis), beyond S.Gervasio 12m. 4Km.
Of interest for Sig. De Marinis' library and collection, and Repository.
War damage. One shell-hit on out-buildings. Now under repair.
Repository. All stained glass from Florence churches safe in cellars.
Contents. De Marinis collection of books and other objects all there and safe.
Off Limits handed by Capt. Pinsent to Sig. De Marinis for posting.

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E 3. POGGIO ALLE PALME (Villa Danti), Compiobbi. 14m. 10Km.
Fine Villa with loggia front and back. Late XVIIIth cent. paintings in hall. Allied Unit camped in garden, with willing consent of owner.
War damage. Bad shell hits to south facade and loggia, now under repair. Roof damaged, but repaired.
Interior. Hall paintings a little spattered.
Off Limits handed to owner by Capt. Pinsent.

ESE 4. GLI OLMI, Bagno a Ripoli. 19m. 5Km.
Fine villa with late XVIIIth cent. interior wall decorations by same hand as at Villa Medici, Fiesole. Not visited by Capt. Pinsent, but judged from photographs.
War damage. Some shell hits, now repaired.
Off Limits handed to owner by Capt. Pinsent.

ESE 5. TORRE A CONA, beyond S.Donato in Collina. 19m. 13Km.
Big villa with cypress park round it. Used as military hospital.
No war damage except some glass.
Depository of works of art (see report 14.8.44 by Prof. Emilio Lavagnino).
Off Limits (posted by Capt. Enthéven).

SE 6. VILLA DI MONDEGGI, south of Antella. 24m. 9.3Km.
Villa built round Medicean nucleus. Several rooms decorated in Romantic period and in late XVIIIth cent. Not of great artistic merit, but will be interesting to future generations in connection with the history of taste.
Occupied by Germans and Allies, but no looting.
No war damage except some glass.
Off Limits posted by Capt. Pinsent for sake of decorations.

SSE 7. L'UGOLINO, south of Grassina. 27m. 8.4Km.
Fine XVIIIth cent. porch and steps, added to XVIth cent. villa. Grand XVIIIth cent. hall with paintings and stucco ornament. XVIIIth cent. frescoes on walls of cortile loggia.
Occupied by Germans, then Allies.
No war damage.
Contents. All best things stored in palace in Via dei Bardi Florence, and lost when these housed were blown up by Germans.

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Big Villa with cypress park round it. Used as military hospital.
No war damage except some glass.
Depository of works of art (see report 14.8.44 by Prof. Emilio Lavagnino).
Off Limits (posted by Capt. Enthoven).

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Grand XVIIIth cent. hall with paintings and stucco ornament.
XVIIIth cent. frescoes on walls of cortile loggia.
Occupied by Germans, then Allies.
No war damage.
Contents. All best things stored in palace in Via dei Bardi Florence, and lost when these housed were blown up by Germans.
Off Limits posted by Capt. Pinsent. 4960

SSE 8. VILLA SIGNORINI, or RIPOSO A FATTUCCHIA, northeast of Grassina 26m.
Villa with fine late XVIth cent. loggia with frescoes. Stone well-head by Gian Bologna.
Not occupied by Germans or Allies.
War damage. Some roof tiles broken, now mended. Some glass gone.
Off Limits posted by Capt. Pinsent.

SSW 9. VILLA ANTINORI, Le Rose (between Galluzzo and Tavernuzze)
Fine XVIth cent. block of a villa, with loggia, Magnificent XVIth and XVIIIth cent. interior wall decorations.
No war damage to house. Slight damage to garden.
Off Limits put up by Capt. Pinsent.

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SSW 10. VILLA ANTINORI a Casavecchia, just north of S.Casciano
Villa with imposing cypress avenue. Luca Giordano ceiling and XVIIIth and XVIIIth cent. wall decorations.
War damage. Six shell holes in roof, now repaired.
Interior. No damage to decorations. Owner, Sig. Moll.... stated that Germans did some looting and NZs stole some personal things.
Off limits posted by Capt. Pinsent.

SSW 11. VILLA CORSINI (LE CORTI) S.Casciano. 34m. 143Km.
Fine villa, but without internal decoration.
Occupied by Germans 3 or 4 days. Some damage to furniture.
No war damage. to house except some glass.
Interior. All ground floor and part of first floor filled with stored furniture and pictures from other Corsini properties.
Off Limits, put up by Capt. Pinsent.

SSW 12. VILLA CANUCCI A CASEROTTA, between S.Casciano & Mercatale. 33m. 14.5Km.
House with chapel with Ghirlandaio frescoes, and rooms decorated in XVIIIth cent.
Germans three times in house; furnishing-s sacked.
War damage. Shell holes in south wall. Hole in roof and in first floor 1780 painted ceiling.
Chapel with Ghirlandaio frescoes (apparently much touched up), a few small pockmarks.
Other wall decorations unharmed.
Off Limitsput up by Capt. Pinsent.

SW 13. VILLA COLAZZI (BOMBICCI), Giogoli. 36m. 7.8Km.
(From Lt. Hartt report 6.9.44:
Beautiful villa by Santi di Tito, with loggia and terrace.
Occupied, on above date, by British engineers, moving out in a few days.
War damage. Several bad hits. One column and two arches of loggia gone. Roof largely gone.
Off Limits put up after departure of troops).
(Not visited by Capt. Pinsent).

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Off Limits put up after departure of troops).
(Not visited by Capt. Pinsent).

SW 14. VILLA I TATTOLI (BINI-SMAGHI), Cerbaia 38m. 13.4Km.
A not very important but well restored and enlarged villa, now occupied by three Munitions Units, Countess Bini-Smaghi and her maids.
War damage slight.
Interior. Best antique furniture and pictures had been put away, but a certain amount was still out an being used by the occupying Units. It was agreed with the COs that these should be removed and looked in a store-room. As the old Countess was an invalid in bed and compressed with her maids into two rooms; as this was the 10th time the villa had been occupied; and as on occasions it had been necessary to explain to some of the men the difference between old furniture and firewood, it seemed time the Countess should have a rest, so an Off Limits notice was handed to her by Capt. Pinsent to put up when those Units left.

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W SW 15. VILLA TORRIGIANI, S.Martino alla Palma 42m. 9.7Km.
Imposing XVIth cent. villa with cortile. Fine Poccetti decorations to walls and vault of entrance passage. Bedding etc. had been looted by Germans and Allies.
War damage. One shell hit on roof, already repaired. Some glass gone.
Off Limits was posted by Capt. Pinsent on account of Poccettis.

16. VILLA ARTIMINO, Artimino. 46m. 16.8Km.
(From Lt. Hartt report 3.10.44:
Splendid villa, with frescoed loggia by Passignano.
War damage. South facade hit (but not pierced) by artillery hits. Roof damaged but already repaired.
No damage to frescoes.
Deposit apparently intact (Lt. Hartt report 5.10.44).
Off Limits put up by Lt. Hartt).
(Not visited by Capt. Pinsent).

NNW 17. VILLA REALE POGGIO A CAIANO. 49m. 16Km.
(From Lt. Hartt report 6.9.44:-
War damage. Many shell hits on walls and roof. Large part of roof gone.
Pontormo and Andrea del Sarto frescoes undamaged. Slight fragmentation to those by Allori.
Quattro Mori and Cosimo from Livorno in garde, intact.
Off Limits posted by Lt. Hartt)
(Not visited by Capt. Pinsent).

NNW 18. VILLA TORRIGIANI, Quinto. 56m. 7.2Km.
Much altered villa, for long used as Encepahlitic Hospital. Now evacuated for war reasons.
No war damage.
Off Limits posted by Lt. Hartt to keep the house free for hospital to return.

NNW 19. VILLA CORSI-SALVIATI, Sesto Fiorentino. 55m. 7.7Km.
Fine villa with Baroque garden.
Part occupied by 249 QM Batt. U.S. Very good care has been taken the CO of the Unit.
No war damage.

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Off Limits put up by Lt. Hartt).
(Not visited by Capt. Pinsent).

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(From Lt. Hartt report 6.9.44:-
War damage. Many shell hits on walls and roof. Large part of roof gone.
Pontormo and Andrea del Sarto frescoes undamaged. Slight fragmentation to those by Allori.
Quattro Mori and Cosimo from Livorno in garde, intact.
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Fine villa with Baroque garden.
Part occupied by 249 QM Batt. U.S. Very good care has been taken the CO of the Unit.
No war damage.
Interior. All ground floor except small section sealed off by owner. Four rooms on first floor occupied by Unit. Garden and all ground floor except one room placed Out of Bounds to EMs by CO.
Off Limits handed by Capt. Pinsent to Capt. Peter de Stefano to put up on leaving.

OFF LIMITS NOT POSTED on the following:-

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NE 20. VILLA SPARTA, S.Domenico. 7m. 4.2Km.
Property of Queen Mother of Rumania.
Restored and altered villa with modern Italian garden.
War damage. Corner of loggia parapet knocked off. Other-wise intact.
Property Control notice ap/

NE 21. VILLA PAPINIANO, S.Domenico. 6m. 4.3Km.
Much restored and altered villa with modern Italian garden.
No irremediably damageable features.
No war damage to structure, except some glass.
Contents sacked by Germans. Half of ground floor furniture, all pictures, most small objects and all linen stolen.

NE 22. VILLA RONDINELLI-VITELLI, S.Domenico. 6m. 4.4Km.
Good modest villa. Fully inhabited and furnished. No irremediably damageable features.
War damage. A few bits of ceiling-plaster down. Roof intact.

NE 23. VILLA DI DOCCIA, below Fiesole. 8m. 4.8Km.
Fine XVIth cent. convent building, interior spoilt by alterations. No irremediably damageable features;
War damage. Two shell holes on south side and one in attic wall. Biggish shell holes in roof and all roof tiles shaken Roof repairs now in hand. Almost all glass gone.
Interior. Almost all contents and furniture looted.

NE 24. IL PALAGIO (VILLA LEADER), Maiano. 9m. 4.7Km;
A much restored villa, with nearly all stonework new.
No irremediably damageable features.
War damage, slight.

ENE 25. VILLA IL SALVIATINO, (OIETTI), beyond S.Gervasio. 11m. 3.8Km.
Of interest for Sig. Otetti's library and some works of art.
Now occupied as Army Rest House.
No war damage.
Contents. Principle works of art had been handed to Comm.Poggi for safe keeping. There had been no looting.
Library. This had been respected during various occupations and no books were missing.

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Good modest villa. Fully inhabited and furnished. No irremediably damageable features.
War damage. A few bits of ceiling-plaster down. Roof intact.

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Fine XVIth cent. convent building, interior spoilt by alterations. No irremediably damageable features;
War damage. Two shell holes on south side and one in attic wall. Biggish shell holes in roof and all roof tiles shaken Roof repairs now in hand. Almost all glass gone.
Interior. Almost all contents and furniture looted.

NE 24. IL PALAGIO (VILLA LEADER), Maiano. 9m. 4.7Km;
A much restored villa, with nearly all stonework new. No irremediably damageable features.
War damage, slight.

ENE 25. VILLA IL SALVIATINO, (OIETTI), beyond S.Gervasio. 11m. 3.8Km.
Of interest for Sig. Oietti's library and some works of art. Now occupied as Army Rest House.
No war damage.
Contents. Principle works of art had been handed to Comm.Poggi for safe keeping. There had been no looting.
Library. This had been respected during various occupations and no books were missing.
Signora Oietti had no complaint to make about present occupation.

ENE 26. POGGIO GHERARDO, on road to Ponte-a-Mensola. 12m. 4.2Km.
Villa of historical interest, but without irremediably damageable features.
Had been occupied by succession of German Units. Some looting. Then occupied by Allied Unit, which left on 20 Sept 44.
War damage. Shell hole in roof.
Property Control notice put up after troops left.

ENE 27. VINCIGLIATA, in woods above Ponte-a-Mensola. 11m. 5.4Km.
An ambitious and ugly reconstructions of a Mediaeval castle done in the had 1880 period. No irremediably damageable features.
War damage. Roof and upper floor of one corner gutted. Some roof damage.
Contents. Principle valuable objects removed or sold some time

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ago. Present owner's furniture and moveable property had been taken to Castel di Poggio, which was looted.

ENE 28. CASTEL DI POGGIO, in woods above Ponte-a-Mensola. 10m. 6.5Km.
A well restored and enlarged Mediaeval castle. No irremediably damageable features.
War damage. Holes in roof, now under repair. Furnishings had been looted.

ENE 29. VILLA MARTELLI, GRICIGLIANO, north of Compiobbi. 12m. 6.5Km.
Charming villa with loggia and court, and moat round it. Rocaille grotto. No irremediably damageable features. Not occupied by Germans. Used for a time as Allied dressing station.
War damage. One shell hole. Some shattering of walls. Some roof tiles broken, out now repaired. Some glass gone.

NE 30. IL TREBBIO, north of Molino del Piano. 9m. 13Km.
Magnificent mediaeval castle with court. If restored, then restored with such skill that restorations are not apparent. No irremediably damageable features.
Occupied by Germans and Allies, but no looting.
War damage. Some roof tiles, now mended. About half glass gone, but patched up.

ESE 31. VILLA GINORI-CONTI, Bagno a Ripoli. 18m. 6.1Km.
Of no artistic importance.
No war damage.

ESE 32. LA TANA (VILLA FOSSI), Candeli. 17m. 7.2Km.
Villa remodelled in XVIIIth cent., with striking facade.
War damage. Facade had baddish shell hits, now under repair.
Interior. Fine XVIIIth cent. hall, with two big landscapes. But as these were out of reach and the house had no other features damageable by occupation, Off Limits was not posted.

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ESE 33. IL POGGIO (VILLA GERINI-ZAPPI), Villamagna. 17m. 10.5Km.
Good modest Renaissance villa. No irremediably damageable

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Occupied by Germans and Allies, but no looting.
War damage. Some roof tiles, now mended. About half glass gone, but patched up.

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ESE 33. IL POGGIO (VILLA GERINI-ZAPPI), Villamagna. 17m. 10.5Km.
Good modest Renaissance villa. No irremediably damageable features.
War damage. Some roof tiles, now repaired. A few pockmarks Some glass gone.

ESE 34. POGGIO A LUGO (VILLA CIACCIO), near Villamagna. 17m. 10.6Km.
Handsome restored and extended villa-castle. No irremediably damageable features.
War damage. Some roof damage, now mended, One small shell hole. All glass gone.

ESE 35. VILLA D'ANCONA, Volognano. 16m. 14.8Km.
Restored mediaeval tower, with modern medaeval additions. Nothing to warrant Off Limits.
Little war damage to tower.

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ESE 36. LA CORTE, northwest of Ruballa. 20m. 8.2Km.
Much rebuilt block of a building with court. A few XIVth and XVIth cent. windows left. Of little artistic interest today.
No war damage.

SSE 37. VILLA CANEVARO, Poggio Secco. 27m. 5.2Km.
Fine villa, well restored. Magnificent position.
Occupied by Germans, then by Allies. A little looting of personal objects.
No irremediably damageable features.
Little war damage.

SSE 38. CASTELLO MONTAUTO-PEGOLOTTI, west of Grassina. 27m. 6.2Km.
Castle with tower, and villa extension each side, on cypress covered hill. XVIth cent. stone doorways and fireplaces, but some look new. Pocceitiesque ceilings, but these appear much repainted.
War damage. Shell-splinter its. Many tiles broken.
All glass gone. No repairs in hand yet.
Contents. Some furniture lookked away in two rooms.
Rest of house unfurnished and in messy state.
Nothing to justify Off Limits.

WSW 39. VILLA PASSERINI, Scandicci. 40m. 5.7Km.
An uninteresting house.
No war damage except some glass.

WSW 40. IL DILUVIO (VILLA GAZZERI), beyond Scandicci. 40m. 7.1Km.
A good house with one decorated XVIIIth cent. room on first floor. Not important enough for Off Limits, and owner did not mind present occupation by 6 soldiers.
No war damage except some glass.

WSW 41. L'ACCIAUOLO, southwest of Ponte-a-Greve. 42m. 6.6Km.
Fine XVIth cent. villa with a mediaeval tower each end.
Occupied and sacked by Germans, now free. No irremediably damageable features.
No war damage.

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these appear much repainted.
War damage. Shell-splinter its. Many tiles broken.
All glass gone. No repairs in hand yet.
Contents. Some furniture locked away in two rooms.
Rest of house unfurnished and in messy state.
Nothing to justify Off Limits.

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Fine XVIth cent. villa with a mediaeval tower each end.
Occupied and sacked by Germans, now free. No irremediably damageable features.
No war damage.

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WSW 42. VILLA ANTINORI, under S.Martino alla Palma. 42m. 6.6Km.
Villa with striking facade and loggia, largely recent work.
No irremediably damageable features.
Occupied by HQ 90 WU, RAF. F/Lt. G.H. Simmons had consent of owner for use of some of the furniture and was taking good care of it.
No war damage except a little glass.

W 43. VILLA LOTTERINGHI DELLA STUFA, near Lastra a Signa 45m. 11.5K
Fine Renaissance villa. Inside spoilt by restoration.
Occupied by Germans, then by Allies, and now by local evacuees.
Nothing to justify MFAA Off Limits.
War damage. Slight damage to roof, now repaired. Some glass.
Under Vatican protection.

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W 44. VILLA DELLE SELVE, Ponte-a-Signa. 45m. 13Km.
Magnificent late Renaissance villa. Hideous wallpapers in rooms. No features to justify MFAA Off Limits.
War damage. Front facade badly knocked about. Shell holes in this end cortile wall. Pockmarked elsewhere.
Roof badly damaged, now repaired. All glass gone.

W 45. VILLA ANTINORI, Comaione, near Montelupo. 44m. 17.Km.
Was a big much-restored villa.
War damage. Five sixths completely blown up by Germans, and now a heap of rubble. Said to have been done to prevent its use as an HQ by Allies. This is one of only three instances, among Florence villas of any importance, of deliberate destruction by Germans.

NNW 46. VILLA BALDINI A POGGIO, Quinto. 56m. 6.8Km.
Empire house. One room with 1840 grisaille wallpaper. Park scenes. Not important enough for MFAA Off Limits.
Part occupied by local evacuees.
No war damage.

NNW 47. VILLA LA MULA (VILLA PECCHIOLI), Quinto. 56m. 7.1Km.
Villa itself of no interest.
No war damage.
Famous subterranean Etruscan Tomb, with corbel vaulting, intact.

NNW 48. VILLA GINORI, Doccia. 56m. 8.1Km.
Off little interest today, and one-fine view ruined by great lay-out of porcelain factory, founded by Ginori family.
Fine lemon garden.
Occupied by XIIth Photo Squadron.
No war damage except some glass.

NNW 49. VILLA GAMBA, Settimello. 54m. 10Km.
Villa disguised in XIXth cent. with fake mediaeval figures and castellations.
Occupied by 204 QM, US.
No war damage except some glass. Some damp damage due to old roof at rear.

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Park scenes. Not important enough for MFAA Off Limits.
Part occupied by local evacuees.
No war damage.

NNW 47. VILLA LA MULA (VILLA PECCHIOLI), Quinto. 56m. 7.1Km.
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Occupied by 204 QM, US.
No war damage except some glass. Some damp damage due to old neglect of roof.

/s/ C.R. Pinsent

/t/ C.R. PINSENT Capt.;
MFAA, AMG
City of Florence

Copy to:
SCAO, AMG, 5th Army.
RC, Toscana Region.
PC, Florence.
Director MFAA S/C, HQ ACC.-

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HEADQUARTERS
ALLIED MILITARY GOVERNMENT
TUSCANA REGION
Monuments and Fine Arts Section

RVIII/31/MFAA/4.8 8 Oct 44

SUBJECT: Report on German Removals of Works of Art from Deposits in Tuscany.

TO : SCAO, AMG Fifth Army.

A. BARBERINO DI MUGELLO, Villa Reich. Deposit of Cartoons (full-scale working drawings for frescoes), from the Gabinetto dei Disegni, Uffizi Gallery.
25 Cartoons are missing.

1. The exact circumstances of the removal are not known, due to the fact that the Conservatorio, Mario Rossi, left the area when the Germans occupied the villa, and came to Florence. Only 1 Oct 44 did he present himself to the Superintendent of Galleries. It is impossible to reconstruct the date of the German arrival at the villa or of the removal of any of the objects therein.

2. The chaotic condition in which the deposit was found by the undersigned (broken glass, broken and empty frames, remaining cartoons tossed into dark passageway of deep cellar), would indicate that no especial value had been attached to the deposit by any responsible officials, and that the huge cartoons had been tossed downstairs chiefly to evacuate the dry and pleasant room where they had previously been stored.

3. It is therefore to be presumed that the missing cartoons were either taken by persons who were imperfectly aware of their value, or even put to common uses. The prospect of the recovery of any part of the collection in good condition seems consequently rather dim.

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4. Some of the missing cartoons are of considerable importance. It is enough to mention those by Jacques Callot, Fra Bartolomeo, Tintoretto, Baroccio, Andrea del Sarto, Domenichino, Annibale Carracci.

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B. BIBBIENA. Oratory of S. Onofrio. Deposit of sculpture, largely from the Uffizi Gallery and the Museo dell'Opera del Duomo.

1. Exact circumstances of removal difficult if not impossible to reconstruct, due to the forced evacuation of the entire town, which was subsequently heavily mined by the Germans.

2. 26 cases of sculpture missing. Consegnatorio, Balilla Vezzosi, found the deposit rifled on his return to the ruined town after the German departure. It is believed that a previous inspection of the deposit was made by a German captain who had in his hand a list of similar deposits, but this is not certain.

3. The deposit was only partially evacuated. The missing works all came from the center of the church and from the portions

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earest the door, so it can be assumed that facility of loading and transport was the chief consideration.

4. Many of the missing works of ancient sculpture are very well known, especially the Medici Venus, the Doryphoros, Niobe with her youngest child, and the bronze boar, the so-called Porcellino.

C. MONTAGNANA, Villa Rossi-Pucci. Deposit of paintings from the Uffizi and Pitti Galleries.
291 paintings missing.

1. Verbal testimony from Bastiano, the old servant of the Countess Rossi-Pucci, that the Germans entered the villa on an unspecified date, sent all the civilians away, and over a considerable period of time used much trucking in the vicinity of the villa so that it was not possible for the civilians to discover what the Germans were taking away and when.

2. Statement from Superintendent Poggi that on 4 Jul 44 he together with Procacci was called into the office of Counselor Metzner, a German SS official, who asked him if he was aware that in the Villa at Montagnana there were works of art of international importance, which it was necessary to transport to North Italy for reasons of security. Poggi replied that the works at Montagnana which came largely from the Uffizi and Pitti Galleries were of great value, but that the German officials of the Abteilung Kunstschutz were agreed that they should stay where they were.

3. Metzner replied that it was the Minister Pavolini who had requested the transport of the pictures in order to save them fro the perils of war, and especially from the risk that they would be taken away by American troops. Poggi insisted in his idea, but without result, and the conversation was finished.

4. Poggi later learned from Col. Langsdorff, head of the Kunstschutz for German controlled Italy, that the pictures had already been taken away 3 Jul 44 to a place called Marano, 20 km south of Modena, and promptly informed the Direzione Generale delle Arti, Ministero di Educazione Nazionale, at Padua, of the whole affair.

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5. It is evident that the pictures were loaded on trucks by troops, since no civilians were permitted near the Villa, and it is to be considered likely that damage was done, since most of the pictures were unboxed. The condition of the villa when found was one of total destruction of all the splendid furnishings! Only one small room still contained pictures. These had not been injured, save for the putti belonging to the Countess Rossi-Pucci, which had been slashed with a knife.

6. The list of missing pictures includes some of the greatest masterpieces of European art, such as the Minerva and the Centaur by Botticelli, Filippo Lippi's Adoration of the Child, the entire series of the Virtues by Piero and Antonio del Pollaiuolo, Signorelli's Crucifixion, Van der Weyden's Entombment, Bronzino's

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ista, Caravaggio's Bacchus, Pollaiuolo's Hercules and Antaeus, the Three Fates by Rosso Fiorentino, Venus, Love and Vulcan, by Tintoretto, the fine late Rembrandt Portrait of an Old Man, a Pietro Lorenzetti Madonna, to mention only a few of the most important, chosen at random.

D. OLIVETO, Guicciardini Castle. Deposit of paintings from Florentine Galleries, Churches and Private Collections.
2 paintings missing

1. According to Superintendent Poggi, one evening late in July he was sought at this house by German officers who, in the presence of the German consul, wished to inform him that they had brought back to Florence works of art of great value from the castle of Oliveto, which was undergoing Allied artillery bombardment, in order to save them from total destruction. Poggi thanked the Germans, and the works were taken to the Accademia, where they are at present. It was noted, however, that since the paintings were loaded by soldiers, and had not been protected by any form of case or box, many of them were scratched.

2. The following day, Gav. August o Conti, the consegnatario, came down to Florence to inform Poggi of the situation, and enquired particularly regarding the fate of the two paintings by Lucas Cranach, Adam and Eve. Poggi, extremely surprised, stated that they had never arrived. It was then revealed that these paintings had not been placed in the truck with the rest of the pictures, but in an ambulance, protected by a mattress borrowed from the fattore.

3. Poggi promptly made enquiries of Col. Langsdorff, who informed him after a few days that the two pictures were safe, that he knew where they were, and that on the honor of a German officer the Italians would have them back, but that it was a matter between the two governments.

E. POGGIO A CAIANO, Villa Medici. Deposit of Sculpture from Florentine Galleries and Monuments, and paintings from the churches and galleries of Prato and Pistoia.
58 cases of sculpture missing.

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1. Two official removals of works of art, according to statement by the consegnatorio, Aldo De Luca. This is the only case where the Germans left any signed document of any kind to show what they had taken, and the only reason that they did so was apparently due to the insistence of De Luca. The document consists only of the list of what was taken, the date, a statement that the officials responsible knew they were violating the direct order of Kesselring and the protection of the Vatican, all in De Luca's handwriting. The first removal, dated 21 Aug 44 is signed by a certain [illegible] von Rat, by authority of the Commanding General of German Armed Forces in Italy, and in the absence of Prof. Heidenreich. The second merely end with the signature of Lieut. Walterowitz. Official receipts, properly signed and stamped, were promised but never forthcoming.

2. It has been pointed out in previous reports that the date of the withdrawal of these works of art corresponds narrowly with the dates of the German radio appeals from Berlin to the Allies not to bombard Poggio a Caiano.

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3. The most important of the missing works is certainly Donatello's St; George, but Donatello's marble David, Marzocco, and his Bargello Madonna, as well as Michelangelo's Bacchus and a Verrocchio Madonna and Child are also amongst the missing masterpieces; as well as a quantity of Della Robbia reliefs from Florence and Pistoia.

F. POPPI, Palazzo Pretorio. Deposit of paintings from the Galleries of Florence, and sculpture from the Bargello. 198 pictures missing.

1. It is to be noted that the statement of the Segretario Comunale, communicated in previous report, to the effect that he presented the German officers with a false inventory, and that when they discovered it to be false they fired upon him, does not appear in the written statement, signed by several of the principal citizens.

2. According to this latter statement, the withdrawal of these works of art from Poppi took place during the night of 22-23 Aug 44. At 2000 hrs there was a visit of a German captain, a 2nd Lieutenant and an NCO, who insisted on seeing all the rooms in the castle, even breaking down doors where no keys could be produced, with the excuse that they were searching for concealed arms. On entering the deposit the Germans seized Box No. 8, and forced the Guardia Municipale to carry it down to their truck, covering them with revolvers.

3. After the population had, by German order, taken refuge awaiting the explosion of the demolitions, the German truck returned at about 2400 hrs, and an unknown number of German soldiers proceeded with the loading of the truck, which lasted till about 0600 hrs. Numerous shots were fired to keep th population away.

4. At 0930 first inspection was made by Commissario Prefettizio, who found remains of broken walls, marks of forcing on the doors, as well as the debris of smashed boxes referred to in earlier report.

5. At 1130 hrs two German 2nd Lieutenants appeared, accompanied the Commissario Prefettizio to the castle, and by means of verbal translations by Signora Margherita Gherardi communicated to the Commissario, Avv. Chierici and the Proposto of the Abbey

Declassified E.O. 12356 Section 3.3/NND No. 785014

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6. It is noteworthy that the above described withdrawal was accompanied by violence, that the Germans were afraid to let the population see what they were doing, that certain cases were broken open and pictures removed from their frames, that after the withdrawal of the paintings the Germans were most anxious to have it appear that what was left constituted the whole deposit.

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7. The pictures taken were of such importance that it is difficult to know which ones to choose as the principal losses. Suffice it to mention Rembrandt, Portrait of an Old Man, Ingres, Self Portrait, Botticelli, Madonna and Child, Filippo Lippi, Madonna and Child with Angels, Raphael, Self Portrait, Duerer, Calvary, Caravaggio, Head of Medusa, Raphael, Donna Velata, Rubens, Holy Family, Titian, Concert, Velasquez, Portrait of Philip IV.

8. It should be further emphasized that a very large number of the missing pictures are German, Flemish and Dutch artists, such as Duerer, Cranach, Holbein, Elsheimer, and Amberger; Bowling Brueghel, Van Cleve, Bouvery, Teniers, Ruysys, Van Orley, Grouwer, Heemskerck and Brill; Rembrandt, Terborch, Dou, Jordaens, Knee, Wouwerman and Van Mieris. Also, ironically enough, the Cranach portraits of Luther and his wife erroneously reported in the Florentine papers as missing from Monsagrano have actually turned up.

G. SCOI, Villa Bocci. Deposit of Sculpture from the Bargello, the Opera del Duomo, the Migallo, the Loggia di San Paolo and the Church of S. Croce.
Entire deposit, 69 cases, missing.

1. The forced German removal of the civilians from Villa Bocci has made it impossible to state the circumstances surrounding their withdrawal of works of art from the Villa. The consegnatario could not be located, but his wife, Signora Tellini, declared that neither she nor her husband had any exact recollection of the dates involved, and that so many trucks went through the gates that it was impossible to observe when the works of art left. Most of the furniture and a deposit of machinery in the villa was taken by the Germans as well.

H. CONCLUSION.

1. The exact occurrences are in most cases unclear. Where dates are known and events have been observed, as in Poppi and Poggio a Caiano there is a clear correspondence: the works were taken ostensibly to prevent seizure by the Allies, but transportation was not sufficient to remove all the works. Poppi and Poggio a Caiano were raided on almost the same date.

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2. In one case, the withdrawal was accompanied by violence.

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3. Bossi, Villa Boccaccio. Deposit of Sculpture from the Bargello, the Opera del Duomo, the Bigallo, the Loggia di San Paolo and the Church of S. Croce.
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4958

2. In one case, the withdrawal was accompanied by violence. In only one case was a document of any sort signed. In four cases the civilians were sent away from the area well ahead of time so as to be unable to observe what was taking place. In no case were the officials of the Superintendency of Galleries even consulted.

3. It is of importance that on three separate occasions Poggi was visited in his office by SS officers who had an order on Himmler's authority to take away all the important works of art in and around Florence, and that these officers enforced this demand with the utmost rudeness and threats, which had little effect on the 64 year old Superintendent.

4. It is suggested that one of the most important tasks of MFAA officers in North Italy will be to trace these missing masterpieces.

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Copy to:-
RC, Toscana
MFAA S/C (2)
Ministry of Public Instruction, through MFAA S/C (2)
RC, Emilia

Frederick Hartt
FREDERICK HARTT,
2nd Lt., Air Corps,
MFAA Officer.

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C O P Y

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
TOSCANA REGION
Monuments and Fine Arts Section

RVIII/31/MFAA/10.3

6 November 1944

Subject: MFAA Report, October 44.

To : Regional Commissioner, Toscana Region
(through SCAO AMG Fifth Army).

I. GENERAL SITUATION

1. The slowing down of operational activities to the north of the eight liberated provinces of Tuscany has meant that, with the Fifth Army MFAA Officer, Florence City MFAA Officer and the undersigned in co-operation almost all the important sites have been visited, and in grest many of these sites necessary measures have been taken to commence first aid repairs.

2. Italian Superintendency officials have uniformly worked with efficiency and speed to take care of the innumerable urgent problems of repair. There has been, however, a tendency on their part to wish to repair every church whose parroco has brought pressure on them for the purpose, and also to request authorisation for repairs of a permanent character even when no danger to works of art or to the structure was involved. Repairs of the above nature cannot, according to instructions from MFAA Subcommission, be authorized under any circumstances.

3. A very considerable amount of works has already been undertaken or completed all over the Region, and October has thus been a month of tangible accomplishment as compared to the almost desperate character of the work in August and September.

II EXHIBITIONS.

1. In order to provide works of art to show to the large number of troops in the Florence and Siena areas, now confronted with closed galleries and bricked-up frescoes, this office is contemplating an

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4958

1. In order to provide works of art to show to the large number of troops in the Florence and Siena areas, now confronted with closed galleries and bricked-up frescoes, this office is contemplating an exhibition in each city, of a limited number of works of the highest quality. The Siena exhibition, of exclusively Sienese art, will be under the patronage of the Commander-in-Chief, Allied Armies in Italy and it is hoped will open in November. The Florence exhibition, of work representing the whole development of art in Tuscany, will be under the patronage of the Commend General, Fifth Army. Due to very great difficulties of materials, transport and repairs it is not expected that this exhibition can be opened before the middle of December.

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2. Proceeds from these exhibitions will go to pay for the expenses of the exhibitions and unbricking certain monuments. Whatever profits are made will then be used for the repairs authorized by this office.

III. SUPERINTENDENCY OF FLORENCE, PISTOIA AND AREZZO.

1. It has been found necessary to establish temporary provincial centers in Arezzo and Pistoia and to assume new personnel in order to cope with the widespread damage. The Arezzo center is established and in working order. The Pistoia center has been authorized verbally by SCAC AMG Fifth Army, and it is expected that very shortly it will be ready for work.

2. The following work is now in progress or completed:

Florence: Carmine	- Roof repairs and minor repairs almost completed.
S. Croce	- Roof repairs and minor repairs almost completed.
S. Lorenzo	- Roof repairs and minor repairs completed.
S. Spirito	- Roof repairs completed.
S. Trinita	- Roof repairs completed. Minor repairs in progress.
S. Frediano	- Roof repairs completed.
S. Stefano	- Sacristy roof repaired. Repairs to facade commenced.
La Calza	- Roof repaired.
Migallo	- Roof and other repairs completed.
SS. Apostoli	- Roof repairs completed.
S. Iacopo	- Roof repairs completed.
S. Felicita	- Roof repairs completed.
Orsanmichele	- Roof repairs completed.
Certosa di Galluzzo	- Roof repairs to church completed.
Palazzo Pitti	- Roof repairs in progress.
Uffizi Gallery	- Roof repairs and fresco repairs in progress.
Torre degli Amidei	- Shored and chained.
Palazzo Barbadori e Rossi	- Shored and [illegible]

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2. The following work is now in progress or completed:

Florence: Carmine	- Roof repairs and minor repairs almost completed.
S. Croce	- Roof repairs and minor repairs almost completed.
S. Lorenzo	- Roof repairs and minor repairs completed.
S. Spirito	- Roof repairs completed.
S. Trinita	- Roof repairs completed. Minor repairs in progress.
S. Prediano	- Roof repairs completed.
S. Stefano	- Sacristy roof repaired. Repairs to facade commenced.
La Calza	- Roof repaired.
Bigallo	- Roof and other repairs completed.
SS. Apostoli	- Roof repairs completed.
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S. Felicita	- Roof repairs completed.
Orsanmichele	- Roof repairs completed.
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Palazzo Pitti	- Roof repairs in progress.
Uffizi Gallery	- Roof repairs and fresco repairs in progress.
Torre degli Amidei	- Shored and chained.
Palazzo Barbadori e Rossi	- Shored and chained.
Ponte S.Trinita	- Fragments of statues and of monumental plaques now all recovered.
Library of the Colomberia	- Excavation completed. Considerable proportion of the important books save

Environs of Florence:

Royal Villas of Petraia, Castello and Poggio a Caiano	- Roof and interior repairs in progress.

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Empoli: Collegiata — Removal of debris in progress. Pictures found smashed to bits and not repairable. All illuminated manuscripts have been recovered in good conditions.

Impruneta: — Work of clearance of wreckage in the church completed. Many pieces of Luca della Robbia altarpieces have come out intact, others lost beyond repair. Architectural portions of the tabernacles can be reconstructed. Great polyptych on high altar smashed into little pieces. Other works of art in the church recovered without too much damage. Work of shoring up timber of roof has commenced.

Badia a Settimo: — Clearing of rubble, restoration of roof and closing of broken walls has begun.

Figline Valdarno: —

S. Francesco — Roof repairs in progress. Debris removed. Protective shelter for frescoes in progress, as well as demolition of threatening portion of facade.

S. Giovanni Valdarno:

S. Lorenzo — Roof repairs completed.

Palazzo Pretorio — Repairs commenced.

S. Maria delle Grazie — Roof repairs completed.

S. Maria in Gradi — Roof and ceiling repairs completed.

Badia — Roof repairs completed. Work of consolidation in progress.

S. Bernardo — In this ruined church frescoes by Vasari, Bartolommeo della Gatta and other are being detached from the walls.

S. Sebastiano — Fresco by Lorentino de Andrea being detached from the walls.

Civitella della Chiana: — Fresco mentioned in PWB broadcasts and hitherto unknown being prepared for detachment.

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S. Giovanni Valdarno:	
S. Lorenzo	- Roof repairs completed.
Palazzo Pretorio	- Repairs commenced.
S. Maria delle Grazie	Roof repairs completed.
S. Maria in Gradi	- Roof and ceiling repairs completed.
Badia	- Roof repairs completed. Work of consolidation in progress.
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Civitella della Chiana:	- Fresco mentioned in PWB broadcasts and hitherto unknown being prepared for detachment.

IV. SUPERINTENDENCY OF SIENA AND GROSSETO 4954

1. This Superintendency, with its very limited personnel, has worked with commendable efficiency.

2. The following work is now in progress or completed:

Siena:	Cathedral and Baptistery	Removal of air raid protections.

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	S. Francesco	- Roof and window repairs completed.
	Osservanza	- Clearing of rubble and recovery of fragments has commenced. Shoring up damaged walls and protection from rain has been authorized.
	Picture Gallery	- 345 paintingd and 9 works of sculpture have been brought back from Monte Oliveto Maggiore.
S. Leonardo al Lago:		- Roof repairs completed.
S. Quirico d'Orcia:		
	Collegiata	- Roof repairs completed.
	Palazzo Chigi	- Windows being closed by masonry
Pienza:	Cathedral	- Roof repairs completed.
Chiusi:	Cathedral	- Roof repairs completed.
S.Gimignano:		
	Collegiata	- Roof repairs almost completed. Fresco repairs in progress.
	Torre Pesciolini	- Wall repairs in progress.

V. SUPERINTENDENCY OF ANTIQUITIES OF ETRURIA.

1. This Superintendency is lacking in means of travel, so its most urgent job, the repairs to the Museum in Chiusi, have been entrusted the Superintendency of Siena and Grosseto. Roof repairs under way; fragments of broken vases recovered and freed from dirt and rubble.

VI. SUPERINTENDENCY OF PISA, LUCCA, LIVORNO AND APUANIA.

1. This Superintendency is being at the moment run very efficiently by Piero Sanpaolesi, whose Fascist background has rendered him personaX non grata with the Pisans, but who has so far proved indispensable. He has been cleared by FBS as not dangerous. The work in Pisa has been done exclusively by the AMG Fifth Army officer. The biggest job in Tuscany, the complete re-roofing of the Campo Santo in Pisa, was done almost entirely by Fifth Army itself, and is now complete.

2. Numerous estimates for repairs in Pisa have been submitted to this office, but have not yet been approved, pending a visit to Pisa by the undersigned.

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Collegiata - Roof repairs almost completed. Fresco repairs in progress.

Torre Pesciolini - Wall repairs in progress.

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4953

3. Report of this office by Sanpaolesi has not been made, so that a detailed statement on this activities of this Superintendency cannot at the moment be rendered.

4. The following work is now in progress or completed:

Lucca: Cathedral - Roof repairs almost done.
S.Piero a Grado: - Work of repair roof, etc., in progress
S.Frediano:(Pisa) - Roof repairs in progress.
Pisa: Cathedral - Large holes covered (small holes being covered).

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VII. SUMMARY.

1. On the whole October has been a month of unexpectedly concrete accomplishment. The future looks very much brighter for this Region than it did at the end of September, although the unsolved problems still remain large and numerous.

/s/ Frederick Hartt,

/t/ FREDERICK HARTT,
1st Lt., AC,
MFAA Officer.

Copy to:
SCAO, AMG Fifth Army.
All PC's
Dir, MFAA S/C
File.

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MFAA Officer.

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31 Oct 44

BIBLIOTECHE DELLA TOSCANA

(Relazione del l'Ispettore Generale De Gregori)

FIRENZE

Dei guasti, ruberie e rovine di cui fu teatrà la città di Firenze dal 1° all'11 agosto, cioè fino a quando i Tedeschi non si ritirarono dal Lungarno, e poi durante tutto il resto del mese sotto la minaccia dei cannoneggiamenti che seguitarono a bersagliare l'abitato, le Biblioteche fiorentine, ad eccezione di quella della Società Colombaria, si salvarono integralmente quanto a patrimonio librario, e non ebbero che danni di poca entità nei loro edifici. Sono le seguenti:

Biblioteca Nazionale: (direttrice Dott. Anna Saitta Revignas). All'infuori della rotture di tutti i vetri per l'intensità dei cannoneggiamenti e alle distruzioni rabbiose e a volte puerili dei Tedeschi che bivaccarono per qualche giorno nei locali della Biblioteca (rottura di porte e infissi di finestre, abattimento di saracinesche, asportazione di mobili e macchine da scrivere, imbrattamento di pareti e pavimenti col liquido degli estintori, tiro a bersaglio alle lastre dei lucernari ecc. ecc.) non sono da lamentare gravi danni all'edificio, e quasi tutti sono stati già riparati. Tutte in salvo sono ancora nello scantinato le casse contenenti il materiale librario più prezioso reduce dal ricovero dell'ex abbazia di Passignano (non ancora ricollocato al posto per colmo di precauzione) nè ha subito alcun deterioramento o asportazione la grande massa delle collezioni di volumi rimaste al posto nei loro scaffali, e neppure qualche cassa di libri che era stata affidata alla Soprintendenza da alcuni privati possessori. Col 1° settembre la Biblioteca ricominciò a funzionare, con orario ridotto, col 1° novembre potrà rifunzionare con orario protratto, fino almeno a soddisfare le più essenziali esigenze degli studiosi. Da ricordare che il Comando Tedesco avrebbe voluto abbattere la magnifica tribuna Galileiana sull'angolo sud-occidentale dell'edificio della Biblioteca, per costruire colle sue macerie l'accesso alla via; ma lo scempio fu risparmiato per le istanze della direttrice che chiese tempo a sgombrarla, e forse anche pel senso di sgomento personale,

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rili dei Tedeschi che bivaccarono per qualche giorno nei locali della Biblioteca (rottura di porte e infissi di finestre, sbattimento di saracinesche, asportazione di mobili e macchine da scrivere, imbrattamento di pareti e pavimenti col liquido degli estintori, tiro a bersaglio alle lastre dei lucernari ecc. ecc.) non sono da lamentare gravi danni all'edificio, e quasi tutti sono stati già riparati. Tutte in salvo sono ancora nello scantinato le casse contenenti il materiale librario più prezioso reduce dal ricovero dell'ex abbazia di Passignano (non ancora ricollocato al posto per colmo di precauzione) nè ha subito alcun deterioramento o asportazione la grande massa delle collezioni di volumi rimaste al posto nei loro scaffali, e neppure qualche cassa di libri che era stata affidata alla Soprintendenza da alcuni privati possessori. Col 1° settembre la Biblioteca ricominciò a funzionare, con orario ridotto, col 1° novembre potrà rifunzionare con orario protratto, fino almeno a soddisfare le più essenziali esigenze degli studiosi. Da ricordare che il Comando Tedesco avrebbe voluto abbattere la magnifica tribuna Galileiana sull'angolo sud-occidentale dell'edificio della Biblioteca, per ostruire colle sue macerie l'accesso alla via; ma lo scempio fu risparmiato per le istanze della direttrice che chiese tempo a sgombrarla, e forse anche pel senso di sgomento personale, di fronte all'inutilità di tale nuovo scempio, di un capitano Schwarz che avrebbe dovuto eseguirlo).

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Biblioteca Mediceo Laurenziana (direttrice Dott. Teresa Lodi). Immune completamente da danni, nei libri e nell'edificio, malgrado che il Casamento attiguo fosse stato gravemente colpito da proiettili (le famose vetrate del salone Michelangiolesco erano state già da tempo messe in salvo altrove), e da perdite. Le casse del materiale librario più prezioso, già che per la Laurenziana vuol dire tutta la Biblioteca, anch'esse reduci da Passignano, so-

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no tuttora custodite nei sotterranei delle Cappelle Medicee. La Biblioteca s'è pure salvata dalle pericolose conseguenze dell'invasione d'una sessantina di sfollati che nei giorni più pericolosi invasero a forza il chiostro di San Lorenzo e l'abitazione della direttrice.

Biblioteca Riccardiana e Moreniana (direttrice Dott. Irma Merolle Tondi). Miracolosamente del tutto immune tra i fitti cannoneggiamenti miranti al palazzo Riccardi (Prefettura) in cui ha sede, e che colpirono gli edifici ad esso circostanti nei quattro lati. Anche potè sfuggire, per la prontezza di spirito della direttrice, a una occupazione dei partigiani, che non poterono penetrarvi a causa d'una chiusura di legno fatta costruire in fretta per mascherare un ingresso secondario.

Biblioteca Marucelliana (direttore Dott. Piero Enrico Jahier). Nessun danno nè all'edificio, nè ai libri, dei quali circa 60,000 altri volumi fra i più preziosi, oltre a quelli già da prima messi al riparo, erano stati trasferiti dal direttore nei locali più sicuri della Nazionale e della Laurenziana.

Delle altre biblioteche fiorentine, salvo qualche danno di poca entità, può considerarsi abbastanza immune la Biblioteca della Università: e integralmente immune da perdite e danni la Biblioteca Comunale di Palazzo Vecchio. Della prima tutto il materiale (circa 230.000 volumi) era stato rimosso dalla sua sede e trasportato a Poggio a Caiano.

Biblioteca della Società Colombaria, in Via de' Bardi. Con la distruzione della famosa via, l'intero edificio della Biblioteca fu travolto. Dove sorgeva, non si vede ora che un vasto tappeto di rottami. Vittima della quadruplice rovina: del crollo dello stabile, dell'esplosione delle mine, dell'incendio, e finalmente dell'azione d'una macchina spazzamacerie (Chaterpillar) messa in azione per ricercare d'urgenza una conduttura d'acqua onde dissetare la popolazione (la quale macchina seguitò a maciullare tutti i volumi che incontrava e a gettarli nell'Arno insieme con le macerie), può ritenersi che la Biblioteca abbia irreparabilmente perduto circa 3/4 del suo materiale librario (vedi relazione particolareggiata dei

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PISA

Biblioteca Universitaria (direttrice dott. Cesarina Bacchi). Benchè l'edificio in cui ha sede l'Università sia stato gravemente danneggiato in più parti, tutto il lato appartenente alla Bi-

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bliotece è rimasto incolume con tutti i libri contenuti; mentre il materiale più prezioso è ancora al riparo nei ricoveri di Firenze e della Abbazia Certosina di Calci.

LIVORNO

In rovina pietosissima è la famosa Biblioteca Labronica "F.D. Guerrazzi" crollata quasi interamente con l'edificio che la ospitava insieme col Liceo Ginnasio. In salvo, tuttavia, erano state messe e sono tuttora alcune delle più preziose collezioni librarie (palazzo Arcivescovile di S.Miniato al Tedesco e altrove). La Biblioteca, che s'era salvata da 70 bombardamenti, fu vittima del 71° che fu il penultimo subito dalla infelice città. Ora dagli alti cumuli di macerie che si levano all'aperto, esposti alle intemperie e rimasti a lungo inesplorati, l'Amministrazione Comunale sta attivamente recuperando un gran numero di volumi e li raggruppa in terra in alcune sale del palazzo delle Scuole Comunali dette delle "Quattro Stagioni". Ma dato che questo dovrà tra breve servire alle Scuole, nè d'altra parte sarebbe sufficiente a contenere ordinati tutti i volumi che si potranno salvare, ho interessato il Prefetto, in nome del Ministro, a concedere per la Biblioteca uno stabile più vasto e libero, le cui collezioni possano di nuovo ritrovare un qualche ordinamento, almeno in scaffali di fortuna, e si renda possibile una prima ripresa di funzionamento e sollievo degli studiosi e degli studenti costretti a risiedere nella città e nei dintorni.

Danni di minore entità hanno subito nella Toscana le biblioteche seguenti:

PISTOIA, Biblioteca Consorziale Forteguerriana, il cui edificio (palazzo delle Leopoldine) era stato gravemente colpito da bombardamento fino dal 15 gennaio 1944. Oltre al materiale più prezioso che era stato già messo in salvo nei locali della Cassa di Risparmio., un gran numero di volumi sono stati estratti dalle macerie e accumulati nell'attiguo palazzo della Sapienza in attesa di trovar loro posto in altra costruzione, chè il palazzo delle

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perie e rimasti a lungo inesplorati, l'Amministrazione Comunale sta attivamente recuperando un gran numero di volumi e li raggruppa in terra in alcune sale del palazzo delle Scuole Comunali detto delle "Quattro Stagioni". Ne dato che questo dovrà tra breve servire alla Scuola, nè d'altra parte sarebbe sufficiente a contenere ordinati tutti i volumi che si potranno salvare, ho interessato il Prefetto, in nome del Ministro, a concedere per la Biblioteca uno stabile più vasto e libero, le cui collezioni possano di nuovo ritrovare un qualche ordinamento, almeno in scaffali di fortuna, e si renda possibile una prima ripresa di funzionamento a sollievo degli studiosi e degli studenti costretti a risiedere nella città e nei dintorni.

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GROSSETO, Biblioteca Chelliana. Sono state colpite da bombe le sale di consultazione e di lettura, i Cataloghi, quasi tutta la biblioteca. S'è provveduto alla removione delle macerie e s'è trasportato a Roccella tutto il materiale librario che s'è potuto recuperare oltre a quello più prezioso che era stato già dato in custodia al Parroco.

VOLTERRA, Biblioteca Guarnacciana. Sono rimasti danneggiati circa 700/800 volumi di scarso valore. Il meglio era stato preventivamente ricoverato nei locali del Museo.

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Delle altre importanti biblioteche della Toscana, possono considerarsi del tutto immuni da perdite e danni:

SIENA, Biblioteca Comunale degli Intronati (205.000 volumi; 5250 mss., 820 incunaboli, direttore Dott. Fabio Jacometti).

PRATO, Biblioteca Roncioniana e Lazzerini. Nessun danno all'edificio, nonostante che un violento bombardamento abbia reso al suolo un caseamento attiguo, nè alle collezioni librarie i cui pezzi di maggior valore erano stati messi in salvo nella locale Cassa di Risparmio.

CORTONA, Biblioteca dell'Accademia Etrusca, intatta nella propria sede del palazzo Casali, ove mss. e incunaboli erano stati murati.

POPPI, Biblioteca Comunale Rilliana, intatta nel Castello dei Conti Guidi, ove mss. e incunaboli erano stati pure murati.

Non posso fare a meno di segnalare l'abnegazione del personale addetto alle biblioteche nel coadiuvare, salvo non lodevoli eccezioni, l'opera dei dirigenti e dividerne le responsabilità d'ufficio nei delicati momento attraversati. E, fra i direttori delle quattro biblioteche fiorentine governative, merita specialissima lode la Signora Anna Saitta Revignas, non solo per la difficoltà dei molti compiti dovuti affrontare e felicemente assolti come direttrice della Biblioteca maggiore, ma anche per l'attività, la dedizione e la pronta intelligenza dimostrate come soprintendente d'una delle più vaste regioni d'Italia e più ricche di collezioni librarie. Credo doveroso da parte del Ministero rivolgerle una attestazione di compiacimento.

f.to Luigi De Gregori

31 Ottobre 1944.

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30 OCT 44

SOPRINTENDENZA AI MONUMENTI E ALLE GALLERIE

S I E N A

RELAZIONE SUI LAVORI DI RIPARAZIONE DEI DANNI DI GUERRA ESEGUITI DURANTE IL MESE DI OTTOBRE 1944.

SIENA = RICOVERO DELLE SCULTURE NEL MAGAZZINO SOTTO IL PRESBITERIO DEL DUOMO.
Sono state liberate dalle protezioni sussidiarie (armature in legno, in muratura e con sacchi di sabbia; tutte le preziose sculture che erano state collocate nel ricovero suddetto.

SIENA = CHIESA DI SAN GIOVANNI (BATTISTERO).
Si e' iniziata la smontatura della protezione in muratura e sacchi di sabbia del Fonte Battesimale.

SIENA = MUSEO DELL'OPERA DEL DUOMO.
Sono state tolte le carte di protezione in muratura ai dipinti rimessi al loro posto originale e sono stati eseguiti alcuni piccoli lavori di restauro ai dipinti stessi.

SIENA = REGIA PINACOTECA.
Dai ricoveri dell'Abbazia di Monteoliveto Maggiore e della Villa di Arcuno n. 345 dipinti e 9 sculture sono stati trasportati nella Pinacoteca con mezzi forniti dal Governo Alleato.
Smontata l'armatura di difesa, e' stato trasportato dal ricovero, eseguito a suo tempo nei sotterranei della Pinacoteca e rimesso al suo posto, l'affresco del Sodoma rappresentante Cristo alla Colonna.
Sono stati liberati dalle protezioni con sacchi di sabbia e lastroni di eraclit, i due dipinti del Beccafumi (La discesa al Limbo, S.Michele che combatte con gli angeli ribelli), quello del Sodoma rappresentante la Deposizione dalla Croce e i due affreschi pure del Sodoma (Discesa al Limbo e Cristo nell'Orto, che, per le loro dimensioni erano stati protetti in situ.
Sono stati riparati in modo definitivo alcuni tratti del tetto sconvolto dal bombardamento notturno del 12 giugno u.s. che erano stati precedentemente coperti in modo provvisorio.
Si sta provvedendo alla sostituzione dei vetri rotti nei lucernari danneggiati per l'incursione predetta.
Si e' iniziata la parziale sostituzione dei vetri di finestre, rotti per l'incursione predetta.
Sono state tolte le carte ai dipinti riportati dai luoghi di ricovero ed e' stata iniziata l'opera di ripulitura e [illegible]azione.

SIENA = BASILICA MINORE DI SAN FRANCESCO
E' stato gia' riparato il tetto nei numerosi tratti dove aveva [illegible] per le incursioni aeree del 9 e del 12 giugno u.s.

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Ville di Arezzo n. 345 dipinti e 9 sculture sono state [illegible]
nella Pinacoteca con mezzi forniti dal Governo Alleato.

Smontata l'armatura di difesa, e' stato trasportato dal ricovero, eseguito a suo tempo nei sotterranei della Pinacoteca e rimesso al suo posto, l'affresco del Sodoma rappresentante Cristo alla Colonna.

Sono stati liberati dalle protezioni con sacchi di sabbia e lastroni di eraclit, i due dipinti del Beccafumi (La discesa al Limbo, S.Michele che combatte con gli angeli ribelli), quello del Sodoma rappresentante la Deposizione dalla Croce e i due affreschi pure del Sodoma (Discesa al Limbo e Cristo nell'Orto, che, per le loro dimensioni erano stati protetti in situ.

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Si sta provvedendo alla sostituzione dei vetri rotti nei lucernari danneggiati per l'incursione predetta.

Si e' iniziata la parziale sostituzione dei vetri di finestre, rotti per l'incursione predetta.

Sono state tolte le carte ai dipinti riportati dai luoghi di ricovero ed e' stata iniziata l'opera di ripulitura e [illegible]

SIENA = BASILICA MINORE DI S.M FRANCESCO

E' stato gia' riparato il tetto nei numerosi tratti dove aveva subito danni per le incursioni aeree del 9 e del 12 giugno u.s.

Si e' iniziata la chiusura provvisoria delle finestre le cui vetrate sono state rotte.

Si e' provveduto alla smontatura delle protezioni leggere con lastre eraclit, agli affreschi di Pietro e di Ambrogio Lorenzetti.

SIENA = BASILICA MINORE DELL'OSSERVANZA.

E' stato continuato il lavoro di smassamento delle macerie e di ricupero dei frammenti architettonici.

Si sta restaurando il pozzo nel chiostro e si stanno eseguendo lavori vari di riparazione nel Convento.

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S. LEONARDO AL LAGO = ERMO AGOSTINIANO.
Sono stati riparati i danni alle coperture salvando così dalle intemperie gli importanti affreschi sottostanti.

S. QUIRICO D'ORCIA = PALAZZO CHIGI ZONDADARI.
Si sta provvedendo alla chiusura delle finestre con muratura e altri mezzi di fortuna.

S. QUIRICO D'ORCIA = CHIESA COLLEGIATA.
E' stato completato il restauro del tetto.

SIENA = CATTEDRALE.
E' stato restaurato il tetto con le cornici sottostanti la grondaia.

CHIUSI = S. FRANCESCO
E' stato riparato in modo provvisorio il tetto.

CHIUSI = DUOMO.
E' in corso il lavoro di riparazione dei tetti. Sono già stati raccolti i frammenti dei fittili rotti e tolti i rottami del tetto dalle navi.

S. GIMIGNANO = COLLEGIATA.
Il tetto è quasi completamente riparato. E' già stato restaurato l'affresco del Barna rappresentante le Nozze di Cana ed è in corso di riparazione quello rappresentante la Crocifissione.

S. GIMIGNANO = CASA TORRE PESCIOLINI.
E' in corso il lavoro di chiusura degli ampi sbrani causati dalle granate in questo importante edificio di architettura medievale.

Siena, 30 ottobre 944.

F.to IL SOPRINTENDENTE
R. Micceli

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S. LEONARDO AL LAGO = SECCO AGOSTINELLO.
Sono stati riparati i danni alle coperture salvando così dalle intemperie gli importanti affreschi sottostanti.

S. QUIRICO D'ORCIA = PALAZZO CHIGI MONTANARI.
Si sta provvedendo alla chiusura delle finestre con muratura e altri mezzi di fortuna.

S. QUIRICO D'ORCIA = CHIESA COLLEGIATA.
E' stato completato il restauro del tetto.

PIENZA = CATTEDRALE.
E' stato restaurato il tetto con le cornici sottostanti la grondaia.

CHIUSI = S. MARIANO
E' stato riparato in modo provvisorio il tetto.

CHIUSI = MUSEO.
E' in corso il lavoro di riparazione dei tetti. Se e già stati raccolti i frammenti dei fittili rotti e tolti i rottami del tetto dalle sale.

S. GIMIGNANO = COLLEGIATA.
Il tetto è qui completamente riparato. E' già stato restaurato l'affresco del Barna rappresentante le Nozze di Cana ed è in corso di riparazione quello rappresentante la Crocifissione.

S. GIMIGNANO = CASA TORRE PESCIOLINI.
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Siena, 30 ottobre 944.

P.to IL SOPRINTENDENTE
R. Niccoli

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APHQ, PWB, A.M. REPORT - No. 112 - 17 October 1944

TRANSOCEAN in English October 16

Italian Art Treasures Not in Germany - 0930

Milan: The art treasures of the Florentine collection which have been carried away by the Germans as claimed by the British in newspaper reports are in reality safe in Italian hands and under good guard. This has been announced by the Italian Minister of Education, Carlo Alberto Biggini, in a statement to the press. He gave detailed indications about where the art treasures had been and were being kept. He said: "The Italian curators of the museum in Rome, Florence, and central Italy as well as the representatives of the Vatican are qualified to meet the British and testify how conscientiously the transportation and the care of the masterpieces has been conducted by Italian and German quarters. As world famous references, the Minister named the German art historians, Professor Bruhns, Evers, Heidenreich, Siebenhuner and others.

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HEADQUARTERS
ALLIED MILITARY GOVERNMENT
TOSCANA REGION
Monuments and Fine Arts Section

RVIII/31/MFAA/10.3 23 Oct 44

Subject: Third. Report on small Towns, AREZZO Province.

To : Regional Commissioner, Toscana Region;

1. Below listed monuments visited 19 and 20 Oct 44, with great difficulty due to road conditions. Bridges not yet constructed at time of previous reports have now already been taken away in numerous cases.

2. ANGHIARI. Collegiata. Intact. Sogliani's Last Supper and fine Della Robbia Madonna della Misericordia intact.

3. Badia. Intact. Della Robbia relief intact. 13th century Madonna sculpture hidden by priest, who declares it to be intact.

4. S. Agostino. Shell holes in roof and walls already fixed. One shell just missed a splendid 16th century terra-cotta relief, breaking the wall above it (already fixed), but not even scratching the relief. Triptych by Matteo di Giovanni in bad condition through dampness. Terribly warped, paint peeling.

5. Palazzo Comunale. One or two shell hits on roof already repaired. Archive intact.

6. PIEVE SANTO STEFANO. One of the most tragic sights yet seen. The entire village has been destroyed systematically house by house. Germans placed three aerial bombs under each house and set them off, then proceeded to the next. Apparently it took them weeks. The only buildings standing are the Collegiata, two small chapels, the parish house, and two-thirds of the Palazzo Comunale. All the rest is a wilderness of rubble and sharp wall fragments, standing sometimes three stories high but only a few yards in

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second sculpture hidden by priest, who declares it to be intact.

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4944

7. Palazzo Comunale. One end mined and flat on the ground. Arch and the rest of buildings remain standing. One or two terra cotta medallions and almost the entire library buried under the rubble. Girolamo Della Robbia relief of Christ and the Samaritan Woman intact, although floor below it has fallen.

8. Collegiata. Miraculously intact in the middle of appalling devestation. Robbia school S. Sebastian, Sansovinesque Madonna and 14th century wooden crucifix all intact.

9. Oratory of S. Francesco. Reached after climbing over 200 yards of rubble. Left wall of chancel shattered and fallen

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onto the floor before the alter, and vault threatens Andrea della Robbia relief of Assumption of the Virgin over the high alter. This relief is still intact, and in its enormous size and its blue and white serenity shines like a vision of a better world in the midst of the tragic desolation of this.

10. When undersigned talked with the few inhabitants who were trying to save household goods from the rubble, they pleaded not to take the relief away, even to AREZZO. It was the only thing they had left, and their only hope. They promised to shore the vault temporarily with beams from the surrounding wreckage. On the meantime undersigned has arranged to send Engineer Lumini from AREZZO with car borrowed from the Prefect to take proper measures for safeguarding the relief.

11. STIA. Parish Church. Town has suffered somewhat from mines and bridges are gone, but church (Romanesque and very fine, wonderful capitals) is absolutely intact. The old parish priest, Mons. Vannetti was one of the two or three inhabitants who remained in the town during the last days of German terror. Germans tried to remove beautiful Andrea della Robbia Madonna, but it was fixed too firmily to the wall, and they did not have time to get it off. This Madonna, a fine Dugento Madonna panel, badly worn Dugento Crucifix, the altarpiece by Bicci di Lorenzo and the beautiful Assumption by the Master of the Bambino Vispo are all safe.

12. S. Maria delle Grazie. Not seen due to blown bridge. Reported intact by Mons. Vannetti, but one Quattrocento picture, not indentified taken by the Germans.

13. BADIA DI POPPIENA. Little Romanesque church with fine triptych by Giovanni da Ponte intact.

14. ROMENA. Pieve. Fine primitive Romanesque church, same type as Stia and Gropina, intact. One or two shell hits on roof already repaired. Dugento Madonna, related to the one in Stia, fragment of Trecento triptych, Giovanni del Biondo Madonna and school of Domenico Veneziano altarpiece all intact, but in urgent need of restoration.

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4943

15. BORGO ALLA COLLINA. Fine triptych by Master of the Bambino Vispo saved by parroco from chapel before the Germans blew it. Triptych intact, but in need of restoration.

16. LA VERNA. Franciscan convent. This remote spot, on a 4000 foot peak in the Casentino, was reached only with the greatest difficulty. All three roads up it were impassable because bridges put up only a fortnight ago have already been removed. The fourth attempt to get there resurrected a mud road, a ford and a mule track, which after several miles rejoined one of the main roads.

17. According to the account of the Padre Superiore, the Convent was under British artillery fire from 26 Aug to 4 Sept 44,

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the worst day being that of 2 Sept. It must have been hit literally by hundreds of shells. No Germans were in the monastery at any time, but they had positions directly below it. For a day and a half after the Germans left the British bombardments continued, until the Padre Superiore sent one of the Frati down to tell the British there were no Germans. At first the work was taken for a spy, but finally officers of the Indian Division came up with him to the Convent, and found it empty of Germans.

18. Although the damage to roofs, walls and so on is very heavy creating considerable problems for the monk, the unparalled series of masterpieces by Andrea Della Robbia and his school suffered very slight damage. The only relief destroyed was the Pieta by one of Della Robbia school, a fairly unimportant late piece. Moreover the fragment have all been saved, most of them are large and correspond more or less to the original pieces in which the relief was made.

19. The greatest damage was in the Chiesa Maggiore which sustained an uncountable number of direct hits, demolishing a large section of the external arcade and perforating the walls in many places, also destroying a considerable section of the vaulting. The monks have already covered the roof with boards which are far from watertight, but keep out the worst of the weather. The little chapel of the relics has at least two large holes in the wall, but the precious relics of S.Francis, his glass and his little dinner plate, are safe, along with the gold and silver reliquaries.

20. The Cappella degli Angeli received many shell hits, one of which badly smashed a nice little Romanesque bifora on the facade. The roof has already been fixed by means of taking tiles from other convent buildings.

21. The Cappella delle Stimmate is absoultely intact, with is intarsio stalls and its marvellous Crucifixion relief by Andrea della Robbia.

4942

22. The long gallery of the convent has been badly shashed, but the hideous 20th century frescoes by Baccio Bacci, most un-

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4942

22. The long gallery of the convent has been badly smashed, but the hideous 20th century frescoes by Baccio Bacci, most unfortunetelly, have not been destroyed. The monks managed to get the glass out, after the first shelling; so saved a large percentage of it.

23. Architect will be sent to La Verna as soon as possible, but he will have to be brought by undersigned, as civilian cars are not capable of negotiating the mountain it its present condition. Hauling of materials will be impossible.

24. CAMALDOLI. Visited by Capt. Poggi 15 Oct 44. Monastery Hermitage, and all works of art in deposits found absolutely intact.

/s/ Frederick Hartt,

/t/ FREDERICK HARTT,
1st Lt., AC,
MFAA Officer.

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PC, Arezzo
MFAA S/C
File

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16 Oct 44

Reports by Dr. G.Marchini, Volentary Assistant at the Gabinetto di Storia dell'Arte Florence on Monuments in PISTOIA and FLORENCE Province, 16 October 1944

1. Città di PISTOIA e dintorni (Prov. di Pistoia)

I monumenti della città di Pistoia non hanno subito ulteriori danni dopo quelli, inferti dai bombardamenti dell'inverno e della primavera.scorsa.

Anche i depositi cittadini delle opere d'arte sono rimasti intatti.

Si ha notizia invece della distruzione totale a seguito di mine delle seguenti chiese dei dintorni:
- Chiesa di Collina
- Chiesa di Gabbiano
- Chiesa di Spazzavento

Quella di Valdibrana fu colpita dal cannoneggiamento, quella di Piteccio distrutta da un bombardamento aereo.

2. Chiesa di San BARONTO (Comune di LAMPORECCHIO - Prov. di Pistoia)

Il 16 agosto 1944 fu minato il campanile e fatto saltare da parte dei Tedeschi. Nella caduta esso travolse quasi completamente la Chiesa e metà della Cripta.

Della Chiesa rimangono in piedi: la facciata per tre quarti ed il muro contiguo del fianco sinistro per circa 5 m., i muri perimetrali del braccio destro del transetto. In detto braccio la caduta della volta ha provocato la distruzione degli affreschi ivi esistenti. Solo quelli dei peducci della volta stessa e di una lunetta sono ancora visibili. 1941

La massa del Campanile, abbattutasi sulla Cripta, ne ha tra-

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

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La massa del Campanile, abbattutasi sulla Cripta, ne ha travolta la metà sinistra. La metà destra si trova in uno stato precario, essendone le volte, già sconnesse da incrinature, esposte all'azione dell'acqua piovana.

Tutti gli oggetti mobili inventariati erano stati posti al sicuro.

3. SERRAVALLE PISTOIESE (Provincia di Pistoia)

Le due chiese del Paese non hanno subito che danni insignificanti. Nessun danno agli oggetti d'arte.

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4. Villa "Il Barone" presso PRATO (Prov. di Firenze)

Le opere d'arte di chiese ed enti di Prato già depositate nella Villa "Il Barone" sono tornate al completo nella sala delle Marine della Villa stessa e in custodia del consegnatario Sig. Ottavio Banti.

In base al riscontro condotto il 12 Ottobre dal sottoscritto sono da registrare i seguenti danni prodotti dai partigiani nell'asportare e nascondere in sotterraneo 98 pezzi dei 175 di cui si compone la raccolta. Nove delle 22 tele strappate dai telai per meglio trasportarle, e arrotolate quindi con la faccia dipinta verso l'interno, sono danneggiate gravemente per la caduta di colore in specie in corrispondenza delle carni dove il colore è più spesso. Tali sono:

- L'apparizione della Vergine a S.Filippo Neri di Matteo Rosselli della Chiesa di S. Domenico.
- L'Annunciazione di Matteo Rosselli, da S.Domenico
- La Vergine e Angeli del Sacrestani, da S.Domenico
- La predica di S.Vincenzo di sc. Bolognese del sec. XVIII, da S. Domenico
- S. Orsola e la Vergine di sc. Fiorentina del XVI sec., da S. Margherita
- Angeli adoranti di M. Balassi, da S.Maria della Pietà
- La Sacra Famiglia con S. Teresa del Cherardini, da S. Maria della Pietà.
- Gloria di Angeli e Santi di sc. Fiorentina del sec. XVI, da S. Agostino
- L'Assunta di A.Allori, della Chiesa della Misericordia

Le rimanenti hanno pure subito danni più o meno gravi della stessa natura.

Le tavole in genere muffite ed hanno sofferto durante l'asciugamento per sbollature e conseguente caduta di colore. Specialmente l'adorazione del Bambino di sc. Botticelliana, da S.Bartolommeo.

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La Croce dipinta di Niccolò Gerini, da S.Domenico.

Fra le sculture di legno particolarmente danneggiate per rotture, con dispersione dei frammenti:

- Il Crocifisso di Sc. Fiorentina del sec. XV, della Chiesa dell'Ospedale
- Il Crocifisso pure di sc. Fior. del sec. XV, da S.Francesco
- Il Crocifisso di sc. di Giovanni Pisano, del Duomo

Anche la cornice monumentale intagliata del Crocifisso del Poppi in S.Domenico, ha subito danni al pari di moltissime altre cornici intagliate pure se rimaste al Barone, perchè malmenate durante lo smassamento. Le opere giacciono ora in maniera tale da garantire la loro ulteriore buona conservazione.

Negli elenchi di consegna sono annotate quelle asportate e quelle danneggiate.

F.to Giuseppe Marchini

Pratocollo S.O. 12356 Sezione 3.3/NMD No. 1250/6

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FILE No. 15-405 44

CORRIERE DI FIRENZE 15-16 Ottobre 1944

ELLA CI'

Come sono state salvate quarantasette opere d'arte

Il Soprintendente alle Gallerie Prof. Giovanni Poggi, molto opportunamente, per assicurare il patrimonio artistico dalla rapina dei tedeschi, affidò nel giugno di questo anno, al Consiglio Provinciale dell'Economia, i quadri appartenenti alle Gallerie Pitti, Moderna e di Castello, dove non si sarebbe mai pensato vi potessero essere opere pregevoli che per disposizione della Presidenza furono appesi alle pareti degli uffici del Consiglio e la maggior parte, nella bella sala della mensa del Dopolavoro dei dipendenti del C. P. E.

In verità era un magnifico abbellimento ma non si raggiungeva certamente lo scopo che si era prefisso la Soprintendenza alle Gallerie però non veniva nessun ordine per assicurare in miglior modo tali importanti opere.

Ogni giorno di più si delineava la condotta nazi fascista nei confronti dei valori della Nazione che veniva impoverita in ogni sua branca ed al Consiglio Provinciale dell'Economia si era preoccupati anche per quegli oggetti di valore che erano facile preda dei tedeschi. Così furono nascoste tutte le macchine calcolatrici e di quelle da scrivere furono lasciate solo negli uffici le più vecchie. Le automobili, una ad una, così furono denunziate ma nascoste e con l'aiuto di un impiegato del Comune fu fatta sparire la denunzia stessa rimanendo così solo le ricevute.

Pochi giorni prima dell'emergenza nacque spontaneo un accordo fra il Dott. Furiddo Romagnoli che tenne la funzione di direttore, il sig. Emilio Rossi presidente del dopolavoro ed il sig. Luigi Tarchi economo per mettere al sicuro le opere d'arte e segretamente furono da loro trasportate nei cunicoli dei sotterranei.

Grande fu la meraviglia degli impiegati che non videro più i quadri nei vari uffici. Ma si sulegò che la Soprintendenza li aveva richiesti e che quindi erano stati restituiti.

Si giunse ai giorni dell'emergenza ed anche i locali del C. P. E. subirono i danni gravissimi per lo scoppio delle mine e per le devastazioni compiute dai soldati germanici.

Dopo la liberazione si corse subito nei sotterranei e grande fu la gioia nel constatare che tutte le opere d'arte che vi erano state nascoste erano salve.

Tra le più importanti restituite in questi giorni alla Soprintendenza figurano le seguenti: un ritratto muliebre di Palma il Vecchio, un ritratto della Scuola Fiamminga del secolo XVII, un paesaggio con la Maddalena di Giulio Mariul, lo sposalizio di S. Caterina della Scuola Genovese del 500, il ritratto di tre giovinette del Ronillard, l'Altalena e del Falli, la testa del Battista del Rasori, nonchè alcune stampe di grande pregio e varie cromolitografie.

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RECEIVED
13 NOV 1944
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HEADQUARTERS
ALLIED MILITARY GOVERNMENT
TOSCANA REGION
Monuments and Fine Arts Section

RVIII/31/MFAA/10.1 15 October 1944

Subject: Further Report on CASTELFIORENTINO, SAN GIMIGNANO POGGIBONSI and SIENA.

To : SCAO, AMG, V Army.

1. CASTELFIORENTINO. Visited 9 Oct 44. S. Verdianna, not previously reported on, found drenched with rain through broken roof. Interesting late baroque frescoed ceiling being spotted by rainwater. Fine Trecento Madonna, brought down from the Pieve on the hill in good condition. Magnificent series of illuminated Choral Manuscripts, originally in S. Verdiana, had been taken to the Pieve at the time of the bombardments of Castelfiorentino. Pieve got hit by shell fire, and all the manuscripts were buried under the rubble of the destroyed roof. The devoted Parroco, however, got the MSS out and brought them down to S. Verdiana in almost perfect condition. A superb series, the more surprising for their environment of drying grapes in the parish house attic.

2. S. Francesco. Hole in roof already repaired. Fine Giottoesque Madonna safe, but in need of attention, due to blistered paint.

3. Madonna della Tosse. This amusing little chapel on a country road, dedicated the Our Lady of the Cough, is completely frescoed by Gozzoli and his pupils, and rather nicely at that. Intact.

4. SAN GIMIGNANO. Repairs proceeding, but far from complete. In the Collegiata, the roof has been more than half redone, but the water comes in torrents through the open portion of the roof, and endangers the decorations within. Undersigned had talks with Comunal Engineer Simonelli and with Sindaco, and the trouble seems to be that the tiles have to come from Sinalunga, and ford several rivers on the way, with the result that very few truckloads arrive in bad weather. But both

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5. Parroco of the Collegiata also much worried about glass, particularly for the oculus window above the Gozzoli fresco. A hurried trip through his museum and through the Comunal Museum disclosed large numbers of empty glass cases, serving no useful purpose. Suggested therefore that this glass be removed, cut up, and put into the window of the Collegiata.

6. The fresco of the Marriage in Cana, by Barna da Siena, has already been consolidated and some of the missing pieces replaced.

(Para. 2)

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The damage is not nearly as bad as had at first been believed. In the process of restoration a small drawing by Barna of a figure for the fresco came to light, and is in the center of the damaged area. Of great importance, as Trecento drawings are rare.

7. The restorer has started work on the Crucifixion by Barna, but so far the work has not advanced beyond the initial stages of building the scaffold and numbering the stones before that section of the wall is dismanyled and rebuilt. All the fragments have been collected. Work will also have to be done on the Paradise of Taddeo di Bartolo.

8. Palazzo Comunale already re-roofed in all sections above frescoes. Smashed window will be walled up. Fragments of 13th century hunt frescoes have already been collected and can be put together later. Undersigned insisted that pictures walled up in tower be freed for examination, and that pictures from the Collegiate Museum be transferred to dry rooms in the Palazzo Comunale.

9. POGGIBONSI, visited 10 Oct 1944. Church of S. Lucchese, not previously seen by an MFAA Officer, was struck by an English shell night of 7-8 July, and roof being in very dry condition caught fire and burned to the last scrap. The flames caught also a fine 14th century polyptych of the school of Orcagna, then on the high altar, a splendid early 15th century polychromed wood statue of the Madonna and Child, and a Noli Me Tangere by Raffaellino del Garbo and consumed them utterly.

10. The church presented a pathetic spectacle, open completely to the sky, and awash with rain. Frescoes attributed to Paolo di Giovanni Fei and other series attributed to Taddeo Gaddi are unharmed, but measures to protect them must be taken at once. Undersigned has already approved the preventive and Supt. Niccoli is going ahead trying to get a Ditta to underteke the job.

11. Luckily the magnificent dark wood Gothic cabinets in the sacristy, with their 17 bright little miniatures of apostles and saints by Ugolino da Siena, are intact.

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12. SIENA. Deposits of paintings at Monte Oliveto and Arceno inspected with Niccoli and Carli, and found all in order. Statue in bronze removed from deposit under the Duomo very well cleaned by order of Niccoli, and in beautiful condition. Big exhibition of Sienese art at the Accademia planned in the near future by the undersigned, as soon as transport arrangments can be made.

1928

13. Hospital of S. Maria della Scala. The Vecchietta frescoes in the Sala di San Paolo are in very bad condition and protective measures must be taken if they are not to fall off the walls and ceiling. Niccoli has been asked to prepare a preventivo.

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14. Osservanza. It is planned to shore up certain portions of the wrecked church and to protect the walls from disintegration by a covering of tiles along the top of the wall. Also the rubble will be cleared and searched for fragments of the destroyed stucchi, and the pieces of the Della Robbia altars taken out of the damp cellar and arranged properly on the floor. It should eventually be possible for the Sienese to rebuilt this church exactly as it was, perhaps even better as the ugly late dome has come away, showing that underneath was a much more interesting 15th century dome covered with scales of brick.

15. The inspections described in above report took four days, on account of the desperate condition of the roads, from which all bailey bridges have been removed; and where wooden bridges have only been built along the principal highways.

/s/ Frederick, Hartt,

/t/ FREDERICK HARTT,
1st Lt., AC,
MFAA Officer.

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PC Siena
MFAA S/C
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/s/ FREDERICK HARTT,
1st Lt., AC,
MFAA Officer.

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AFHQ, R.M. REPORT - No. 111 - 15 October 1944

REPUBLICAN FASCIST RADIO in Italian to Italy - M.491 - 2000 -Oct 14.

A report on the Preservation on of Artistic Treasures:

(The following item, very incomplete, is apperently a report by the Ministry of Public Education, Biggini, on the work done by Italians and Germans for the preservation of Italian artistic masterpieces. Monitor's Note).

....works of art were preserved in safe places such as galleries, museums, etc. and many of them, including private collections, were transferred to villas and castles. Later they were distributed in well selected dispersal areas, following the development of war operations and taken to a few places which seemed and still seem to offer adequate guarantee against the increased danger to which our artistic treasures are exposed. Everybody can confirm...from the enemy to the personnel of our Office for Antiquities and Fine Arts on the steps taken...German authorities gave us their uncessing and effective help in this arduous and sad task. They offered us the collaboration of their experts, and above all their motor vehicles...succeeded in removing the works of art from shelters at the very last moment, when they were already under artillery fire. All personnel participated in this work, neglecting all consideration of physical risk. The shelters emptied were those in the mountains near Monte Spertoli, near Bibbiena, at Poggio a Cajano and...The zeal with which the Germans have carried out all this can be confirmed by officials in the offices of Rome and Florence for the preservation of antiques as well as similar offices in central Italy. The Vatican representatives expressed their warmest thanks to the Germans for this work. It has always been stated on the other side of the front line...for the safety of Italian artistic treasures as they belong to all mankind. We wish to believe that the same duty is felt on the other side. These feelings were expressed by Dr. Alexander Lankendorff in a letter addresses on June 18 to Professore Giovanni Poggi of the Florence Gallery.....

The enemy should think instead of the destruction of Montecassino, of the Malatesta Temple at Rimini, of Mantegna's frescoes at Padua, of the Church delle Grazie at Milan, of the Genoese palaces, invaluable masterpieces of Italian art, all irretrievably lost as a result of the enemy's bestial and fruitless system of air bombing. The enemy should

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operations and taken to a few places which seemed and still seem to offer adequate guarantee against the increased danger to which our artistic treasures are exposed. Everybody can confirm...from the enemy to the personnel of our Office for Antiquities and Fine Arts on the steps taken...German authorities gave us their unceasing and effective help in this arduous and sad task. They offered us the collaboration of their experts, and above all their motor vehicles...succeeded in removing the works of art from shelters at the very last moment, when they were already under artillery fire. All personnel participated in this work, neglecting all consideration of physical risk. The shelters emptied were those in the mountains near Monte Spertoli, near Bibbiena, at Poggio a Cajano and...The zeal with which the Germans have carried out all this can be confirmed by officials in the offices of Rome and Florence for the preservation of antiques as well as similar offices in central Italy. The Vatican representatives expressed their warmest thanks to the Germans for this work. It has always been stated on the other side of the front line...for the safety of Italian artistic treasures as they belong to all mankind. We wish to believe that the same duty is felt on the other side. These feelings were expressed by Dr. Alexander Lonkendorff in a letter addresses on June 18 to Professore Giovanni Poggi of the Florence Gallery.....

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Copy to: 20906/8

4926

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

HEADQUARTERS
AMG FIFTH ARMY
APO 464 U.S. ARMY

207/9

11 October 1944

Subject: MFAA in PISA.

To : SCAO, 5th Army.

University of PISA.

1. a. Reference is made to telephone call to HQ. AMG 5th Army by undersigned on subject of occupation by the Air Corps of buildings belonging to the University of Pisa. Undersigned received 10 Oct. the following from Capt. D.H.B. Wynora, G-2, 3, AMG 5th Army: "7 October, as directed by the Chief of Staff, phoned General Tate about this. He will have Air Corps moved out - DRBN." The Pro-Rector, Prof. Russo has been informed by undersigned to this effect. MFAA Officer wishes to add that he hopes no similar situation will arise again in the preformance of his duties.

b. 9 Oct. Lt. Col. Cole and Major Taswell, 34th Air Depot., Air Force General Depot No. 6 came to Pisa looking for undersigned. The subject was requisition of University buildings. Lt. Col. Cole asked for a statement on the whole situation. MFAA Officer outlined the story from Sept. 4 to the present, presenting the various angles; that of the University officials, AMG as he was it, and his personal feelings. Lt. Col. Cole indicated the meeting had been enlightening and worth while. 4325

2. Reference is made to 20084/2/4/MFAA dated 5 Oct. 1944 in which the innocent intermediary 1st Lt. Rinaldo Di Palma, Italian Liaison Officer, called at HQ AGC, MFAA Sub-Commission, stating Allied troops had occupied and misused the Library of the Scuola Normale, Piazza Cavalieri, Pisa. Undersigned has visited the Scuola Normale several times, talked with COs who had been there with troops. No essential [illegible]

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

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3. Arrangements have been made with S.O., Pisa Province to have catalogue and valuable Library brought back in a truck from Calci to University Library.

20906/8

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4. S.C. has been asked to get tiles and tar paper unfrozen, for repairs which are essential at University.

Royal Palace - Pisa.

5. This Palace belongs to the state. MFAA Officer visited it with Sig. Lucchesini, Administrator. There is much furniture of a fine sort subject to weather damage. Place has been reported on before by undersigned, but entrance was not thought wise at the time because of mines. Three have been removed within the last two days. MFAAOfficer had Sig. Lucchesini make an estimate for repairs on several rooms in the place which could then, being watertight, be used to store the valuable furniture. This estimate has been approved by undersigned and given the P.C., Pisa Province to be passed upon by the proper authorities.

Toscanelli Palace. (3 starred Archivio di Stato)

6. a. The most valuable Archives are at Calci - a large quantity. There remain hundreds of valuable ones, however, plus a fine collection of books. Some of the Archives are elsewhere in the city - see report by Capt. Ellis. By chance undersigned met Lt. Robert Colman, 175th Engineers, Co. A, in the King's Palace. The mine situation in Pisa was discussed and Lt. Colman very kindly agreed to remove mines from key places as time permitted him. Undersigned took immediate advantage of his offer and went to the Toscanelli Palace and watched him render innocuous two Teller mines there on the first floor cleverly placed by the Germans with trip wires. These have been noted in previous reports. Lt. Colman made a careful inspection of the rest of the Palace with undersigned and he believes it to be cleared, though he says a careful inspection bookcase by bookcase should be made to be sure. Undersigned wrote a note to his Commanding Officer, Colonel Prescott, in appreciation of Lt. Coman's work; in the note he suggested 3 banks and 2 hotels and a large potato patch as other key positions in Pisa for mine clearance. This aid from the 175th Engineers is much appreciated.

b. MFAA Officer will try to get a guard placed on the Palace until Custodian can be found. If not a guard a barrier will

Declassified E.O. 12356 Section 3.3/NND No. 789016

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b. MFAA Officer will try to get a guard placed on the Palace until Custodian can be found. If not a guard a barrier will be constructed where the front door once was.

4926

c. The Palace has been sacked, offices in confusion, drawers pulled out, etc. Does not seem that Archives were tampered with.

Campo Santo.

7. Mr. Fred Kimm, 2677th Reg't, some sort of secret service took pictures of the Campo Santo and will send copies to SCAO, 5th Army - 9 Oct. 1944.

Declassified E.O. 12356 Section 3.3/NNN No. 785014

8. a. As of 11 Oct. 1944 the work of protection undertaken by 338th Engineers is completed. The whole north wall and part of the east wall frescoes are protected from weather damage.

b. In the chance that a smaller protecting water shed might be built over the Domenico Veneziano frescoes and others on the south wall which had not been included in the original contract, MFAA Officer wrote a note to 338th Engineers asking for such further protection. The note was presented by Supt. (pro-tem) Sensaclesi in Livorno at their HQ. Undersigned went to Livorno with a list of the material required. Colonel Strack approved the job and said he would have the materials sent to Pisa, that is the majority of the items. The Engineers in this case supply the materials, not the labor. Labor will be found in Pisa. Colonel Strick's interest and help are highly appreciated by all concerned.

c. 5 Oct. the Stars and Stripes contained an article on Pisa and protection of monuments by Sgt. Jack Foisie. MFAA Officer known nothing of it until he saw it in print. Credit for the work at Campo Santo was given 5th Army. It is understood that P.W.B. 338th Engineers did the job. If G5AG, 5th Army believes, a correction might be sent to the Stars and Strips and thereby proper acknowledgment made to P.W.B. No assignment credit was intended. The publicity was not sought and has never been sought by MFAA Section AMG, 5th Army. The work done was sought and is highly prized.

/s/ illegible

for DEANE KELLER,
Capt., AUS,
MFAA Officer,
AMG 5th Army,

Copy to:
Chief of Staff,
P.W.B. Pisa Province

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

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for DEANE KELLER,
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MFAA Officer,
AMG 5th Army.

Copy to:
Chief of Staff.
P.G. Pisa Province
Col. Prescott, 175th Engrs. 5th Army.
Col. Streck, 338th Engrs, P.B.S.
R.G., Tuscany Region,
(attn. Lt. Hurtt, Capt. Noe)
Director MFAA SubCommission HQ. ACC.

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

HEADQUARTERS
AMG FIFTH ARMY
APO 464 U.S. ARMY

207/11 8 October 1944.

Subjects: Inspection of Archives at MONTECATINI, MASSA COZZILE and MONTALE, and POGGIO A CAIANO, 7 October 1944.

To : SCAO, AMG 5th Army.

1. MONTECATINI.

Montecatini Alto is one of the oldest Comunes in the Province and its oldest records are of the 13th century. Now however, it is a dependency of Montecatini Terme, and its Archivio Comunale has been transferred to the latter place. The Segretario stated that it had been neither damaged nor distrubed.

2. MASSA COZZILE.

Another very ancient Comune, not noticed in MFAA List of Archive Repositories but considered valuable by Dr. Santoli of Pistoia. The most ancient documents from the Archivio Comunale are now in the Archivio di Stato at FLORENCE (moved about 30 years ago), but some of 13th century date remain, and from the 15th century the Archivio is very complete and interesting. It is in good order and condition and an object of local pride. Slight damage by mine to roof of Archivio (in Municipio) was promptly repaired. Seen with Archivista Comunale.

3. MONTALE

Also mentioned by Dr. Santoli. A torpid and unsatisfactory place; much time wasted in hunting up sleepy officials; Archivio Comunale finally seen with the Prosindaco, the village

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3. MONTALE

Also mentioned by Dr. Santoli. A torpid and unsatisfactory place; much time wasted in hunting up sleepy officials; Archivio Comunale finally seen with the Prosindaco, the village idiot, and a young lady who was found inside one of the rooms when it was unlocked. Earliest document of 15th century; complete series from 16th century; not damaged or disturbed; door damaged and lock missing in principal room (on top floor of Municipio).

4. POGGIO A CAIANO.

The most important series from the Archivio di Stato at FLORENCE are in the Villa Reale here. Dr. Camerani, of the Archivio di Stato, was taken there by MFAA Officer and spent a day checking the deposit. He reports that all the packing-cases are present and intact, but that the loose volumes, etc. have been thrown into great disorder and cannot be properly checked until they are returned to the Archivio. He does not, however, consider that there has been any loss.

/s/ R.H. Ellis,
/t/ R.H. ELLIS, Capt., RNF
MFAA Officer, ANC 5 Army

Copy to: R.C., Tuscany Region,
(attn. Lt. Hartt)
~~20906/8~~ P.C., PISTOIA, P.C. FLORENCE
Director MFAA S/C, HQ ACC.
Captain Keller

20906/8

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

HEADQUARTERS
AMG FIFTH ARMY
APO 464 U.S. ARMY

207/9 8 October 1944

Subject: MFAA report - PIETRASANTA, CAMAIORE, SERRAVEZZA, PISA, holdings PRINCE FELIX of LUXEMBOURG.

To : SCAC, 5th Army.

PIETRASANTA - Cathedral (S. Martino)

1. Visited 7 Oct. 1944. Campanile as intact. One hole in cupola over high altar (10' x 10') caused by a projectile 5 Oct 1944 - 2100 hours. This will need repairs at earliest moment, as it endangers frescoes and high altar below. There are a few shell fragment holes inside the church, and a few small bits of glass out of the rose window. On the right side of the Cathedral lower mouldings and steps hit by another shell; easily repaired. Bomb hit on Parish house.

2. S. Agostino. No damage. 14th century church remade in later Renaissance.

3. Church Misericordia. Hit by two unexploded shells. Small damage.

4. Fortezza. No damage at all.

5. Rocca. Up back of the town on the mountain. Already a ruin and no hits.

6. Up to 7 Oct. 1944 damage in PIETRASANTA is relatively small. The town is still under fire however, and the possibility of further ruin is still present.

SERRAVEZZA.

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

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SERRAVEZZA.

7. Still under fire. Undersigned told by a partisan that, though there is much damage in the town from shelling and bombs, the Palazzo Mediec is still intact. Partisan had seen the Palace 6 Oct. 1944. Church San Lorenzo had hit, SS. Annunziata totally destroyed.

CAMAIORE.

8. Town not hard hit by the war.

9. The Tapestry of the Confraternith del SS. Sacramento noted in Protected Monuments No. 4, is safe. Monsignore Marcucci was unwilling to tell undersigned where it was. Undersigned did notice Canonico Bianchi who is honorary inspector for the Supt. of Monuments, Pisa Province, who might have given the location of the tapestry. Some other objects of the little

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Museum in the house of the Confraternity, including a statute of school of Civitali, are safe, walled up with the tapestry - wherever it be. The wall was built with small air vents in it for temperature and humidity. Tapestry was packed wall with napthalene and placed rolled in a box. As soon as repairs can be made it is desirable to unpack it and hang it again. Objects from Museum are not all in one place.

10. San Michele. All destroyed except for apse.

11. La Pieve, S. Giovanni Battista. A Romanesque church, is still intact.

PROPERTIES of PRINCE FELIX of LUXEMBOURG.

12. Villa Pianore, (once called, della Duchessa)

a. Villa occupied from 11 Sept. 1943 successively by German tank troops who raised the devil in the Villa, German Navy which treated it well, the troops of the Herman Goering Division who followed them, then it was for a month (July to August 1944) a German Hospital. In August 1944 the SS Troops came and used it very badly.

b. The Germans took much stuff of all kinds - fine furniture, pictures not of great value but important, books, trinkets, etc. The Villa was throughly sacked. Some furniture remains and some pictures. In the basement is a large collection of frames, pictures gone. Bathroom fixtures were stripped. Many pictures removed from frames ready to be taken away apparently. The walls of the best rooms were not harmed except in one instance, that of a roomed lined with decorated leather. Here a large piece was cut staff to make some shoes for one Neris Corsetti, dette "Anna", a "cousin" of some of the SS troops.

c. In the attic the Library and Archives of the Bourbons is scattered about and in bad shape. Furniture and swords, hauberks and shields, were piled into rooms by the Custodian. Germans ransacked it all, cut holes in mattresses, broke furniture, left old mouldy bread, other food, etc. apart

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d. The best of the book collection and Archives collection were not removed before the appearance of the Germans, to a place of safety.

13. Villa Latina.

a. Undersigned after viewing the Villa Pignore went to see this villa and the Principessa Arica di Borbone, sister

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of Lits of Austria. She, from a childhood tragedy is very deaf and almost incoherent. An old lady, an Italian Marchesa, has served her as hand maiden and interpreter for 30 years. The princess is 36 years old, and exhibits in her face the characteristic Bourbon lip and eye. She listed more precisely other losses, to wit: a Deposition by Sir Anthony Van Dyck, a picture of Alessandro Farnese, one of Henry III of France, certain Madonnas, and others. She mentioned one box of valuable books and printed matter that had been saved, as well as a tapestry of circa 1500, a copy of which in oil hangs in Villa Pismore. She said all clothes, linens, bedding had been taken. All animals belonging to the estate were taken. She said some of the Bourbon linen, hidden in Villa Puozzi nearby, was destroyed when partisans, evidently of Communistic belief, burned it as an act of vengeance against Royalty and Capitalism.

b. The Princess said the Germans had parties in the Villa Pismore, certain toilets being marked "Signore". At the Villa and in the village Germans wrote, "Quando I Liberatori?", they threatened to mine and blow the Villa in the last days.

c. Princess Erica will be very happy to turn her Villa over to the American Red Cross. Negro troops are occupying the smaller Villa Vallina. Doing no harm at all.

PISA.

14. MFAA Officer has notified S.C., Pisa Province that as soon as he has a truck available it would be a good thing to bring back the books of University of PISA from the Deposit at CALCI. Three trips in a 6 x 6 would do the job. 4019

15. MFAA Officer wrote a note to P.B.S. and 338th Engineers, U.S.A., recommending a small roof protection for frescoes of Domenico Veneziano in the Campo Santo. This was not part of the original undertaking. It would not take much material to do this and the work could be done by the Superintendency under

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

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16. Sand was ordered by undersigned to put in bags already at Campo Santo to weight down the scaffoldings against high winds in the winter.

17. a. The Air Corps recently moved into PISA, has intention of requisitioning buildings of the University of PISA, notably those of Cheministry and the Medical School. Inasmuch as said requisitioning would kill any chance of the University functioning as a whole in the not too distant future, MFAA Officer within 15 minutes if hearing of it from Pro-Rector Russo

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called AMG 5th Army and asked G-2,-3 Officer to inform SCAO 5th Army, which he said it would be done 6 Oct. 1944. It is believed that once mines are removed from PISA both sides of the Arno there would be plenty of buildings reasonably suitable for billets and offices. Both Chemistry and Medical Schools contain important libraries and collections of instruments.

b. It has been said in undersigned's reports before and is reiterated here that Pisa is a University town. Without the University the town has no economic future at all, let alone its importance as an intellectual center. All its factories and industries are destroyed. Students will go to FLORENCE University if the University cannot function. As a long term policy, granted the immediate difficulties of lack of light, food, lodging and rest on the part of PISA itself, and the need for billets and offices on the part of the Air Corps, the University should be permitted to function. University Buildings were placed under the protection of AMG5th Army by undersigned using manifestos to that effect pasted and thumbtacked on walls or doors in prominent places. The school of Engineering was not so protected, as an element of the 45th T.F. was already in possession on September 4th 1944 when the building was visited. The Air Corps is now in possession, as noted in previous report of undersigned.

c. It is well understood by undersigned that if it is essential for the conduct of the war that Army outfits occupy Universeity buildings they shall so be occupied.

18. Protection at the Campo Santo is almost complete. MFAA Officer noted that all protected frescoes were dry as a bone in a hard rain storm, 6 Oct. 1944.

4918

19. MFAA Officer again informed S.C., PISA Province on 5 Oct. 1944, that a supply of tar roofing paper had been frozen by Major Hayne at AMG 5th Army HQ. 172 no. meters of this ro-

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

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4918

19. MFAA Officer again informed S.C., PISA Province on 5 Oct. 1944, that a supply of tar roofing paper had been frozen by Major Hayne at AMG 5th Army HQ. 375 sq. meters of this is needed to complete roof repairs at PISA University. P.C., PISA Province has authorized this and other repair jobs in PISA City.

20. A roof repair job at church of San Piero a Grado, 3 Km. south of PISA, has been begun by the Supt. (pro-tem) Sanpaolesi on recommendation of MFAA Officer, and authorization by P.C., PISA Province.

GENERAL

21. a. It may be said that MFAA affairs in PISA are running along well and that the most serious problems are being tackled. The mines remain and the University's faith hangs in the balance.

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b. Mining and blowing of church campanili is becoming the normal thing with the Germans in northern Italy.

/s/ illegible

for DEANE KEELER,
Capt., AUS,
MFAA Officer,
AMG Fifth Army

Copy to:
Chief of Staff
P.G., Pisa Province.
P.G., Lucca Province
R.G., Tuscan Region
(attn. Lt. Hart)
Director MFAA S/C, HQ ACC.

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

Copy to:
Chief of Staff
P.C., Pisa Province.
P.C., Lucca Provinces
R.C., Tuscan Region
(attn. Lt. Hart t)
Director MFAA S/C, HQ ACC.

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

REPUBLICAN FASCIST RADIO in Italian to Italy - 491M. 1300 ½ Oct.

Art Treasures and Their Fate

+ + + + +

Regarding Italian masterpieces, the American superintendent of Fine ~~Art~~ Arts stated a few days ago that many art treasures in the peninsula have been destroyed or damaged, but that despite this the situation regarding art treasures in Italy is not as bad as might have been expected considering that war has swept over the land.

It will be recalled that a few days ago, an American agency, reported that Anglo-American and negro soldiers has found pictures by Giotto, Raphael, Botticelli and Lippi, in the neighborhood of Florence, and that they used them as beds and couches. Thus priceless works of art were destroyed.

This news made a great impression throughout the world and among the cultured classes in American and in Great Britain. So much so, that last night, Radio London found it necessary to attempt to explain away such a monstrous example of vandalism and tried to blame the Germans for the destruction. According to London Radio, the Germans before taking flight from Florence supposedly took away many artistic treasures which were to have been sent to Germany. Such accusations are utterly false, for, as everyone knows, the Germans, jointly with Fascist authorities, have made every effort to save and preserve Italian artistic treasures from harm. The fact that Radio London made such an accusation so late in the day is a proof of this. This accusation has, however, another explaination. The British and Americans have every intention of stealing Italian masterpieces, and therefore they accuse the Germans of having taken them, in order to explain their disappearance. This time, however, the Allies have unexpectedly fallen into their own trap; namely, the fact that the Germans have always displayed the greatest respect for all art treasures, not only in France, as enemy propaganda has admitted, but in Italy as well, and to this end, they provided for the transportation of many art treasures to the Vatican in order that they should not suffer the consequences of war. The transport of art treasures was often

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

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Copy to: ~~20023~~
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Declassified E.O. 12356 Section 3.3/NNN No. 785016

1200
Declassified E.O. 12356 Section 3.3/NND No. 785016

HEADQUARTERS
AMG FIFTH ARMY
APO 464 U.S. ARMY

207/11

6 October 1944

Subject: Report on Archives at LIVORNO 25-6 Sept. 44.

To : SCAO, AMG 5th Army.

1. ARCHIVIO DI STATO (Sezione)

a. Buildings. This Archivio is housed with the Museo Civico in Piazza Guerrazzi. The Archivio is on the first floor with the Museo above it. The building has had a direct hit at the back from a bomb; several rooms are completely destroyed and others much damaged. There is no question of first-aid repairs; either the building must be largely rebuilt, or another found to house the Archivio. Luckily it has no monumental value.

b. Documents. The whole content of the Archivio, except for a few odd volumes, has been transferred to the Certosa at Calci. Here the documents are stacked in a dry room and are safe. They are in no sort of order, and will not improve through lying piled in heaps. They are under lock and key, the key being kept by Sig. Zarba, the official Custode.

c. Personnel. No personnel of the Archivio are known to be in Livorno. The Custode, Sig. Zarba, lives in the village at Calci. The Direttore, Dr. Masi, is in Florence, and has been interviewed there by MFAA Officer.

d. Action Recommended. The problem at Livorno is to reunite the Archivio, the Archives, and the Archivist, all of which are at present in separate places. Subsidiary difficulties are that repairs to the Archivio will have very low priority in the Provincial programme; that Dr. Masi, the Direttore, is in poor health; and that the Records are in no danger in Calci.

Dr. Masi has therefore been instructed, (a) to prepare a report for MFAA Officer on the condition of his Archivio and his views on its repristination, (b) to consult the Prefect

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Dr. Masi has therefore been instructed, (a) to prepare a report for MFAA Officer on the condition of his Archivio and his views on its repristination, (b) to consult the Prefect about board and lodging for himself in Livorno. MFAA Officer has also approached P.C., Florence about this. When accommodation has been found in Livorno, Dr. Masi should go there and, (a) consult the Genio Civile about repairs to the Archivio, (b) if it is pronounced beyond repair, collaborate with the Sindaco and Prefect in finding other quarters, (c) enquire into the condition of other Archives in Livorno.

This is a possible programme, but will require a MFAA Officer in the background to see that it is carried out, and to help Dr. Masi to get to Livorno.

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2. ECCLESIASTICAL ARCHIVES.

a. Archivio Capitolare. Most valuable documents removed to Sanctuary of Madonna at Montenero, and are safe. Most of the remainder are buried in the ruins of the Cathedral, to which the Archivio was annexed.

b. Archivio della Cattedrale. The Registers, the most important series, are safe at Montenero.

c. Archivio della Propositura. Was housed in the Parroco's residence adjoining the Cathedral. Part is known to be destroyed; part can probably be recovered from the ruins in which it is buried.

d. Archivio Vescovile. Modern series since 1870, no damage.

e. Canonico Giovanni Balzini, parroco of the Cathedral, is responsible for the care of all the Cathedral and Episcopal Archives. He is living in the convent of the Madonna at Montenero.

f. Action Recommended. Canonico Balzini should be present when the ruins of the Cathedral are eventually cleared, to supervise the recovery of records.

/s/ R.H. Ellis,

/t/ R.H. ELLIS,
Captain, R.N.F.,
MFAA Officer,
AMG Fifth Army.

Copy to: R.C., Tuscany Reg.,
(attn. MFAA Officer).
P.C., LIVORNO
Director MFAA S/C, MG ACC
Captain Keller.

4914

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

1203

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

CORRIERE DI ROMA — Venerdì 6 Ottobre 1944

Opere d'arte di Firenze e di Napoli trafugate dai tedeschi

Rilevanti danni a Pompei, San Gimignano e Viterbo - I tesori artistici di Siena completamente salvi

Si apprende che la Commissione Alleata di Controllo ha reso noto che i tedeschi hanno saccheggiato i luoghi presso Firenze ove erano nascosti inestimabili opere d'arte, capolavori insostituibili.

Un accurato inventario redatto da intellettuali italiani da le seguenti cifre che indicano solo una parte delle perdite: cinquantotto casse di sculture in marmo e bronzo, di fama mondiale; ventisei casse di sculture greche e romane; duecentonovantuno quadri, da 3 a 20 casse di pitture; quattro centinaia cartoni (disegni completi per affreschi).

I tedeschi hanno portato via queste opere d'arte adducendo a pretesto di volerle «salvare dalla barbarie degli Americani» e dichiarando che andranno a metterle in salvo a Bologna, in via Zamboni.

Capolavori inestimabili scomparsi

Appena si sarà giunti a Bologna, si verificherà l'elenco, in base alla lista redatta dai funzionari italiani delle Belle Arti, si sa che sono nelle mani dei tedeschi: il «San Giorgio» e il «David» di Donatello, il «Mosè» di Michelangelo, la «Venere del Medici» e molte terrecotte di Della Robbia.

Fra le centinaia cilindri asportate tutte le casse, che sono state prese dall'Ospedale di S. Onofrio a Decimo, è il famoso gruppo di Niobe.

I dipinti quadri sono stati rubati a Montepiano, e fra essi si sono quelli di Tiziano, Botticelli, Raffaello, Giotto.

Le casse di pitture (quasi sempre state asportate dal Palazzo Pretorio di Pompi nel Casentino e certo ciò un autocarro su cui è stato posto anche il cofanetto di altre. Fra tali quadri sono «il Sacrificio di Mosè» di Veronese, l'«Annunciazione» di Carlo Dolci, la «Natività» di Castiglione. Parimenti, nello stesso cinema di Pompi sono stati trovati una «Madonna di Venezia» del Botticelli, e «L'Adorazione dei Re Magi» di Leonardo. Queste opere, insieme con le altre che si son potute ancora trovare, sono state custodite dalle Autorità Alleate, sotto vista militare, a Palazzo Pretorio e Cantina, effettuata prima che abbandonassero la cittadina.

I tesori d'arte di Siena sono stati salvati grazie alla collaborazione dei funzionari Addetti di Belle Arti e di un generale tedesco. I tedeschi, prima di andarsene avevano minato la città, ma gli Alleati, riusciti a conoscere la dislocazione delle mine, le rimossero prima che potessero essere compiuto qualsiasi danno.

GLI AIUTI ALLEATI ALL'ITALIA

Una lettera del Pontefice a Myron Taylor

Il Papa Pio XII ha inviato al sig. Myron Taylor, rappresentante personale del Presidente Roosevelt, la seguente lettera:

«Abbiamo letto con vero piacere la lettera di Vostra Eccellenza del 18 settembre nella quale, in nome del Presidente Roosevelt e dell'Associazione American Relief for Italy Inc., Vostra Eccellenza ha voluto cortesemente esprimere il suo ringraziamento per l'interessamento da noi dato all'Ente Nazionale per la Distribuzione dei Soccorsi in Italia.

Certamente animati dal fervido desiderio di venire in ogni necessario per alleviare le tristi conseguenze del conflitto che non abbiamo, purtroppo, avuto la possibilità di evitare, noi siamo vivamente lieti di dare il nostro più volito appoggio ad un organismo istituito per recare soccorso ad uno dei popoli più dolorosamente provati dalla guerra; tanto più che gli elementi di cui si compone l'Ente forniscono ogni fiducia per i loro elevati ideali e la loro speciale capacità.

Informatemi che di fatto, già ci pervengono conferme la sincerità, la generosità e lo zelo che animano i dirigenti dell'Ente.

Questa nostra fiducia si viene ora arricchita dall'assicurazione datavi da Vostra Eccellenza che l'American Relief for Italy

4913

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5004

ITALIAN FINE ARTS & ARCHIVES
8 OTT. 1944
FILE No.

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
TOSCANA REGION

RVIII/31/MFAA/10.1 5 Oct 44
SUBJECT: Third Report on Depcsits

TO : SCAC, AMG Fifth Army

1. POPPI. Revisited 27 Sept 44 in company of Prof. Rossi, director of the Galleries of Florence, who made inventory check, from which it is apparent that a very large number of works of art are missing, many of which are of extreme importance. Raphael's Donna Velata, Raphael's Self Potrait, Raphael's portrait of Cardinal Bibbiena, Titian's Concert, the Rubens Holy Family, Rembrandt's Portrait of an Old Man, A Correggio Madonna and Child, several Duerers, several Van Dycks, all to the number of approximately 180 pictures. Complete list of missing works has been prepared, and signed statement from Sindaco, Segretario Communale and Avv. Chierici, local bigwig, has been taken, describing in full the circumstances surrounding the removal of the works of art.

2. CAMALDOLI. Attempt to get to Camaldoli 27 Sept 44 failed because of blown road high in the mountains. Following day undersigned saw Camaldolese monk on the road, who turned out to be Father Vannini, Chamberlain of the Abbey, mentioned in previous reports. He stated that the Germans had not even been inside the Abbey, that the buildings has suffered no damage whatsoever from the war, and that the deposit was intact. The monks recently had built their own little road, which he insisted was jeepworthy, but there was no time. Deposit will have to be visited again.

3. VILLA BARONE. Visited 1 Oct 44 in company of Dott. Giuseppe Marchini. Contains pictures and works of sculpture of minor importance from churches and convents of Prato, brought up to Prato 18 Feb 44 by the Superintendency, after the first bombardment of the town, and placed under the care of Sign. Mino Ottavio Banti. 1 June 44, Partisans suddenly appeared on the scene, armed, and insisted on taking all the pictures away so as to save them from any damage by the Germans.

Declassified E.O. 12356 Sec. 3.3/NND No. 798016

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

Opere d'arte di Firenze e di Napoli trafugate dai tedeschi

Rilevanti danni a Pompei, San Gimignano e Viterbo - I tesori artistici di Siena completamente salvi

Si apprende che la Commissione Alleata di Controllo ha reso noto che i tedeschi hanno asportato i luoghi presso Firenze ove erano raccolti inestimabili opere d'arte, asportando capolavori insostituibili.

Un accurato inventario redatto da ufficiali italiani ha le seguenti cifre che indicano solo una parte delle perdite: complessivamente casse di sculture in marmo e bronzo di fama mondiale; ventisei casse di sculture greche e romane; duecentonovantun quadri; da 23 a 30 casse di piccoli quadri. Ventidue furgoni (dieci completi per altrettanti).

I tedeschi hanno portato via queste opere d'arte adducendo a pretesto di doverle salvare dalla furberie degli Anglo-Americani e dichiarando che andranno a metterle in salvo a Bologna, in via Zamboni.

Capolavori inestimabili scomparsi

Appena si sarà giunti a Bologna, si verificherà infatti, in base alla lista redatta dai funzionari italiani delle Belle Arti, ci si che sono nelle 39 casse di sculture il «San Giorgio» e il «David» di Donatello, il «Bacco» di Michelangelo, la «Venere dei Medici» e molte terrecotte di Della Robbia.

Fra le sculture effettivamente asportate nelle 39 casse, che sono state prese dall'Oratorio di S. Onofrio a Decomano, e il famoso gruppo di Nanni.

I 91 quadri sono stati rubati a Montagnani, e fra essi vi sono opere di Tiziano, Botticelli, Raffaello, Mantegna.

Le opere di piccoli quadri sono state asportate dal Palazzo Pretorio di Prato nel Casentino e particolarmente da un sacrestia ne cui è stato rubato anche il contenuto di altre. Fra tutti questi sono «Il Sodalizio di Platone» di Watteau, l'«Autoritratto» di Guido Reni, le «Nozze di Belletto» e l'«Arca di Noè» di Castiglione. Fortunatamente, nello stesso ufficio di Prato sono stati trovati sani e salvi «La nascita di Venere» del Botticelli, e «L'Adorazione dei Re magi» di Leonardo. Queste opere, insieme con le altre che si son potute ancora trovare, sono state rimandate dalle Autorità Alleate, sotto scorta militare, a Firenze, ove sono custodite al Palazzo Pretorio a Cortona, effettuata prima che abbandonasse la cittadina.

I tesori d'arte di Siena sono stati salvati grazie alla cooperazione dei funzionari Alleati di Belle Arti e di un generale tedesco. I tedeschi, prima di arrivarvi, avevano minato la città, ma gli Alleati, riusciti a conoscere la dislocazione delle mine, le rimossero prima che potesse essere compiuto qualsiasi danno.

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Una lettera del Pontefice a Myron Taylor

Il Papa Pio XII ha inviato al sig. Myron Taylor, rappresentante personale del Presidente Roosevelt, la seguente lettera:

«Abbiamo letto con vero piacere la lettera di Vostra Eccellenza del 18 settembre della quale, in nome del Presidente Roosevelt e dell'Associazione American Relief for Italy Inc., Vostra Eccellenza ha voluto cortesemente esprimere il suo riconoscimento per l'incremento da noi dato all'Ente Nazionale per la Distribuzione dei Soccorsi in Italia.

Cordialmente animati dal fervido desiderio di valerci di ogni occasione per alleviare le tristi conseguenze del conflitto che non abbiamo, purtroppo, avuto la possibilità di evitare, noi siamo oltremodo lieti di dare il nostro più valido appoggio ad un organismo ispirato per recare soccorso ad uno dei popoli più dolorosamente provati dalla guerra; tanto più che gli elementi ai cui si compone l'Ente ispirano ogni fiducia per i loro elevati ideali e la loro specifica capacità.

Informazioni che di fatto già ci pervengono confermano la alacrità, la generosità e lo zelo che animano i dirigenti dell'Ente.

Questa nostra parola ci viene ora ribadita dall'assicurazione dataci da Vostra Eccellenza che l'American Relief for Italy

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DOCUMENTS FINE ARTS & ARCHIVES
SUBCOMMISSION
8 OTT. 1944
FILE No.

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
TOSCANA REGION

RVIII/31/MFAA/10.1 5 Oct 44
SUBJECT: Third Report on Deposits

TO : SCAC, AMG Fifth Army

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2. CAMALDOLI. Attempt to get to Camaldoli 27 Sept 44 failed because of blown road high in the mountains. Following day undersigned saw Camaldolese monk on the road, who turned out to be Father Vannini, Chamberlain of the Abbey, mentioned in previous reports. He stated that the Germans had not even been inside the Abbey, that the buildings has suffered no damage whatsoever from the war, and that the deposit was intact. The monks recently had built their own little road, which he insisted was jeepworthy, but there was no time. Deposit will have to be visited again.

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4. These pictures were then cut from their stretchers and

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Declassified E.O. 12356 Section 3.3/NND No. 782016

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4. These pictures were then cut from their stretchers and rolled up, face inwards, by the Partisans, and piled together with panel paintings, works of sculpture, etc., to the number of 185 pieces, onto oxcarts, taken by this means up to the Fattoria of Javello which the Partisans were using as a Headquarters, and there walled up in a damp cellar.

5. 19 Sept 44 Dott. Marchini presented himself at this office in a very worried state, as the Partisans had refused to let him enter the building. Undersigned procured authorization from the AMG Patriot Officer, and 20 Sept Marchini began the removal of the pictures from Javello to Barone. The panels were, however, left in Javello on account of the damp state of their varnish.

6. Pictures when unrolled and extended on the ground showed large tracts of complete ruin due to the manner in which the pictures had been rolled. The worst damage was to pictures by Matteo Rosselli, a Florentine painter of the 18th century, of some importance. Many pieces of sculpture suffered damage to fingers, haloes etc.

20906/8

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

7. The Villa was found occupied by the 1/6 Field Regiment, SAA, and inspection was made in company of Capt. James, Adj of the Regt., and Sign. Banti. The pictures brought back from Javello were extended on the floor of the library, like so many sheets, piled one on top of another. Troops were occupying half of the room.

8. In another room were found works of sculpture, some Duecento and Trecento crucifixes of importance, and the smashed tabernacle from S. Bartolommeo in Prato. This room was not occupied by troops.

9. In other rooms were found objects of furnishing of the highest quality, including 16th century beds and a splended 14th century cassone. Many of these objects had been damaged by civilians who had rented flats in the villa from the owner, Arch. Coppedè, who has not apparently visited the place in some time.

10. Capt. James at once promised to vacate the rooms occupied by the works of art and by the most important furniture and to post the Out of Bounds signs given to him by the undersigned. Sign. Banti promised to remove the best articles of furniture from the rest of the villa and place them in the portion blocked off.

11. It should be emphasized that Banti owns only a portion of the Villa, and that the furniture belongs to Coppedé who takes no interest in it; further, that the damage was done not by troops but by civilians, according to accounts both by Banti and by South African NCO's. The departure of the Regt. is believed to be imminent, and Banti was given large Out of Bounds signs to place on the exterior of the building after their departure.

12. LA SERRA. Visited 1 Oct 44 in company of Marchini. Villa largely unroofed. Deposit of pictures seen in neighboring chapel, intact and out of danger.

13. ARTIMINO. Visited same day. For condition of Villa, see report on Prato. Deposit apparently intact, in basement, on stage of small theatre.

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

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14. Inventory check of Barone, La Serra and Artimino still to be made by Marchini.

Frederick Hartt
FREDERICK HARTT
2nd Lt., Air Corps
MFAA Officer

Copy to:
RC Toscana
PC Florence
MFAA S/C
File

Declassified E.O. 12356 Section 3.3/NNN No. 785014

HEADQUARTERS
AMG FIFTH ARMY
APO 464 U.S. ARMY

207/11 5 October 1944.

Subject: Inspection of Archives, etc. at VIAREGGIO, and FARNETA.
To : SCAO, AMG 5th Army.

1. VIAREGGIO.

Dr. Lazzareschi, Director of Archivio di Stato at Lucca, attached some importance to this Archivio Comunale. It was stated by the Segretario that it dated from 1860 only, and is safely housed in the Municipio, having suffered no damage.

2. CERTOSA DI FARNETA

This is the principal deposit of works of art from Lucca and was visited by MFAA Officer with Prof. Ricci, Director of the Lucca art gallery. All the pictures, are stored in the chapel of the Certosa, where they are safe and dry and protected from extremes of temperature. The most important pictures are cased; the others are carefully stacked so that they suffer no damage. All are of interest but few of outstanding value. All are listed and numbered. The Germans occupied the Certosa and committed atrocities which are outside the scope of this report, but appear to have respected the deposit. Prof. Ricci and his Custode made a rapid check, and reported that all the most valuable pictures were still there, and that the whole deposit appeared complete and undisturbed.

This deposit was visited while Lucca was still under fire, and consequently no measures were taken to return the pictures to the gallery. This should now be possible.

/s/ R.H. Ellis

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

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/s/ R.H. Ellis

/t/ R.H. ELLIS
Captain, R.N.F.
MFAA Officer,
AMG Fifth Army.

Copy to:
R.C., Region 8,
(Attn. Lt. Hartt)
P.C., LUCCA
Director MFAA S/C, HQ. ACC
Captain Keller

20906/8

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

1212

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

(3)

5 Oct
MFAA
E. Forbes
Jones
ASF

HEADQUARTERS
AMG FIFTH ARMY
APO 464 U.S. ARMY

267/8 5 October 1944.

Subject: Guards at Art Deposits.

To : ,Liaison Officer, AMG 5th Army.

HEADQUARTERS
7 OTT 1944
A. C. C.

1. Guards on deposits at Ville Guicciardini, Poppiano and at Montagnana, may now be lifted, as the last of the deposits have been removed on advice of Lt. Fred Hartt, MFAA Officer, Region VIII.

For the Commanding General:

Deane Keller

DEANE KELLER,
Capt., AUS,
MFAA Officer,
AMG Fifth Army.

Copy to: SCAO, 5th Army.
Chief of Staff.
Director MFAA S/C, HQ ACC.
M.C., Region VIII (attn. Lt. Hartt).

/jm

4959

MONUMENTS FINE ARTS & ARCHIVES
SUB-COMMISSION
OTT. 1944
FILE No 20906/8

20906/8

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives
(Tel. 489061, ext. 442 & 564; 478480)

JHP/pa

20081/MFAA

5 October 1944

Subject: Collections Sent to Mostra del Cinquecento Toscano.

To : Regional Commissioner TUSCANY Region
Attn. MFA Officer.

Enclosed is detailed list of objects sent from collections in REGE to the Mostra del Cinquecento Toscano at FLORENCE. We have already some information from you, but in the course of checking the ricoveri round FLORENCE, will you please include a check-up on the remainder.

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

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

UNN 55

MANY ITALIAN WORKS OF ART SAVED

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

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

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

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

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

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

Taylor said that repairs on the church of San Lorenzo - the only one damaged in Rome - are almost completed under the direction of the officers of the Fine Arts Archives.

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SOPRINTENDENZA AI MONUMENTI E GALLERIE
Per le Provincie di
PISA, APUANIA, LIVORNO E LUCCA

Relazione dei danni dei bombardamenti del 31 Agosto, 23 e 24 Settembre e del 4 Ottobre in PISA

Chiesa di SAN PAOLO A RIPA D'ARNO

Oltre i danni del bombardamento del 31 Agosto la Chiesa è stata colpita da una bomba al centro della navata principale che ha provocato la caduta di una colonna e larghe scheggiature a tutti i capitelli e fusti delle altre colonne. Demolizione totale del tetto della navata centrale. Rotture in pezzi minuti del sarcofago di Burgundio. La facciata ha subito danni fra i quali lo spostamento degli stipiti delle porte centrali e sinistra e varie rotture dovute a scheggie.

Si deve invece deplorare nel bombardamento del 31 Agosto la quasi totale distruzione della vetrata absidale che risaliva al XIV Sec. e non era stata rimossa in nessuna delle precedenti protezioni antiaeree. Si tratta di vetrata figurata con teste di apostoli e dottori della chiesa già restaurata in passato, ma tuttora pregevole per la iconografia e la bellezza artistica. A cura di questa Soprintendenza è stato rimosso quanto rimane della vetrata.

DUOMO -

Rotture di tutte le vetrate moderne della facciata e dei vetri delle finestre laterali messi in sostituzione delle vetrate del XV° secolo, remosse circa un mese addietro in previsioni di possibili danni. Danni alle coperture dei tetti.

CAMPOSANTO -

Cadute della parte centrale dell'affresco della Resurrezione nel braccio orientale già attribuita a Buffalmacco, e più recentemente ad artisti pisani variamente influenzati. Scollega-

[illegal] di Borgunto. La raccolta ha subito danni fra i quali lo spostamento degli stipiti delle porte centrali e sinistra e varie rotture dovute a scheggie.

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Necessita provvedere subito alla riparazione per evitare danni alle pareti affrescate nella stagione piovosa.

MUSEO MAZZINIANO -

I locali sono completamente distrutti eccettuata una parte della stanza dove morì Giuseppe Mazzini. Il letto infatti è stato trascinato nel crollo, mentre il divano e il cassettone sono rimasti al loro posto e per quanto sia difficile provvedere al loro ricupero lo si tenterà al più presto.

20906/8 Calvi (p.2)

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Tutte le collezioni che erano rimaste nelle stanze sono state distrutte ed eccettuata una parte della biblioteca non sembra possibile recuperarle data la fragilità degli oggetti e la gravità della distruzione.

Parte degli oggetti appartenenti a Mazzini era però già stata posta a Calci sicchè questi sono salvi.

La palazzina è totalmente crollata e non è possibile eventualmente che tentarne una ricostruzione nelle semplici forme e con alcuni elementi che si ricaveranno dalle macerie.

CHIESA DEI S.S. COSIMO E DAMIANO -

Non ha ricevuto alcuna bomba in pieno e la statistica dell'edificio è sicura. Pochi e leggeri danni sono dovuti allo spostamento d'aria di bombe cadute nelle immediate vicinanze della Chiesa. Solamente la terza crociera della navata sinistra e la volta della tribuna presentano alcune leggere lesioni.

La facciata (l'esterno), presso cui sul selciato è scoppiata una bomba, riporta numerose abrasioni e scheggiature sull'intonaco e sulle decorazioni settecentesche: stipiti marmorei delle porte e lesene decorative in cotto intonaco lesionate, alla base delle pareti laterali sconnessi i marmi di rivestimento. Mancano naturalmente tutti gli infissi delle porte e delle finestre.

CHIESA DI SANT'ANTONIO -

Già colpita gravemente il 31 Agosto, è stata totalmente distrutta il 23-24 settembre. Non resta in piedi che una parte della facciata, il campanile e la parete laterale sinistra completamente spoglia di ogni decorazione. Il rilievo di Andrea Guardi sec. XV° deve essere rimasto tra le macerie. Le tele degli altari sono distrutte (Matteo Rosselli e altri).

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IL SOPRINTENDENTE
f.to
(Arch. Ing. Piero SANPAOLESI)

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HEADQUARTERS
AMG FIFTH ARMY
APO 464 U.S. ARMY

207/11 3 October 1944

Subject: Report on Archives and Library at PRATO
3 October 1944

To : MCAO, AMG 5th Army.

1. ARCHIVIO COMUNALE.

a. Building. In Palazzo Pretorio, no damage.

b. Documents. Most important series removed to Villa del Barone at Montemurlo, where they have been seen by Lieut. Hartt and are safe. Those remaining are undamaged. Archivio contains some very early series, from 12th century onwards.

c. Personnel. The Archivista Comunale, Dr. Ruggero Nuti, is at his post and has everything under control.

2. OTHER ARCHIVES.

The Archivio Datini is evacuated to the Villa Perone at Poggio a Caiano and is safe. The following Archivi remain in situ without damage; Ospedale dei Ceppi; Collegio Cicognini; Conservatorio di S. Niccolò. (Information from Dr. Nuti).

3. BIBLIOTECA COMUNALE - BIBLIOTECA RONCIONIANA.

a. Building. Both housed in palazzo built in 4895 for the Roncioniana Library. No damage.

b. Books. Most valuable ones deposited in Cassa di Risparmio, where they remain. No loss or damage.

c. Personnel. As for Archivio Comunale. The Librarian

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b. Books. Most valuable ones deposited in Cassa di Risparmio, where they remain. No loss or damage.

c. Personnel. As for Archivio Comunale. The Librarian expects to reopen both Libraries during October.

/s/ R.H. Ellis,

/t/ R.H. ELLIS,
Captain, INF
MFAA Officer,
AMG Fifth Army.

Copy to:
M.G., Region 8
P.G., Florence
CAO, Prato.
Director MFAA S/C, HQ ACC.
Captain Keller.

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3 Oct

HEADQUARTERS
REGION VIII (TUSCANY)
ALLIED MILITARY GOVERNMENT
Monuments and Fine Arts Section

RVIII/31/MFA/10.1 3 October 1944
SUBJECT: Inspection of Prato.

TO : SCAO, AMG Fifth Army.

1. Prato visited by undersigned in company of Dott. Giuseppe Marchini, honorary inspector of monuments, 1 Oct 44.

2. Following listed monuments are intact: Cathedral with Archives, S.Domenico, S.Francesco, S.Maria delle Carceri, S.Spirito, Fortezza, Palazzo Municipale, Palazzo Pretorio, Ronciaiana Library, Datini Archives.

3. Works from the Pinacoteca are in the Villa Medicea at Poggio a Caiano, intact (see previous reports), and the communal archives were found at Barone, intact.

4. Madonna della Cintola, by Giovanni Pisano, and the pulpit reliefs by Donatello are walled up in the crypt of the cathedral, and are believed intact. The architectural portions of the pulpit, by Michelozzo, are protected by a brick shelter.

5. The little church of S.Bartolomeo, of a certain importance, was utterly demolished by Allied bombs 16 Febr 44. Only the tower remains, and that looks as if it will fall at any minute. Marchini, however, claims it has been that way since February, and is not dangerous. The little Quattrocento tabernacle has been extracted by Marchini, all in little pieces, and is at Barone. A tiny 16th century chapel along-side the church, all frescoed by Berrotti, was almost obliterated. All the carved stones that could be found by Marchini have been set aside.

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6. The greatest damage at Prato was the total destruction of the dwellinghouse of Filippino Lippi, in the bombardment of 7 March 44. After the raid, the civilians carried away all the capitals and other bits of carving before Marchini could get any transport for them.

7. Along with the house, the tabernacle on the outside wall containing a fresco of the Madonna adored by saints by Filippino, was blown to bits. The restorer Tintori, however, came in every day to Prato by bicycle from his house three or four miles out in the hills, and dug out of the rubble what must have been several hundred tiny pieces. These bit by bit, he brought

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8. The few portions of the fresco which were still standing, Tintori detached, and brought to the country house, rolled up. He then proceeded to reconstruct the whole fresco, first on sand and then on canvas, which he later mounted on a wood background with the identical concave curvature of the original wall surface. Cracks and missing portions are in the process of being given a neutral tint which will not annoy the eye. The result is the most astonishing piece of restoration and recomposition of an apparently hopelessly lost work of art which the undersigned has ever seen.

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9. VILLA ARTIMINO. This splendid villa, by the Cinquecento architect Buontalenti, and with a splendid frescoed loggia by Passignano, received innumerable hits by Allied artillery, and the whole south facade is battered, although luckly the artillery was not of sufficient calibre to put holes in the thick walls. The holes in the roof have already been restored by the very energetic fattore, and the frescoes have suffered no damage.

/s/ Frederick Hartt

/t/ FREDERICK HARTT,
2nd Lt., Air Corps,
MFAA Officer

Copy to:
AG, AFHQ
PC, Florence
Dir, MFAA &/C
File.

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AFHQ, PWB, R.M. REPORT No. 101 - 4 October 1944

MISCELLANEOUS Italian Broadcasts of Oct. 2

Only England's Art Treasures Suffered from the War.

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

And the Malatesta Temple of Rimini, the Arch-Gymnasium of Bologna, the Palace of the Three Hundred at Treviso, Beatrice's house at Florence, the Montecassino Abbey, the ancient churches and historic buildings in Padua and Milan and in many other Italian cities, are they not Italian works of art destroyed by the Anglo-Americans? Do these false defenders of civilization really think that only the few or many Anglican churches which the German vindictive air arm was able to destroy possessed an artistic value? (Fascist Radio 1400)

Copies to: 209.6 18

See PWB
Central Mediterranean
Daily No. 30 - Nov 44
Jan. 8 -
File 209.09/20/c

2 Oct

HEADQUARTERS
REGION VIII (TUSCANY)
ALLIED MILITARY GOVERNMENT
Monuments and Fine Arts Section

RVIII/31/MFAA/10.3 2 October 1944

Subject: Report for Months of August and September

To : Regional Commissioner, AMG Region VIII.

1. CHARACTER OF THE WORK. The formidable military obstacle offered by the Arno Valley was responsible for ever two months of intensive operational activity in an area approximately 150 kilometres in lentgh, following the curve of the River. This zone is richer in cultural monuments and works of art than any area of comparable size in the world.

2. The consequent damage to monuments of importance by bombs, shells, mines, fire, vandalism and theft has been incalculable. Prompt action and intensive labor will be necessary during the immediate future to keep the war damage from being greatly increased by weather.

3. The problems have been aggravated by the fact that enormous collections of works of art, normally concentrated in FLORENCE, PISA, PISTOIA and PRATO have been scattered over a very wide area in order to save them from damage by air action, thus exposing them to damage by artillery and troops.

4. MFAA officers in the area have had therefore:

a. To locate, examine and safeguard deposits of works of art.

b. To visit and examine monuments, and take necessary steps

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b. To visit and examine monuments, and take necessary steps for first aid in case of damage.

c. To cope with endless problems of movement control, supply, transportation, etc., arising from the absolute necessity of getting the proper civilian personnel to work repairing monuments in an area which was still highly operational.

5. DIVISION OF LABOR. Above conditions made a division of labor necessary, between Army, Regional and ACC officers. Primary responsibility fell to the undersigned as Regional Officer, and to the V Army AMG, officer as spearhead. These two officers therefore divided the area between them, he undersigned taking the provinces of FLORENCE and AREZZO, and the V Army AMG Officer taking the less heavily concentrated area of PISTOIA, LUCCA, PISA and LIVORNO. SIENA and GROSSETO Province have thus been to a certain extent neglected.

6. Undersigned has had for the whole month of September assistence in the area of the Commune of FLORENCE, in the person of a series of officers supplied by MFAA S/C, Hq ACC.

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7. It is probable that in the very near future the undersigned will have to assume all responsibility for the western provinces, as the V Army AMG MFAA officer will have to proced to BOLOGNA, and it is also to be foreseen that the help of Capt. Pinsent for FLORENCE City is not to be counted on for much longer, as his services will soon be needed elsewhere. The problems are thus expected to become progressively more acute during the next two months.

8. DEPOSITS OF WORKS OF ART. All deposits outside FLORENCE have been seen by the undersigned, with the exception of that at CAMALDOLI, which is intact according to assurance from the Chamberlain of the Abbey.

9. Most of the inventories have now been checked, and very extensive German thefts have been noted. In certain cases these were official, and undertaken by order of higher commands, ostensibly to protect the works from being taken by the Allies. In other cases the thefts were apparently private. Only once was any sort of receipt given, and many times the thefts were accompanied by threats of force and even by actual gunfire.

10. Many of the works from the deposits are being brought back to FLORENCE as ~~s~~/transport becomes available, and an exhibition is planned in the month of November.

11. REPAIRS. A wide program of repairs has been commenced particularly in SIENA, AREZZO, FLORENCE and PISA provinces. These repairs are of the nature of first-aid to prevent damage by weather or neglect. Below is a list of those projects now under way or planned for the immediate future:

FLORENCE	Palazzo Pitti	Removal of glass and chandeliers
	Uffizi Gallery	Repairs to ceilings; removal of pieces of fallen frescoes
	S. Stefano	Removal of works of art; repairs to roof.

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	Uffizi Gallery	Repairs to ceilings; removal of pieces of fallen frescoes
	S. Stefano	Removal of works of art; repairs to roof.
	S.Croce	Roof repairs.
	S. Lorenzo	Repairs to cupola.
	S. Spirito	Roof repairs
	Carmine	Roof repairs
	S. Trinità	Roof repairs, and repairs to interior.
	SS. Apostoli	Roof repairs
	S. Jacopo	Roof repairs
	S. Felicita	Roof repairs
	S. Frediano	Roof repairs
	Colombaria Library	Recovery of books and archives from ruins nearing completion
	Devastated area	Shoring of numerous damaged houses and towers in progress
SAN GIOVANNI VALDARNO		
	S. Lorenzo	Roof repairs planned
	S. Maria delle Grazie	Roof repairs, and partition between damaged and undamaged sections.

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	Palazzo Pretorio	Repairs to damaged corner und way.
FIGLINE	S. Francesco	Roof repairs planned.
IMPRUNETA		
	Collegiata	Removal of debris completed, recovery of fragments of works of art completed, removal of paintings from high walls completed, shoring of timber roof and reconstruction of wall commenced
EMPOLI	Collegiata	Removal of wreckage and recovery of broken works of art commenced
	S. Agostino	Construction of new roof above important frescoes commenced.
AREZZO	Badia	Roof repairs planned.
	S. Maria in Gradi	Roof repairs planned.
	S. Francesco	Roof repairs planned.
	Pieve	Roof repairs planned.
	S. Bernardo	Fresco to be detached.
	S. Sebastiano	Fresco to be detached.
	Palazzo Pretorio	Roof repairs planned.
	Casa del Vasari	Roof repairs planned.
	Casa Petrarca	Clearing of wreckage planned.
PISA	Campo Santo	New roof being provided by V Army engineers. Frescoes being reinforced.
	Cathedral	Roof repair by V Army engineers alomosto completed.
	S. Stefano dei Cavalieri	Rubble being removed: roof repairs planned.
	S. Pietro in Grado	Roof repairs planned.
	S. Caterina	Roof repairs planned.

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	S. Pietro in Grado	Roof repairs planned.
	S. Caterina	Roof repairs planned.
	S. Francesco	Roof repairs planned.
	S. Pietro in Vincu lis	Roof repairs planned.
CALCI	Certosa	Repair of artillery damage almost completed.
VOLTERRA	Cappella Guidi	Roof repairs completed.
	Cathedral	Roof repairs under way.
LUCCA	Cathedral	Repairs to roof under way.
S. GIMIGNANO		
	Collegiata	Roof repairs under way. Repairs to damaged frescoes under way.
S. QUIRICO D'ORCIA		
	Collegiata	Roof repairs under way.
PIENZA	Cathedral	Roof repairs under way.
	S. Francesco	Roof repairs nearing completion.

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12. Many prpblems of supply have yet to be solved, but the co-operation of the Regional Engineering officer has been promised, and it is believed that materials can in most cases now be obtained.

13. FUTURE. A very large number of monuments already in Allied hands remain still to be inspected, due to lack of time, or to impossibility of communication. In addition northern portions of LUCCA and PISTOIA Provinces and all of APUANIA Province will remain for the undersigned when liberated.

14. It is estimated that the presence of an Allied MFAA officer will be urgent in Region VIII for at least the next four months.

/s/ Frederick Hartt

/t/ FREDERICK HARTT
2nd Lt., Air Corps
MFAA Officer

Copy to:
SCAO, AMG V ARMY
SCAO, AMG VIII ARMY
Dir. MFAA S/C/
File

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

/t/ FREDERICK HARTT
2nd Lt., Air Corps
MFAA Officer

Copy to:
SCAO, AMG V ARMY
SCAO, AMG VIII ARMY
Dir. MFAA S/C/
File

4888

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

8 OCT

HEADQUARTERS
AMG FIFTH ARMY
APO 464 U.S. ARMY

207/9

1 October 1944.

Subject: LIVORNO, PISA, LUCCA.

To : SCAO., 5th Army.

LIVORNO

1. a. Labronica Library revisited. LIVORNO is still much depopulated and the center of the city appeared much as it did on first visit of MFAA Officer two months ago. The books undersigned piled up in safety have been removed to an adjacent building. Whereas the rooms in which books were first piled were left neat, all papers and documents carefully piled up, now they are all scattered about again. There are some signs of activity - a scaffold here and there, and a plank access to upper rooms, but the books on the upper floors are still open to the weather and no one is paying them any attention.

b. Inasmuch as saving the books in the upper stories is first an engineering problem since walls are tottering and access is difficult, undersigned reiterates that he went to the Genio Civile, and secured their promise to save LIVORNO's exceptionally fine Library. They have bogged down; without this book collection LIVORNO will have no intellectual center. It is strongly urged that, when hunger is eliminated, housing is furnished and other prior claims on the Provincial Officers have been met, attention be turned to this important collection of books. Better still, if the P.G., LIVORNO City could give a stimulating poke in the direction of the Sindaco and his Giunta, to get busy.

c. MFAA Officer strongly recommends that the substance of the above facts be placed before the proper Royal National Library Authorities by the MFAA Subcommission, ACC.

PISA.

4887

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c. MFAA Officer strongly recommends that the substance of the above facts be placed before the proper Royal National Library Authorities by the MFAA Subcommission, ACC.

PISA.

4887

2. a. An estimate by Supt. (pro-tem) Sanpaolesi for urgent repairs on the church of San Piero a Grado, and the church of the Cavalieri was approved and signed by MFAA Officer. There are the most serious repair problems in PISA after the Campo Santo. His Excellency the Archbishop has a particular interest in San Piero a Grado, as one it was his parochial church. In both cases further weather damage is anticipated if first aid repairs are not made.

b. The Leaning Tower. The Vigili del Fuoco will attend to the pumping out of the water around the base of the Leaning Tower when power for their pumps is returned to them - in a week

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or so. The removal of this water in the past has been a function of their department. During the days up until 29 Sept. 1944 when PISA was subject to bombardment at night from a long range enemy gun it was felt that the flag pole and indicators attached to it rising some 18-20 feet above the top of the Tower might be attracting their attention. It was lowered. Daily visitors who climb the 252 steps to the top average 250-300 at £. 5 each.

g. Campo Santo. Work progressing well. Canvas covering, all new, has arrived. Most of the scaffold is complete. It is believed that the most important problem of materials, personnel, etc., are in good order and that the work will be finished in another 10 days. MFAA Officer wishes to thank Capt. Foster and his men for a good job done. When the work of protection is done the Superintendency intends to continue with that of repairs and restoration. To this purpose Supt. (pro-tem) Sampaolesi has made estimates with the undersigned and these as well as back salaries and office expenses have been referred to the AMG Provincial team Officers. It is hoped that the Italian Ministry will take the ball from the 338th Engineers and continue the work, for the money necessary must come from the Banca d'Italia with the approval of the Intendente and the Ministry.

d. i) A propos of the Ministry and Superintendencies and AMG or ACC, undersigned believes that closer cooperation should exist between Officers and Italians in the field, and the Ministry. At the moment neither knows what the other is doing. The Ministry chooses a Superintendent or an official of some sort who has had nothing to do with the job in the field. Those in the field have no communication with the Ministry. It might be advisable for some MFAA Officer to visit Rome soon and get information on policy for the future.

ii) The above statements hold true for the University also. It may be that the Educational Officers know the situation. Since MFAA Officers are mobile and can help out on this work it would be well if they were better informed.

UNIVERSITY OF PISA.

4886

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4386

UNIVERSITY OF PISA.

3. e. Repairs on the main building, La Sapienza, the University Clinics in the Hospital and the Agrarian school are most urgent. Window glass is out all over the University endangering books collections and apparatus. Some repair work is now in progress, but has been halted for lack of materials. AMG, 5th Army through attention of Major Hayne has frozen a large supply of roofing paper which is needed. Undersigned suggests that P.G.C., PISA Province could obtain this for the buildings in question as well as others, subject to the approval of the P.C. For repairs in the Aula Magna, the main ceremonial hall of the University, the Superintendent (pro-tem) Pampaloni must be called into consultation. The fresco of de Cairolis is badly damaged,

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but the careful designs for the fresco have been found and a follower of di Cairolis could repaint from them. Undersigned hopes that the work well begun now at the University may be continued as soon as possible.

b. Undersigned visited the Engineering school and talked with Lt. Col. Rook, executive officer of A.F.H.C. Airforces, about their occupation there. They requisitioned the building in the proper manner through 5th Army. They will stay until the end of their assignment in PISA. The C.O. has given the Director of the Engineering School, Sig. Gallo, the use of a room and free passage in and out of the building - at will. MFAA Officer was assured of interest in and care for the machines and instruments and books of the Institute.

c. Undersigned wished to state that Avv. Colla, Administrative Director of the University, has been the most important single figure in the rehabilitation of the institution. In spite of the fact that there was no acknowledged Rector or Pro-Rector he went ahead with plans for the salvage of personnel and material. He has been hampered by the fact that he could not give orders beyond a certain point. It is most important that the new Pro-Rector get on the job and stay on the job. His absence from PISA at this time has been detrimental to the interests of the University. Faculties are returning daily and students are applying for information in the Secretary's office. Delays in the functioning of the place may mean a loss of students to Siena or Florence and may, so, jeopardise the return of the Institution to its proper position in Italian Education. It is hoped that these remarks by MFAA Officer may not be taken amiss by the officers to whom they are addressed. In the absence of continued attention on the part of an Educational Officer, MFAA Officer, assumed some degree of responsibility on this matter.

LUCCA.

4885

4. a. Deposits of Art Treasures at Farneta Certosa and San Colombano inspected and appear 100% safe. Inventory is being made by Prof. Ricci, who believes nothing has been taken.

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

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LUCCA.

4885

4. a. Deposits of Art Treasures at Farneta Certosa and San Colombano inspected and appear 100% safe. Inventory is being made by Prof. Ricci, who believes nothing has been taken.

b. Repairs on Cathedral proceeding well. Revisited with Archbishop of LUCCA and SCAC, IV Corps, 29 Sept 1944. MFAA Officer had called on him in the morning hoping that the distinguished officers of the American and Brazilian Armies arriving in LUCCA in the afternoon could be presented to him. SCAC, IV Corps had asked for undesigned to arrange a tour of the monuments of LUCCA. Unfortunately this was necessarily confined to a rapid tour of the ancient city walls and a visit to Provincial HQ. SCAC, IV Corps and undersigned called on His Excellency and explained the situation to a very fine understanding, Father of the Church.

/s/ Deane Keller,

/t/ DEANE KELLER, Capt. AC
MFAA Officer, AMG VA

Copy to:
Chief of Staff,
P.C., LIVORNO Province.
P.C. PISA Province
P.C., LUCCA Province
Director MFAA S/C, HQ ACC.

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

30 Sept

HEADQUARTERS
REGION VIII (TUSCANY)
ALLIED MILITARY GOVERNMENT
Monuments and Fine Arts Section

MVIII/31/MFA/10.1 30 Sept 44
SUBJECT: Second report on small villages, AREZZO Province.

TO : CCAO, ANC VIII Army.

1. Great difficulties were experienced in arriving at places of considerable importance, due to the complete destruction of road and bridge communication in this area, particularly in the Casentino section of the upper Arno valley. Although the undersigned has forded the Arno at numerous points, even with a jeep it was utterly impossible to get to STIA, PIEVE DI ROMENA, BORGO ALLA COLLINA and CAMALDOLI, all of which contain monuments and works of art of great importance.

2. Due to loss of time in navigating circuitous by-passes in deep mud and fording flooded rivers under heavy rain, the trip to LA VERNA had also to be given up.

3. If the weather in the areas improves within the next fortnight, MFAA officer will make another try, and at the same time will endeavor to visit PIEVE SANTO STEFANO and ANGHIARI. In the event that rainy weather continues, however, journeys in this area are out of the question.

4. MONTEMIGNAIO. Visited 28 Sept 44. Church and very fine fresco, which may or may not be an early work of Masaccio, both intact.

5. CHIUSDINO. The finest primitive Romanesque church yet encountered in Tuscany, with wonderful sculptured capitals and pulpit; all intact in spite of many shell hits in the town.

6. VOLTERRA. Second inspection disclosed that the Palazzo Pretorio had in fact received several shell hits, and that the roof was in very bad condition. One shell entered the chapel with the Taddeo Gaddi frescoes, smashing to bits one end of the curious fresco, in imitation of a polyptych, which was standing on the altar, but doing no other damage. The frescoed walls and ceiling, already brutally repainted in the 19th century, are suffering from the rain, which will soon descend to the other floors as well; damaging not only the archives and library, but the immensely important collection of works of art as well. Arrangements were made with the Vescovo to begin work at once on the new roof, for which the Vescovo himself offered tiles. Preventive will be made and forwarded to the Superintendency for approval by the undersigned later.

7. CASTAGNETO. Fine Mazzi di Biccì Annunciation is in bad condition and should be taken to a better place. Damaged by damp wall behind.

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5. If the weather in the areas improves within the next fortnight, MFAA officer will make another try, and at the same time will endeavor to visit PIEVE SANTO STEFANO and ANGHIARI. In the event that rainy weather continues, however, journeys in this area are out of the question.

4. SANSEPOLCRO. Visited 28 Sept 44. Church and very fine fresco, which may or may not be an early work of Masaccio, both intact.

5. CRUCIDA. The finest primitive Romanesque church yet encountered in Tuscany, with wonderful sculptured capitals and pulpit; all intact in spite of many shell hits in the tower.

6. ROSSI. Second inspection disclosed that the Palazzo Pretorio had in fact received several shell hits, and that the roof was in very bad condition. One shell entered the chapel with the Taddeo Gaddi frescoes, smashing to bit one end of the curious fresco, in imitation of a polyptych, which was standing on the altar, but doing no other damage. The frescoed walls and ceiling, already brutally repainted in the 19th century, are suffering from the rain, which will soon descend to the other floord as well; damaging not only the archives and library, but the immensely important collection of works of art as well. Arrangements were made with the Sindaco for beging work at once on the new roof, for which the Sindaco himself offered tiles. Preventive will be made and forwarded to the Superintendency for approval by the undersigned later.

7. CASTIGLION. Fine Neri di Bicci Annunciation is in bad condition and should be taken to a better place. Damaged by damp wall behind.

8. BIBBIENA. Palazzo Dovizi. One or two shell hits on roof. Structure intact.

9. S.Lorenzo. Church received several shell hits but no severe structural damage. Roof is broken in many places, and glass is missing, but case not considered urgent, as the two splendid Della Robbia reliefs, one of which is by Luca himself, are intact and do not suffer from the d

9. Pieve. Church intact. Fine Madonna by Arcangelo di Cola d ne, and polyptych by Bicci di Lorenzo both intact, although the latt cleaning badly.

/s/ Frederick Hartt

/t/ FREDERICK HARTT
2nd Lt., Air Cor
MFAA Officer

Copy to:
RC, RVIII
PC, Arezzo
Dir, MFAA S/C
File

20906/8

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27-28 Sep 44

ALLIED MILITARY GOVERNMENT

PROVINCE OF PISTOIA

Ref: PP/115 27-28 Sept 1944

Subject: Inspection of Monuments etc. at MARLIA, SEGROMIGNO, LA COLOMBANA and LUCCA

To : SCAO, AMG, 5th Army.

1) MARLIA: Villa Reale

17th-18th Cent. Villa with fine formal gardens of the same period restored and used by Elisa Bacciocchi, Grand Duchess of Tuscany. The house was occupied by the Germans, who removed about half the furniture and pictures and left it in a sad state of dirt and disorder. The fabric of the house and the gardens, though much neglected, are undamaged. The villa was found to be occupied by the coloured troops of the Motor Pool of 1st. Bn. 370th Combat Team. Lieut.LEMON, S-4 of the Bn. stated that the had moved in on orders from his CO. Major HERARA, He did not know that the villa was a protected monument, had not heard of AAI Adm. Instruction N° 10, and promised to recce at once for other accomodation. This unit had been there for some 3 days. The villa is the private property of Principessa Buoncompagni-Ludovisi.

2) SEGROMIGNO: Villa Mansi

Fine late Renaissance villa, remodelled to 17th-18th Century with fine 17th-18th century garden. Not a protected monument, but noted in the handbook on Cultural Institutions, Central Italy. Not occupied or damaged by either German or British troops. The most valuable pictures have been taken down and hidden by the owner.

4883

3) San ~~La~~ COLOMBANA

Villa dell'Arcivescovo, now in use as an orphanage, contains in deposit the 15th Century stained glass from the east windows of the Duomo at LUCCA, and some sculpture removed from the churches there. All this material is well packed in cases, and has suffered no theft or damage. It can well remain where it is, until all danger to LUCCA is past.

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4) LUCCA: Biblioteca Governativa

The Direttrice, Signorina Elena Moneti, is at her post with her staff. The books and MSS evacuated to CAIGI and FLORENCE are known to be safe, as are those remaining in Situ. The building has suffered no damage except broken windows. The Direttrice was anxious to re-open the Library, and was encouraged by MFAA Officer to do so.

/s/ R.N. Ellis

/t/ R/N/ ELLIS
Captain R.N.F.
MFAA Officer
AMG 5th Army

FIELD
29 Sept 1944

20906/8

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

R E L A Z I O N E

sull'asportazione delle oper d'arte depositate nel Castello di Poppi ad opera dell Forze MilitariGermaniche.

Si premette che le opere d'arte depositate nel Castello di Poppi a cura della Soprintendenza di Firenze erano state collocate in alcuni locali terreni ai quali si accede da due porte che si aprono nel cortile del Castello.

Sette porte erano chiuse a doppia chiave.
In un giorno imprecisabile fra il 16 ed il 20 Agosto il Commissario Prefettizio del Comune di Poppi, Sig. Gino Begotti, ricevette la visita di un Ufficiale germanico il quale con il pretesto di verificare se nei locali del Castello fossero depositate delle armi e munizioni pretese di accedere anche ai locali contenenti le opere di cui si discorre.

La visita si concluse con il suggerimento data dal visitatore di provvedere ad una migliore tutela del deposito mediante le murature delle porte di accesso. Questo suggerimento venne accolto dal commissario ed il lavoro di muratura venne intrapreso il giorno successivo 20 Agosto u.s.

Verso le ore 20 del giorno 22 Agosto u.s. tre militari germanici ed esattamente un capitano, un sottotenente ed un sottouf= ficiale ebbero a presentarsi al Castello richiedendo perentoriamente di visitarne subito tutti i locali. Erano in quel momento presenti nei locali adibiti ad uffici Comunali, il Commissario Prefettizio, la Guardia Comunale ed alcuni civili fra cui i signori: Cherici Valen= tino, Ulderigo Signorini ed Angiolo Giannini. La Guardia Comunale si pose a disposizione dei visitatori mentre il Commissario Prefettizio si recava a cercare il Segretario Comunale depositario di alcune delle chiavi.

I tre militari germanici cominciavano la visita dei locali superiori del Castello sfondando le porte per le quali la Guardi Comunale non disponeva delle chiavi: venivano così aperte le porte della Biblioteca.

Nel frattempo sopravveniva il Commissario Prefettizio

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visitatore di provvedere ad una migliore tutela del deposito Mobiliare le murature delle porte di accesso. Questo suggerimento venne accolto dal commissario ed il lavoro di muratura venne intrapreso il giorno successivo 20 Agosto u.s.

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Nel frattempo sopravveniva il Commissario Prefettizio accompagnato dal Segretario Comunale e dalla Sigra Margherita Ved. Gherardi in qualità di interprete.

A questi i tre militari germanici confermano il proposito di voler verificare se nei locali del Castello sono contenute armi e munizioni datochè notoriamente il paese é popolato di "spie" e di "Ribelli". La visita si conclude con l'accesso ai depositi terreni del Castello dove i tre militari germanici rivelano le loro effettive intenzioni. Si impossessano di una cassa contrassegnata dal n° 8 e l'asportano con l'aiuto della Guardia Comunale tenuta sotto la minaccia della rivoltella. Durante il tragitto dal Castello alla sottostante Via Mino da Poppi, dove i tre militari hanno fatta sostare un'autovettura (che per non richiamare l'attenzione della popolazione ha percorso soltanto vie secondarie)i tre militari sparano ripetuti colpi di rivoltella ingiungendo ai passanti di allontanarsi. Prima di partire essi informano il Commissario Prefettizio

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che saranno di ritorno fra breve tempo e che nel frattempo nessuno dovrà avvicinarsi al Castello.

Sono circa la 9 allorchè con ripetuti segnali di tromba la popolazione é informata che é imminente il brillamento delle mine e pertanto deve provvedere a sgombrare le abitazioni più ezposte e rifugiarsi nei ricaveri.

S'inizia così una nottata interminabile di veglie ansiose nell'oscurità dei rifugi.

Verso le ore 24 un autocarro germanico per vie secondarie si avvicina al Castello e si dispone nelle immediate adiacenze. Subito dopo un numero imprecisato di militari germanici inzia e conduce innanzi la scelta, il trasporto ed il carico di un numero imprecisato di casse asportate dai vari locali di deposito. L'impresa ha termine alle ore 6 del 23 Agosto u.s. Allorché l'autocarro si allontana. Secondo alcune testimonianze(Proposto Mosignor Ottorino Tiezzi e Signor Gino Bartolini) prima di allontanarsi dal paese un ufficiale germanico che dirigeva l'impresa avrebbe avvertite le sentinelle germaniche che erano addette alla sorveglianza delle mine, di aver esaurito il proprio compito.

Solamente alle ore 9.30 del giorno 23 Agosto u.s. il Commissario Prefettizio si risolve ad effettuare un primo sopra= luogo al Castello. Nel cortile sono sparsi a terra i detriti delle murature che proteggono le porte di accesso ai locali di deposito alle opere d'arte; le due porte di accesso sono spalancate e recano traccie non cancellabili di forzatura violenta; nell'interno di un tombino situato nel cortile si rinviene l'etichetta di un quadro "Boucher, Gesù Bambino e San Giovanni". Nell'interno dei locali di deposito appaiono varie casse sventrate. Viene chiuso il por= tone di accesso al cortile e così é vietato l'ingresso a chiunque in attesa di prendere le misure cautelative.

6881

Alle ore 11.30 del 23 Agosto u.s. giungono due Ufficiali Germanici: due sottotenenti. Essi domandano di conferire con il Commissario Prefettizio e prima ancora che questo si presenti si recano dalla Sigra Margherita Ved. Gherardi. Dopo pochi momenti la Sigra Gherardi accompagnata dai dus Ufficiali riunisce il Commissario Prefettizio, il Sig. Valentino Cherici ed il Proposto

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

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4981

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La comitiva si dirige verso il Castello e strada facendo i due Ufficiali germanici attraverso la traduzione della Sigra Gherardi, fanno sapere:

- Che l'operazione effettuata nella nottata ha carattere Uffi= ciale e si é svolta per ordine del Comando Germanico,
- Che detta operazione mira soltanto a mettere in salvo le opere d'arte dai pericoli delle operazioni belliche in corso ed in particolare, dal pericolo dell'asportazione da parte delle truppe Anglo-Americane.
- Che il Comando Germanico é dolente di non aver potuto comple= tare la sua opera provvedendo all'asportazione completa delle opere d'arte quì depositate,
- che, pertanto, intende affidare quanto é rimasto alla più

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vigile custodia della popolazione.

= che, in questo intento bisognerebbe ripristinare rapidamente tutte le chiusure anche murarie demolite nella nottata.

Senonché il tempo stringe perché nelle prime ore del pomeriggio debbono essere fatte brillare le mine e pertanto i due Ufficiali debbono accontentarsi di una pulizia sommaria del cortile alla quale presenziano. Ultimata questa pulizha che mira a cancellare le traccie più grossolane e meno significative di quanto é accaduto i due Ufficiali si allontano avvertendo che di lì a mezz'ora saranno fatte saltare le mine; ciò che purtroppo si verifica a partire dalle ore 14 circa.

Le chiavi delle porte di accesso ai locali di deposito, sommariamebte richiusi, vengono prese in consegna dal Commissario Prefettizio Sign. Gino Begotti.

Poppi lì 26 Settembre 44

AVV. VALENTINO CHERICI
ULDERIGO SIGNORINI
B. CHIANNINI
CAN. PROPOSTO D. OTTORINO TIEZZI

A TRUE COPY:

PROVINCE OF FLORENCE REGION VIII OFFICIAL 12 AMG

FREDERICK HARTT
2nd Lt., Air Corps

4880

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

MONUMENTS FINE ARTS & ARCHIVES SUBCOMMISSION
1 OTT. 1944
FILE No 20081

ALLIED MILITARY GOVERNMENT
Office of the Monuments and Fine Arts Officer
REGION VIII

RVIII/31/MFAA/10.1 26 Sept 44
SUBJECT: Second report on deposits of works of art

TO : SCAO, AMG Fifth Army

1. This report will deal with the present condition of all deposits outside Florence visited to date. When all returns are in, a final report on all deposits will be rendered, as well as a detailed inventory of all known German thefts, both from public and private deposits. All deposits in Florence are intact.

DEPOSITS PREVIOUSLY REPORTED:

2. Due to the co-operation of AMG Fifth Army and Fifth Army Transportation, Freight Section, Captain De Wald, it has already been possible to move the contents of many of the deposits back into Florence and the process of moving will continue as long as transport is available.

MONTECUFONI.

3. No change. Still under guard (South African)

MONTAGNANA.

4. Two visits made with trucks, 16 September and 22 September. All pictures removed to storage in Accademia, Florence, in good condition. German thefts amount to ~~over~~ 271 pictures in this deposit. Full report will be made later.

POPPIANO (VILLA CUICCIARDINI) 4879

5. One visit made with trucks, 16 September 44, and all pictures removed to safety in Florence, at Accademia. This was done in conjunction with the visit to Montagnana, and the four trucks moved off together in convoy, with the undersigned at the rear, watching over them, all proceeding at about ten miles an hour along winding the hill roads. The spectacle of the four trucks creeping along, laden with gigantic pictures, passing one military encampment after another, filled with staring and incredulous soldiers, was one of the most fantastic sights to date.

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CASTELLO DI POPPIANO.

6. No change. South African guards still installed.

HEADQUARTERS
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A. C. C.

CASTEL OLIVETO.

7. South African guards still installed. Truck from AMG Fifth Army visited 25 September, and brought back one case and all the loose pieces of monumental frames and altarpieces.

CAMPO DEL UGOLINO.

8. Revisited 19 Sept 44, by undersigned. Found 1st Underground Cable Co. (British) in occupation of the building, under Command of Lt. R. W. Mc Call, R. Sigs. No Out of Bounds signs had ever been placed by the undersigned, as when the place was seen for the first time, it was VIII Army, and MFAA Officers for VIII Army do not have authority to post. Lt. Mc Call understood the importance of the collection housed in the building, and had already taken measures

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to block off all portions of the building occupied by pictures, posting them with his own Out of Bounds signs. He was informed of the necessity of a proper requisition by authority of a Major General, under the provisions of Administrative Instruction No. 10, and promised that a copy of the papers would be sent to the undersigned. As yet no such papers have been received. As soon as possible, a truck will be sent to remove the pictures from this highly unsuitable place.

TORRE DEL CASTELLANO.

9. No change.

TORRE A CONA.

10. Villa reported by Supt. Poggi occupied by a hospital, in spite of Administrative Instruction No. 10, and with no requisition papers whatsoever. Deposit is still walled up, however, and it has not been possible for the undersigned to get to it and deal with the situation.

DEPOSITS NOT PREVIOUSLY REPORTED:

POGGIO A CAIANO.

11. Visited 5 Sept 44. Undersigned was the first Allied Officer in the town, and was greeted as a liberator, to his great embarrassment. Had also to visit local convet, school, etc. Deposit had been ransacked by the Germans at the same time that they were shouting over the radio that it should be spared from Allied barbarism. The custodian, De Luca, made sure the Germans signed a statement of what they had taken away. Full report has already been made to MFAA S/C, with inventories of the missing works.

4878

12. All in all 58 cases of sculpture were taken, including works known the world over, such as Donatello's St. George, Donatello's marble David, Michelangelo's Bacchus, the Venus de Medici, etc. The German Officers responsible for the theft declared that the works were all being taken away to keep the Americans from stealing them, and that they would be stored in Bologna, in the Via Zamboni. Inventories of the missing items will be given to Region IX officers, with the request that they try to trace them in Emilia.

13. None of the works of art from Prato, stored in the

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13. None of the works of art from Prato, stored in the building, had been removed, and many things of considerable importance had been placed in the cellar and walled up, so they are still intact. The villa was posted Out of Bounds by the undersigned.

14. Despite this fact, the villa was occupied 13 Sept 44 by 54 Field Dressing Station, with verbal authority of 6 South African Division. Proper written authority according to Administrative Instruction No: 10 was promised, but has not yet been forthcoming. 15 Sept 44 undersigned revisited villa, and reported to SCAO V Army on the situation. Major Morton, in command of the dressing station, has taken great pains to protect the villa, both as a monument and as a deposit, and has promised to post the place with Out of Bounds signs over Gen. Clark's signature when leaving.

VILLA LA BASTIA, (Ponte a Elsa.)

15. Visited 12 Sept. 44. Germans slept in same room with the pictures, but did no damage. Deposit intact.

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STOPPEDARCO. (Villa Salmi, near Arezzo)

16. Visited 7 Sept 44. Germans tried to get in, but Salmi told them the keys were in Florence, and if they wanted to see the works of art they would have to break down the door. That stopped them, so the deposit (minor works of art from Aretine churches, and archives of Casa Petrarca, Arezzo) are intact.

DICOMANO.

17. Visited 20 Sept. 44. Town an appalling spectacle of German savagery. At least half flattened by mines. Amazing that they did not also blow up the Oratory of S. Onofrio where the works were stored, as it was right next the main road through. They did, however, take a considerable section of the deposit. Revisited 23 Sept 44, with Prof. Rossi, Director of the Galleries of Florence, who made an inventory check, which revealed that the Germans stole 26 cases of sculpture, mostly Hellenistic and Roman, including the famous group of Niobe with her daughter.

18. Testimony by civilians in the town reveals that theft was performed by a German captain, who gave the usual story of wanting to save the stuff from the Americans. Town had been evacuated of all civilians before arrival of this captain, so it is not clear how the informant could have been there, but at any rate he claimed the captain had a list of such deposits with him. No indication of the destination of the works of art was ever forthcoming. Separate report with inventory will be made to MFAA S/C.

19. Oratory was posted Out of Bounds by undersigned, and recommendation made that it be boarded up, as Germans took the keys. CAO had already provided carabiniere guard. CAO not around at either visit.

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CAFAGGIOLO, Villa Medici.

20. Visited 20 Sept 44. Deposit, consisting of several cartoons (full-size working drawings for frescoes), a large section of the library of the University of Florence, and the whole herbal of the University of Florence, was found intact. This plant collection is the most important in the world, now that the herbal of Vienna has been destroyed by fire. Germans had slept in the rooms, and had taken all the leather straps binding the herbals. They had also slashed the canvas backing of a magnificent cartoon by Barocci, but had not touched the cartoon itself.

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21. The villa (completely intact) was being occupied by 91st Division Artillery, under the Command of Brig. Gen. Ralph Hospital. The soldiers and officers had respected the portion of hte villa occupied by the library, and indeed had made no attempt to enter it. Undersigned posted that section Out of Bounds, after informing Lt. Col. Johnson, the S-3, of its importance. Col. Johnson said he would inform his men, and promised there would be no trouble. It is to be emphasized that the area was operational, and that Administrative Instruction No. 10 did not apply.

22. When revisited on 22 Sept 44, the villa had been evacuated by the 91st, and left in exemplary condition. The Fattore said that the Out of Bounds signs had been respected, and that the officers and EM had caused no trouble in any way. Prof. Giusti, the Economo of the Florence University, had been taken along on this trip, and he wanted transportation to evacuate the library and the

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herbal, but on account of the enormous dimensions of the collection, he was informed that it could not be done for some time. Anyway this is properly a matter for the education officer.

23. 24 Sept 44 all cartoons brought back to Florence,

RARBERINO, (Villa Reich)

24. Visited 20 Sept 44. This was most sickening mess found to date. Here had been stored all the most important cartoons from the Uffizi, huge affairs, the size of the frescoes, together with paleographic library of the University of Florence. The fattore, who had legal responsibility for the colbection, had run away, and come to Florence at a date not yet determined. He had not even notified the Superintendency, and so far it has not been possible to find him. Undersigned is going to arrange to send carabinieri for him.

25. Germans threw all the cartoons and the entire paleographic library into damp corridors in the basemnt, and proceeded to walk all over the ancient texts and other documents, grinding them into pulp. Many of the cartoons had been torn from their frames and disappeared wholly. Empty frames had been smashed, and broken glass was all over. The villa itself was intact.

26. When visited, the villa was being occupied by 34th Division Artillery, under command of Brigadier General Tate. General Tate asked to see the undersigned, and when the importance of the collection was explained to him, gave orders that his officers and men respect the works and the remnants of the library. Both the General and his officers assured the undersigned that the condition of the villa was due to the Germans and that no damage had been done by the 34th.

27. The General gave the undersigned permission to remove both cartoons and library as soon as possible, in spite of the security problem involved by the fact that the place was being used as an artillery CP.

4876

28. On both 22 and 23 Sept 44 the villa was revisited by the undersigned, with Profs. Giusti and Rossi, and a truck, and both cartoons and library were brought back to Florence. 25 cartoons missing, including some by Tintoretto, Fra Bartolommeo and other

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GAGLIANO.

29. Visited 23 Sept 44. This villa contains a large section of the collection of self-portraits from the Uffizi, of minor importance as pictures, but of great interest as the largest collection of the self-portraits in the world. The villa was found occupied by the same 91st Division Artillery that had been in Cafaggiolo three days previously, and the same Col. Johnson was around, to the great amusement of all concerned. This time they had not the slightest idea what was in the villa, as the custodian had not mentioned the presence of the collection. The pictures were locked up in a room one door of which had been walled up. When the door was unlocked, undersigned and artillery officers crept through the hole in the wall, in front of the astonished GI's in the neigh-

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-boring room. The deposit was quite intact, and the Adjutant, Maj. E. H. Druley, and the executive of the 346th FA Battalion, Maj. Zeiss, agreed that post Gen. Clrk's Out of Bounds signs on the two doors leading to the room.

PRATOLINO.

30. Visited evening of 23 Sept. 44. Villa and gardens are intact. Deposit, a very important one, mostly consisting of sculpture from Florence, was in a stable some distnce from the villa. This was all walled up, and although the Germans had broken a hole in the wall, it was mathematically certain that nothing had been taken out, as the boxes were all larger than the hole. The deposit is certainly intact. The lack of time at a later date.

POPPI, (Palazzo Pretorio.)

31. Two separate attempts to reach this remote village in the Casentino failed. The first time undersigned tried to get there from Arezzo, but was told there were Germans still in the town. The second time, 18 Sept 44, it was approached by way of the Consuma Pass, but at Consuma it was learned that German patrols were along the road four miles up. The third attempt, 25 Sept 44, was made by way of the Consuma; the pass was open, but no repairs had been made, and at least four miles of the way was composed of by-passes through open fields and hill-sides, a tribute to the resistance of the jeep.

32. Palazzo Pretorio, a superb 14th century castle was intact, but the Germans had made their usual raid on the contents. According to information obtained from Giovanni Fecondi, the Secretario Communale, and Avv. Chierici, on the evening of 22 August 44 a German Captain, a 2nd Lt., and an NCO asked the Segretario for the keys and an inventory. The Segretario had a false inventory ready, with nothing but unimportant stuff on it, and tried to stall off the Captain in that way. But the Captain had his own ideas, and insisted on seeing the deposit. As soon as he began to find out from the signs on the cases that the inventory was false, he whipped out his pistol and fired two shots at the Segretario, who fled down the hill as fast as he could scamper. The captain then gave orders that the population was all to go into the cellars of thie houses, as the streets to the town were be mined.

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33. While the population were in hiding, the German officers and soldiers proceeded to load a truck with everything they could get on it. The only identifiable case seen to disappear was Case No. 8 but a number of cases were opened with a pick and smashed. Pieces of these cases have been brought back to Florence and are in this office. Case No. 13, smashed, contained the following pictures, all missing:

1827	Guido Reni	Self Portrait
3353	Bellotto	Ruins
990	Watteau	Flute-Player
1336	Castiglione	Noah's Ark
3354	Bellotto	Ruins
5051	Magnasco	The Crow
1191	Liotard	Anne of Savoy

34. Box A 20 was smashed open, and one painting taken, frame left vacant: 1890 School of Memling, Portrait. Several other

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boxes, had been smashed open, but on discovery that they contained dismounted della Robbia altarpieces, they were abandoned.

35. Complete inventory check has not yet been made, but soon MFAA officer will take Prof. Rossi up to Poppi to go over the inventory. All the things in Poppi were in boxes, which were nailed together with cleats, and from an examination of the piles of boxes and the broken cleats it was estimated that between 25 and 30 cases, all of small size, had been taken by the Germans in their one truck. This was a very small fraction of the deposit of Poppi. When leaving, the Germans left the pick and the box fragments on the floor and they keys in the coutyard, while the label of a Boucher picture was dropped down the wall.

36. The Comune put a seal on each of the doors 29 August, and the seals were only broken by the undersigned. A complete story of the theft is being written by the above mentioned civilians.

37. All the large boxes seemed to be intact. Botticelli's Birth of Venus, Leonardo's Adoration of the Magi, Lorenzo Monaco's Annunciation, a Filippo Lippi Madonna with Angels, the Giottino Deposition from the Cross, were amongst the labels visible in the dim castle rooms. All in all the deposit was the best one seen. All the stuff was well boxed and properly piled. But it is to be feared that the pictures will remain where they are for a long time to come, as the Germans have blown to bits the one good road of access to the tiny town, and since that road has not the slightest military importance, the pictures are likely to remain marooned for some time to come.

CAMALDOLI.

38. This most important of all the deposits has not as yet been visited due to lack of time and foul weather, making smashed roads impassable. But Sig. Piero Mecatti, of the Comitato Toscano di Liberazione Nazionale at Poppi, assured undersigned that he had been visited within the last few days by Don Giovanni Vannini, the chamberlain of the Abbey of Camaldoli, who stated that the deposit was intact.

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SOCI, (Villa Bocci.)

39. Mecatti reports this deposit stated to be [illegible]

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4874

SOCI, (Villa Bocci.)

39. Mecatti reports this deposit stripped by the Germans.

ARTIMINO, LA SERRA, BARONE

40. These deposits not yet visited due to lack of time.

Frederick Hartt
FREDERICK HARTT
2nd Lt., Air Corps
MFAA Officer

Copy to:
SCAO, AMG VIII Army
RC, R VIII
PC, Florence
PC, Arezzo
Dir, MFAA S/C

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

26 Sept

COPY

HEADQUARTERS
AMG FIFTH ARMY
APO 464 U.S. ARMY

207/9 26 September 1944

Subject: MFAA PISA, University of PISA.

To : SCAO, 5th Army.

CAMPO SANTO

1. a. All floor space is now cleaned up. Most of the staging is built for the canvas or tar paper covering to protect the frescoes. It was thought too light, but has been strengthened and now seems satisfactory to all concerned. Some tar paper has already been laid on. The whole north wall will be protected and half of the southern together with part of the east wall.

E. The wind and rain in the past week have caused more bits of fresco to fall, notably a head of the Christ and a Madonna. This can be said: 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. Photographs should be taken of details in many parts; it is more fitting that the 5th Army do this than that it be done by the swarms of scholars who are bound to come later. Photos of the work in progress are also to be desired. Supt. Sanpaolesi is making a day by day detailed account for MFAA Officer and will continue to do so.

4873

c. The tombs and sculpture are being shored up and put in safety by specialists. Most of the tombs are cracked or broken.

d. The night of 23 Sept. 1944 a piece of shrapnel from the long range German gun knocked off a piece of the cornice from the inner arched walls of the Campo Santo. The next night a shell burst 75 yards from the Campo Santo. This was one of 5 dropped in

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e. Undersigned has felt his presence on this job necessary to settles most of minor problems and a few big ones. Pay, rations, permits, policy, the line of demarcation between protection and restoration, expenses both as of now and in the past, ordering materials, etc., are some of these. Relations with the CAO, Major Waldron, and later with the Provincial Team have been of the best. Lt. Col. Walters has gone out of his way to be helpful.

20906 18 CMLC1 par 3

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f. Biggest hole in roof & Cathedral is mended. Sgt.Yoder of the 338th Engineers in spite of being harrassed by shrapnel in his billet at night is doing a good job of supervision and Capt. Ferrara of the Italian Engineers the same. The latter is going to move his men from the encampment outside the wall at Porta Lucca since he feels it safer in Piazza Caterina, some distance from the Piazza dei Miracoli. A shell fell near the encampment, killing a woman in an adjacent building.

UNIVERSITY OF PISA.

2. a. Much work of cleaning up has been accomplished. Repairs on the roof are in progress. Undersigned has asked the Administrative Director, Avv. Colle, for an estimate of cost of repairs on all University buildings. This will be given the Finance Officer of the Pisa Province Team who will take care of it in the proper manner.

b. Avv. Colle is in his office every day and part of the secretarial staff is on duty in the morning, starting to line up the students and answer questions. The Pro-Rector elected, Sig. Russo, has been in Florence most of the time since his election. It is to be hoped he will soon be on the job in Pisa for good.

c. Undersigned after two weeks of trying and several voyages, succeeded in finding the person who had the key to the library. This was visited 26 Sept. and found to be in excellent condition but for dust and dirt and broken glass. Personnel were afraid of mines and traps, but it is believed there are none. A thorough search was made. A fine collection of 230,000 books - probably more. Germans did not take any apparently. 4872

d. The lethargy of the University Officials may be excused on various accounts: some have no homes left, most were "sfollati all had to be screened; books and instruments had been stolen or ruined; buildings and collections had been shelled and bombed; food in Pisa is not plentiful. The whole picture is one of a major disaster, one of the worst in history for an institution of higher learning. Now that the inertia, getting back to work, has been overcome,

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of the Pisa Province Team who will take care of it in the proper manner.

b. Avv. Colle is in his office every day and part of the secretarial staff is on duty in the morning, starting to line up the students and answer questions. The Pro-Rector elected, Sig. Russo, has been in Florence most of the time since his election. It is to be hoped he will soon be on the job in Pisa for good.

c. Undersigned after two weeks of trying and several voyages, succeeded in finding the person who had the key to the library. This was visited 26 Sept. and found to be in excellent condition but for dust and dirt and broken glass. Personnel were afraid of mines and traps, but it is believed there are none. A thorough search was made. A fine collection of 230,000 books - probably more. Germans did not take any apparently. 4312

d. The lethargy of the University Officials may be excused on various accounts: some have no homes left, most were "sfollati all had to be screened; books and instruments had been stolen or ruined; buildings and collections had been shelled and bombed; food in Pisa is not plentiful. The whole picture is one of a major disaster, one of the worst in history for an institution of higher learning. Now that the inertia, getting back to work, has been overcome, it is expected that the institution will rapidly increase its momentum and assume again its natural place of leadership in the Province. Continued interest on the part of AMG will undoubtedly supply the necessary stimulant.

GENERAL

3. A number of small things such as getting the firemen at the earliest moment to pump the stagnant water from the base of the Leaning Tower, the only menace in which is the smell, (on good authority), the rerouting of traffic if AMG authorities agree, to prevent the rumble of heavy trucks from shaking the Tower; the transplanting of the offices of the Superintendency of Monuments

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

for Pisa, Livorno, Apuania and Lucca from their present use as an Allied Army Dance Hall to their former use, plans for the transfer of the University Library Catalogue from Calci to Pisa, estimates for repairs on other important monuments in Pisa have been tackled by undersigned. Plans for disposal of mines and booby traps have been made and personnel has appeared. The menace is still grave along the Lungarno and in south Pisa.

/s/ Deane Keller,

/t/ DEANE KELLER,
Capt., AUS,
MFAA Officer,
AMG, Fifth Army.

Copy to:
Chief of Staff.
P.C., PISA.
R.C., Region VIII.
Director MFAA S/C, HQ ACC.

4871

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

26 Sept

HEADQUARTERS

ALLIED MILITARY GOVERNMENT

REGION VIII- PROVINCE OF LUCCA

26 September 1944

Subject; Report on Archives at Pisa

To : SCAO, AMG 5th ARMY

1.

1. ARCHIVIO DI STATO:

a) BUILDINGS:

b) DOCUMENTS: The most important series (including all records of the CAVALIERI DI SANTO STEFANO) are in deposits at Certosa di CALCI, where they are kept under lock and key; the key is held by Sig. Macchi (formerly Usciere of the Archivio) at Via della Faggiola 13, PISA. Some of those remaining in PISA will suffer from ingress of weather untill first-aid repairs to roof and windows are cained out.

c) PERSONNELL

d) ACTION RECOMMENDED:

(I)

(II)

VIII)

2. ARCHIVIO NOTARILE:

CALCI

487

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

a) BUILDINGS:**********

b) DOCUMENTS: The most important series (including all records of the CAVALIERI DI SANTO STEFANO) are in deposits at Certosa di CALOI, where they are kept under lock and key; the key is held by Sig. Macchi (formerly Usciere of the Archivio) at Via della Faggiola 13, PISA. Some of those remaining in PISA will suffer from ingress of weather untill first-aid repairs to roof and windows are cained out,

c) PERSONNELL**********

d) ACTION RECOMMENDED:**********

(I)**********

(II)**********

(III)**********

2. ARCHIVIO NOTARILE:**********

3. ECCLESIASTICAL ARCHIVES: **********

4. SUMMARY:**********

/s/ R.H. ELLIS

/t/ R. H. ELLIS

capt RNF

MFAA OFFICER AMG 5th Army

FIELD

25 Sept 1944

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

487

2906/8

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

22 Sept

AMG, PWB, R.M. REPORT No. 92 - 23 Sept. 1944.

REPUBLICAN FASCIST RADIO in Italian to Italy - 421 M.-1200-Sept 22

Florence Art Treasures Destroyed

Many precious paintings which were in Florence had been removed by their owners or by the people to whom they were entrusted in order to avoid the destruction caused in Florence by the fire of enemy artillery. However, these precautionary measures were all in vain, according to a statement made by the Anglo-American, reporting a statement by the director of the Florence Library. Soldiers of the Eighth Army, having found various pictures have... Among paintings in question, are pictures by Rubens, Giotto, etc., the famous "Battle" by Paolo Uccello, Botticelli's "Spring" and the Adoration of the Magi, also by the same painter, Masaccio's "Tell" (?), the "Coronation of the Virgin", by Filippo Lippi and the "Virgin" by Fra Bartolomeo.

Copies to:

2a906/8

4869

16 Sept

HEADQUARTERS
AMG FIFTH ARMY
APO 464 U.S. ARMY

16 September 1944

207/9

Subject: MFAA re: TORRE A LAGO, PISA, LUCCA.

To : SCAO, 5th Army.

TORRE A LAGO

1. Major Waldron, CAO (GiA) of PISA reports to the undersigned that he visited the great Italian composer, Puccini's home. It has been sacked and put in great disorder by American and English troops. Germans had placed "Off Limits" signs on it describing its value to the musical world. An English officer in the vicinity is examining the kit of each of his men for possible items taken. Much valuable Puccinians is believed lost. MFAA Officer will go there at earliest opportunity. "Off Limits" signs posted by Major Waldron.

4859

PISA

2. Leaning Tower

a) The Leaning Tower was ordered open to the public by 5th Army command 10 Sept. MFAA Officer arranged with the administration about cleaning it up. The price of admission L 5 was suggested by the 5th Army command. The profits are shared by the administration of the Piazza dei Miracoli monuments and His Excellency the Archbishop. The Administration tried to raise it to £ 10, but were told they could not. Certain mementos picked up by undersigned indicate German occupation. Parnesi showed MFAA Officer where the Germans, so he says, placed their look-out; in the top part of the tower. The tower was closed to the public by 5th Army command 13th Sept.

b) Some water has collected at the base of the Tower. A squad of Italians with buckets were put to the job of clearing

Declassified E.O. 12356 Sec. 3.3/NNN No. 785016

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b) Some water has collected at the base of the Tower. A squad of Italians with buckets were put to the job of clearing it away 16th Sept. Provision against seepage of water around the foundation of the Tower was made 10 years ago and it is not believed that the presence of water around the base of the outside constitutes a grave peril. Progress of clearing the water is slow. If possible a pump will be got to complete the job. Lt. Mc Callum was consulted - AMG 5th Army Engineer. -

3. Palazzo Toscanelli

With Lt. Randall H. Biles, 235th Engineers, 45th T.P. - Unit Engineers - undersigned visited above palace repository of the State Archives, a very important group of papers. See previous report for booby traps. In chalk in English it was explained that the mine wires leading to the explosive had been out - these notices on floor and walls of building; by what outfit the

20906/8 - Para. 5

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

undersigned does not know. Lt. Biles and undersigned found two Teller mines in book cases, covered with newspapers. The urgency of clearing this building of traps was made known to IV Corps by Capt. Fausto Giulini and by undersigned. The place will be looked after by the proper outfit. The whole district on north Lungarno is distinctly unsafe and despite well placed signs to this effect, left by IV Corps, reports come in every day of deaths or wounds from mines and traps.

LUCCA

4. 15 Sept. 1944 Lucca revisited principally to note damage caused by 280 shell which hit Cathedral on left side of roof above the Cappella Volto Santo. Shell hit 6:30 in the evening of 10 Sept. after first inspection by undersigned had been made. The roof is gone and the ceiling of the chapel badly damaged, so that all is open to the air. The city Engineers started work of repair 13th Sept. Looks like they would complete the job alone. Nothing of great value was hurt.

FARNETA

5. Deposit of Art objects at FARNETA is intact.

- - - - - - - - -

6. No other damage beyond that already reported, of a serious nature, is noted. A fuller report on LUCCA will be rendered later by undersigned.

/s/ Deane Keller,

/t/ DEANE KELLER,
Capt., AUS,
MFAA Officer,
AMG 5th Army.

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

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BARNETA

5. Deposit of Art objects at BARNETA is intact.

- - - - - - - - -

6. No other damage beyond that already reported, of a serious nature, is noted. A fuller report on LUCCA will be rendered later by undersigned.

/s/ Deane Keller,

/t/ DEANE KELLER,
Capt., AUS,
MFAA Officer,
AMG 5th Army.

Copy to:
Chief of Staff.
PC., LUCCA Prov.
RC., Reg. VIII (attn. Lt Hartt)
Director MFAA Sub-Comm., HQ ACC.

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

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

13 Sept 57

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

20081/1FAA

13 September 1944

Subject: Request for Removal of Art Deposit at SAN MINIATO.

To : R.C., AMG, Region B, attn. 2nd Lieut. F. Hartt.

1. The attached document in English (signed by the CAO, S. MINIATO) reached this H.Q. today along with a letter in Italian (likewise attached, with typed transcript).

2. The matter in question (see also Capt. Keller's report of 24 Aug 44, para.8) is referred for the necessary action and report.

3. May also the source of the objects in question (all from LIVORNO?) also please be reported.

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

4857

20906/8

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

COPIA

Elenco dei quadri artistici e casse di manoscritti preservati e custoditi nel Palazzo Gaffoni, appartenenti alla Sovrintendenza di Pisa.

Quadri di pittura varie a soggetto religioso n. 7 di dimensioni grandissima n. 3 di dimensione grande n. 1 di dimensione media. Una statua di bronzo rappresentante il poeta "Fattori" a grandezza naturale. No. 26 casse medie contenenti manoscritti. N. 6 casse grandi contenenti manoscritti.

Con preghiera di autorizzare la immediata rimozione di dette opere d'arte e di dette casse contenenti manoscritti pregiati, dovendo la sottoscritta e famiglia occupare il locale ove esse sono attualmente e dovendo iniziare i lavori di riparazione, dai quali puo' derivare qualche danno alle dette opere d'arte.

F.to Bianca Anfassi Barzini

S.Miniato 8 Settembre 1944

4856

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

4-5 Sept

LA NAZIONE DEL POPOLO

Lunedì-Martedì 4-5 Settembre 1944

I furti agli Uffizi

Quali sono i quadri sottratti dai nazisti

Il confratello del mattino ha reso noto una notizia trasmessa da Roma dal corrispondente del «Times», secondo la quale i tedeschi, durante l'occupazione nazista di Firenze, avrebbero asportato due capolavori appartenenti alle preziose collezioni della Galleria degli Uffizi, e cioè i ritratti di Martin Lutero e della sua consorte.

La notizia è esatta per quanto si riferisce al furto di due quadri. Invece dei ritratti suddetti, si tratta però di due pregevoli opere di Lucas Cranach, pittore sassone della fine del '400, una raffigurante Adamo ed una Eva a grandezza naturale.

Il professore Giovanni Poggi, sopraintendente delle Gallerie, col quale abbiamo avuto occasione di parlare, ci ha fornito cortesemente i seguenti particolari.

«I due quadri di Lucas Cranach – egli ci ha detto – furono sottratti da Firenze, insieme con tutte le altre opere d'arte esistenti nelle gallerie e nei musei cittadini, alcuni mesi or sono, e trasportati in località Oliveto, nei pressi di Castelfiorentino. Successivamente queste opere furono di nuovo trasportate a Firenze. Mentre si stava effettuando il trasporto, un ufficiale ed alcuni soldati nazisti della divisione «Goering» si presentarono ad Oliveto, affermando di avere ricevuto ordine di mettere in salvo i quadri più preziosi. Fra la raccolta, essi scelsero le due pitture del Cranach che deposero in un'automobile, poggiandole su un materasso di lana, precedentemente rubato, come fu accertato poi, in una vicina fattoria.»

Il professore Poggi ritiene che l'inesattezza della prima notizia diffusa dalla stampa sia dovuta al fatto che di Lucas Cranach, nella collezione della Galleria degli Uffizi, esiste effettivamente il ritratto di Martin Lutero. Probabilmente, quindi, quando la notizia del furto è trapelata, si deve aver ritenuto che si trattasse di quello. Egli ci ha affermato, comunque, che il ritratto di Lutero non è stato asportato.

ALLIED CONTROL COMMISSION

INCOMING MESSAGE

6 Sept 53

HEADQUARTERS
6 SEP 1944
A. C. C.

4628

TO: DIRECTOR, MFAA SUB COMMISSION INFO HQ ACC ROME

SIGNAL MESSAGE CENTER No: 58/06

FROM: LT FREDERICK HARTT

CLASSIFICATION: NONE

REFERENCE No: NONE

PRECEDENCE: NONE

DATE AND TIME OF ORIGIN: NONE

OFFICE OF ORIGIN: CITE: NONE

GERMANS STOLE FIFTYEIGHT CASES OF SCULPTURE FROM POGGIO A CAIANO INCLUDING MICHELANGELO'S BACCHUS DONATELLO'S ST. GROCCE DONATELLOO'S MARBLE DAVID AND HIS ANNUNCIATION FROM SANTA CROCE PLUS ALL DELLA ROBBIAS FROM OSPEDALE DEGLI INNOCENTI AND OSPEDALE DEL CEPPO. ALSO VENUS DE MEDICI AND OTHER SCULPTURE FROM TRIBUNA. COMPLETE STORY FOLLOWS

ACC DIST: SS

ACTION : M & FA (2)

INFO : A/CC
ADM SEC
FILE (2)
FLOAT

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

ANNUNCIATION FROM SANTA CROCE PLUS ALL DELLA ROBBIAS FROM OSPEDALE DEGLI INNOCENTI AND OSPEDALE DEL CEPPO. ALSO VENUS DE MEDICI AND OTHER SCULPTURE FROM TRIBUNA. COMPLETE STORY FOLLOWS

ACC DIST 555

ACTION : M & FX (2)

INFO : A/CC
ADM SEC
FILE (2)
FLOAT

DATE and Time of RECEIPT SEPTEMBER 6/1540

Distribution:

A.C.
MONUMENTS FINE ARTS & ARCHIVES
6 SEP 1944
FILE No. 2e 2 GB

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

4 Sept

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

ETDW/mb

20906/8/MFAA

4 September 1944

Subject: Deposits of Works of Art, TUSCANY

To : G-5 Section, AFHQ (through Adm Sec, AGO).

1. Herewith three copies of a report (RVIII/31/MFAA/10.1) on the above subject dated 22 Aug 44.

2. One copy is forwarded to your HQ. for information.

3. It is requested that the two remaining copies be sent, for information to.

a. Civil Affairs Division, War Department, Washington, D.C. (for transmission to American Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe, attn. Mr. Huntington Cairns, Secy.).

b. Civil Affairs Branch, War Office, London, attn. Lt. Col. Sir Leonard Woolley, Advisor on Fine Arts and Monuments.

4853

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

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

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a. Civil Affairs Division, War Department, Washington, D.C. (for transmission to American Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe, attn. Mr. Huntington Cairns, Secy.).

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4853

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

20906/8/MFAA 1st Ind. GRU/mb

HQ. ACC (Adm Sec), APO 394, 4 Sep 44.

To : G-5 Section, AFHQ, APO 512.

Basic communication approved. Forwarded.

For the Acting Chief Commissioner:

G.R. UPJOHN
Brigadier
VP, Adm Sec.

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

No date

R. SOPRINTENDENZA ALLE GALLERIE PER LE PROVINCE DI FIRENZE, AREZZO E PISTOIA

FIRENZE

By Supt. Poggi

Alla data dell'occupazione tedesca di Firenze, le opere d'arte degli Istituti cittadini e la maggior parte di quelle più importanti delle chiese ~~che~~ erano state già, nella loro quasi totalità, ricoverate in edifici delle provincie, ritenuti particolarmente adatti per sottrarle al pericolo delle offese aeree.

La mutata situazione non consentiva per il momento di pensare a una qualsiasi altra soluzione che potesse offrire maggiori garanzie; e quando, ufficiosamente e non ufficialmente, il Direttore Generale del tempo fece conoscere la possibilità di concentrare nel Vaticano le opere di maggior pregio, la proposta fu in linea di massima accolta, pur facendosi presente la complessità del lavoro che sarebbe stato necessario, dovendosi le opere prescelte ritirare dai luoghi più disparati, e concentrare in Firenze prima del loro trasporto a Roma.

4852

Le garanzie anche internazionali su questi trasporti, che avrebbero dovuto farsi previa notifica agli Alleati, vennero poi a mancare; e la Soprintendenza non credette allora prudente di organizzare tali trasporti con gli scarsissimi mezzi a propria disposizione; e attraverso strade già insistentemente battute. Di lì a poco, furono intraprese le pratiche per il riconoscimento della qualifica di città aperta a Firenze; e tali pratiche condussero all'ordine, emanato dal Ministero di Padova, di concentrare nuovamente tutte le opere d'arte in Firenze.

Nonostante che quel riconoscimento non giungesse mai a perfezione (e la realtà ha poi dimostrato abbandantemente come esso non fosse in buona fede proposto dagli stessi tedeschi), la Soprintendenza si preoccupò di riportare gradata-

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

maggiori garanzie; e quando, ufficiosamente e non ufficialmente, il Direttore Generale del tempo fece conoscere la possibilità di concentrare nel Vaticano le opere di maggior pregio, la proposta fu in linea di massima accolta, pur facendosi presente la complessità del lavoro che sarebbe stato necessario, dovendosi le opere prescelte ritirare dai luoghi più disparati, e concentrare in Firenze prima del loro trasporto a Roma.

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Fu infatti vuotato il rifugio della villa del Pian di Collina a SANTOMATO presso Pistoia, che conteneva le opere d'arte di Pistoia e alcuni dipinti delle Gallerie Fiorentine, perchè i tedeschi fornirono i mezzi necessari avendo immediato interesse a occupare la villa per il loro quartier generale; fu vuotata la Galleria di Sant'Antonio all'INCISA VALDARNO, perchè i tedeschi vollero rimetterla in funzione in sostitu-

209-6/8

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

zione delle altre distrutte dai bombardamenti, e il suo contenuto fu collocato nel porticato del cortile di Palazzo Pitti; e furono vuotati anche i rifugi di SCARPERIA (opere d'arte varie di chiese e di privati) e di STRIANO (Galleria d'Arte Moderna e parte del Gabinetto dei Disegni).

Furono invece solo parzialmente vuotati i rifugi di CAFAGGIOLO (Museo degli Argenti e Gabinetto dei Disegni), di BARBERINO DI MUGELLO (Gabinetto dei Disegni) e di GALLIANO presso Barberino (dipinti delle Gallerie e raccolte degli autoritratti di artisti), dove ora non rimangono che alcuni cartoni del Gabinetto dei Disegni e la parte moderna della raccolta degli autoritratti.

Il lavoro avrebbe potuto procedere ulteriormente se, fino da febbraio, la concessione di un quantitativo di nafta per i trasporti non avesse coinciso con la requisizione dei camion migliori a disposizione della Soprintendenza, la quale rimase con un unico camion a metano, di non grandissima portata.

Sempre nell'interesse delle forze armate tedesche fu iniziato anche il ritorno delle opere d'arte di TORRE A CONA; ma esso si arrestò subito perchè da parte tedesca fu segnalata l'assoluta impossibilità di fare trasporti in quel periodo in cui venivano costantemente bombardate le vie di accesso a Firenze.

4851

Contemporaneamente da parte tedesca si iniziarono le requisizioni di tutti gli automezzi; sì che la Soprintendenza si trovò a non potere più disporre dell'unico camion ancora in suo possesso, a non poter più usufruire neppure dei mezzi tedeschi per quei rifugi che le forze armate intendevano rendere vuoti, e a non potere utilizzare neanche quel camion che, dietro interessamento dell'ufficiale tedesco dei Monumenti, il Ministero di Padova mandò per qualche giorno con la più viva raccomandazione di un sollecito ritorno.

Da allora la Soprintendenza non potè quindi più provvedere ad alcun ritorno d'arte nella città; e si preoccupò soprattutto attraverso la collaborazione dell'ufficio tedesco dei Mo-

Declassified E.O. 12356 Section 3.3/NSD No. 78501

da febbraio, la concessione di un quantitativo di nafta per i trasporti non avesse coinciso con la requisizione dei camion migliori a disposizione della Soprintendenza, la quale rimase con un unico camion a metano, di non grandissima portata.

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Da allora la Soprintendenza non potè quindi più provvedere ad alcun ritorno d'opere d'arte nella città; e si preoccupò soprattutto attraverso la collaborazione dell'ufficio tedesco dei Monumenti e del Console germanico a Firenze, di sventare i pericoli che volta a volta si presentavano sull'integrità di questo o di quel rifugio. Purtroppo, ciò non è valso ad evitare che i tedeschi, di propria iniziativa, asportassero 250 dipinti delle gallerie Uffizi e Palatina dal rifugio di MONTAGNANA per portarli al di là dell'Appennino a MARANO sul Panaro presso Modena; di ciò fu informato immediatamente il Ministero di Padova perchè rintracciasse i dipinti e li riprendesse sotto la propria sorveglianza; nè potè essere impedita la fraudolenta asportazione dell'Adamo e dell'Eva di Luca Cranach, degli Uffizi, per mascherare la quale il Colonnello Hofmann dei Paracadutisti organizzò un trasporto di opere d'arte dal rifu-

Declassified E.O. 12356 Section 3.3/NND No. 785014

gio di OLIVETO a Firenze, trasporto che non era affatto necessario data la situazione del rifugio rispetto alle operazioni di guerra.

Successivamente il Colonnello Baumann della SS. venne con un espresso ordine di Himmler a ritirare le opere d'arte più importanti esistenti a Firenze; ordine a cui la Soprintendenza potè resistere vittoriosamente allegando e la impossibilità del trasporto delle opere d'arte di grandissima mole, e la circostanza dell'assenza da Firenze della maggior parte delle opere veramente importanti.

4850

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

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

AFHQ, PWB, R. M. REPORT No. 74 - 2 September 1944 -

REPUBLICAN FASCIST RADIO in Italian to Italy - 480 m. - 1300 - 1 Sept.

Recovery of Art Treasures.

The British Radio announces that certain important art collections have been recovered, amongst which there is a painting by Michelangelo; and that this collection is now under the custody of the Allies. As these art collections are gradually identified they are placed under the supervision of the Anglo-American. This item of news, which has been given out by Reuter's needs no comment.

Copies to:

4848

1285

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

1 Sept

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

20906/8/MFAA 1 September 1944

FROM: Major E.T. DE WALD, Spec. Res.

Dear

Your report on the deposits received and approved. Will be sent on at once to proper sources. I note however in last paragraph that you say that with the exception of SCARPERIA all the deposits are supposed to be full, when from another report received via you it is stated that STRIANO, SANTOMATO had also been returned and others returned in part. Do I take correctly that said report came in later?

How about distribution of work and personnel? We are sending back Enthoven. Croft-Murray apparently was signalled far, but he is needed PERUGIAwards. Please inform me how you are distributing the work. And what is happening to the rest of Region VIII while all concentrates on Florence?

I expect to be up sometime soon again. In the meantime congrats for a splendid job and good luck.

Yours

4849

2nd Lt Frederic HARTT
HQ. AMG, Region 8

1287

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

8

A.: 1 Sept

HEADQUARTERS
AMG FIFTH ARMY
APO 464 U.S. ARMY

49

207/2

1 September 1944.

Subject: Deposits of Fine Arts north of the battle line.
Deposits now under II Corps Military Guard.

To : SCAO, AMG 5th Army.

1. The following places within the enemy line are known to have invaluable deposits of Italian works of Art and should have a military guard:

POGGIO A CAIANO	Q635739
VILLA CAPAGGIOLO	Q830900
CAMALDOLI (if 5th Army)	R247695
CALCI	Q195664

2. The following places of deposits are listed, but are of less importance as to value of contents and do not need a military guard unless MFAA Officer finds to the contrary on visiting them when taken.

GAGLIANO	Q830955
DICOMANO	R012808

4847

3. It is urgent that some other group replace the 532nd AAA, AW Bn. guard commanded by Lt. Lewis C. Paine as soon as possible. Said guard was placed on the Deposits of Fine Arts at Montegufoni (Q653587) as HQ, and four other small places in the vicinity, by II Corps. When the Corps moves the guard moves also.

MONUMENTS FINE ARTS & ARCHIVES
3 SEP 1944
FILE No 20464

HEADQUARTERS
3 SEP 1944
A. C. C.

DEANE KELLER,
Capt., AUS,
MFAA Officer,
AMG 5th Army.

Copy to:- P.C., Florence Province.
(attn. MFAA Officer, Reg. VIII).
Director MFAA Sub-Commission, HQ ACC.

/jm

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

31 Aug 51

Un News Service, BASIC NEWS, I September 1944.

ANOTHER FAMOUS FLORENCE PAINTING MISSING - ROME, August 31 -

The world famed "Adam and Eve" by Cranach, early 16th century painter of the German school, has disappeared, it was announced here today by the Monuments, Fine Arts, and Archives Sub-Commission of the Allied Control Commission.

The painting hung originally in the Uffizi Gallery at Florence, and was taken by the Germans to art caches near the city. Later, a German colonel reported the picture had been "lost" in the shuffle, according to reports unearthed by Allied officers.

Nazi Marshal Hermann Goering, it is said, has often expressed his admiration for the Cranach nudes.

Copies to:

20906/8

1948

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

30 Aug

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives
(Tel. 489 61, ext. 442 & 664; 478430)

20905/MFAA

30 Aug 44.

Subject: Report on Archives in SIENA.

To : SCAO, AMG 8th Army.

1. MFAA Officer was summoned urgently to SIENA on 25 Aug for conference with Mr. Hilary Jenkinson. While awaiting Mr. Jenkinson he was able to investigate the condition of the Archivio di Stato at SIENA.

2. Capt. Keller had stated in a report that documents from this Archivio had been placed in deposit at GROTTI and other places, and that the Director suspected that there had been some losses from these deposits. Commendatore RE had also asked MFAA Officer to investigate a report that the TAVOLETTE DI BIccHERNA had been stolen by the Germans. A personal visit therefore very necessary.

3. The Archivio di Stato at SIENA is housed in the Palazzo PICCOLOMINI. The Director is Professor Giovanni GIGLIONI. The building is undamaged, and most of the documents remain in situ and are quite safe and sound.

4. Certain documents were, however, evacuated to deposits as follows:

POGGIOPINI: 1941 (about): various records.
CASTELLO DI GROTTI: 1942 (about): valuable older documents, pergamene, and most of the contents of the Museum: Notarial Archives.
CASTEL VERDELLI: Aug 1943: hospital records and some exhibits from the Museum.

5. The documents at POGGIOPINI were brought back some time ago and are now being sorted at the Archivio. One or two volumes are at the moment mislaid; none are believed to be permanently lost. There was no wilful damage.

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20 g 06/21 Archives dispatch

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6. On 24 June Prof. CECCHINI received information that the deposit at GROTTI had been maltreated by the German unit occupying the Castle. He went there and found some documents damaged and disordered and others completely missing, including many from the Museum and a series of the TAVOLETTE DI BIICCHERNA. The Commandant of the Feldgendarmerie, who went with him, proposed that the documents should all be removed towards MILANO for safety. When Prof. Ceccini protested , he replied that he would obtain instructions and see Prof. CECCHINI again. Prof. CECCHINI heard no more from the German military, and only heard from the Archbishop that on 25 June a German lorry had been loaded up at GROTTI with archive material from the deposit there.

7. After the departure of the Germans, the Castello di GROTTI was occupied by Moroccan troops, who did some wanton but fortunately not extensive damage to the documents. The house now bears on OUT OF BOUNDS notice posted by Captain Heller.

8. The deposit at CASTELL VERNELLI was also entered by the Germans who prised open the door and broke the lock. They disordered the records, but none appear to be missing or even seriously damaged. The door is now closed again and sealed.

9. While it is certain that a considerable number of documents, some of importance, have been taken by the Germans, it is not at present possible to compile an accurate list of these losses, The documents in deposit are in heaps on the floors in no particular order; and the Director is unable to say, room by room, what each deposit contains or in what part of any room some particular series of documents might be sought. It will be necessary to sort the contents of each deposit very carefully before the exact losses can be determined. For the information of Commendator Re, however, it can be stated that the losses of TAVOLETTE DI BICCHERNA are less than was at first supposed.

10. MFAA Officer has visited GROTTI and CASTEL VERNELLI with the Director, and (at Castel Verdelli) with Mr. Jenkinson and Capt. Brooke. He has discussed the position fully with the Director and obtained from him a short written report which is attached hereto.

11. The documents may be sorted in the deposits where they now are; this will be difficult owing to lack of space and the difficulty of getting workers to the spot. They may also be brought back to the Archivio at SIENA, where they will be quite safe, and can be checked in the course of replacing them on their shelves; this is now being done with the documents from PORRIOPTH. The bulk of important documents, to which loss or damage is known or suspected, is not large, and one truck could bring them all back in two or three journeys.

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12. It is therefore recommended that transport be allowed to Prof. CECCHINI, to enable him to bring back to SIENA such documents as he considers immediately necessary. This will be taken up by MFAA Officer with the Provincial Commissioner.

13. Prof. CECCHINI has been asked to supply to the Soprintendente at FLORENCE an accurate list of loss and damage as soon as it can be made, and to send a copy to Director, MFAA Subcommission.

/s/ R.H. Ellis

/t/ R.H. ELLIS
Captain RNF
MFAA Officer AMG 8 Army

Copies to:
SCAO, AMG 5 Army
RC Region 8
PC Siena Province
Director MFAA Subcommission

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

No date

R. ARCHIVIO DI STATO
di
S I E N A

Relazione circa i documenti rubati dai tedeschi nel deposito
questo Archivio al Castello di Grotti.

Q 9105

Sulla scorta di una memoria da me preparata il 24 giugno, traggo gli elementi essenziali di quanto è avvenuto.

Segnalatomi il furto operato dai tedeschi, lo denunziai al comando della Feldgendarmeria tedesca, e il suo comandante mi assicurò che, oltre a far restituire il materiale, avrebbe messo fuori del castello i militari occupanti. Partimmo subito insieme e arrivati a Grotti fu chiamato il Maggiore che comandava il reparto ivi alloggiato. Saliti ai depositi, si vide che quello della stanza più piccola era stato manomesso: pile di registri rovesciati; una cassetta vuota dove erano prima altre 3 casse contenenti i documenti e registri della Mostra. Ebbi col Maggiore uno scambio di parole dure; interverne il Comandante della gendarmeria osservando che la guerra avrebbe distrutto ugualmente tutto, e io risposi che, avendola fatta anch'io per tre anni nel 1916-18, sapevo come fosse difficile prevedere quel che si salveva e distruggeva e che era inutile prevenire quel che poteva non accadere. Mi disse allora che gli americani avrebbero distrutto tutto, e io risposi che andevo perchè proprio dei soldati tedeschi volessero risparmiare agli americani la fatica e la vergogna di commettere una similare distruzione, perchè se il materiale era importante per noi italiani, lo era forse di più per i tedeschi, contenendo i documenti della storia del loro impero nei secoli più gloriosi; e mi allungai a illustrarle sommariamente il materiale e a ricordare che proprio degli istituti di cultura germanica studiavano allora quel materiale. Mi ricordo che, alla fine, dissi anche che mai avrei creduto che del materiale posto sotto la garanzia della parola del comandante supremo delle forze germaniche in Italia avrebbe dovuto soffrire per opera dei soldati tedeschi. Dopo di che il comandante della Gendarmeria e il maggiore stettero chiusi per 10 minuti in altra stanza. Quei 10 minuti mi servirono per potere, con l'aiuto del fattore di Grotti, nascondere sotto le pile di registri rovesciati, il

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20906/8

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Caleffo dell'Assunta, di cui fino allora era sfuggita ai ladri la miniatura del frontespizio.

Ripartiti da Grotti, il comandante della Gendarmeria parlò di far trasportare verso Milano, per sicurezza, il materiale di Grotti. Io protestai che, per salverlo, sarebbe bastato portarlo nel palazzo del Comune di Siena, dato che Siena era città ospedale e evidentemente rispettata dai bombardamenti aerei. Mi disse che avrebbe telefonato al Comando di Stato Maggiore di Firenze e mi avrebbe dato istruzioni. Ma non seppi altro, e solo seppi dall'Arcivescovo che la sera del 25 un camion tedesco aveva caricato, a Grotti, materiale d'archivio. Quando poi ricercai di parlare al comandante della Gendarmeria non mi riuscì più di vederlo.

La mia impressione fu, che, udendo quel che dissi sull'importanza dei documenti rubati per la storia dell'impero germanico, la Gendarmeria debba aver fatto sequestrare al maggiore di Grotti le casse rubate, portandole verso Nord. Non mi è riuscito, per quanto abbia cercato di farlo subito, conoscere il nome del maggiore nè del reparto da lui comandato. Era certamente un laureato, perchè aveva sul viso la cicatrice che hanno tutti gli studenti tedeschi. Il tenente suo aiutante era un giovane elegantissimo, con le labbra ritoccate e anche il viso leggermente dipinto come un ....cavaliere della Tavola rotonda tedesca.

Il materiale rubato, oltre quello che è contenuto nel catalogo a stampa della mostra e Museo dell'Archivio di Siena, comprende numerosi statuti del Comune fra cui i registri n.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, e forse altri, perchè non si è potuto verificare il materiale rimasto a Grotti, che occorrerebbe riportare a Siena e rimettere a posto per vedere quello che è stato portato via. Manca poi il processo di canonizzazione di S.Nicola da Tolentino e forse qualche altro libro dell'Ospedale con coperta dipinta. La maggior parte dei registri miniati è anteriore alla metà del XIV secolo, e di molte miniature si ha una riproduzione fotografica in unica copia.

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Il materiale depositato nella villa di Poggiopini, che è stato riportato in Archivio ai primi di questo mese è intatto.

Quello depositato a Castel Verdelli ha avuto a soffrire per opera dei marocchini, ma non pure che sia stato portato via materiale, almeno che non siano state sottratte alcune tavolette di Biccherna che erano in una cassa e che ora sono state riunite dal proprietario, che non però potuto dirmi quante siano. Nella casa sono stati portati via, ma da ufficiali francesi, alcuni quadri appartenenti ai proprietari. I tedeschi non erano stati a Castel Verdelli e solo vi erano andati a portare via viveri, bestiame e ~~mkkk~~ biancheria all'ultimo momento.

Non mi sembra che vi sia altro da aggiungere a questa relazione: essendo stata a Grotti, dove potei recuperare il Calefo dell'Assunta e lo Statuto del Campaio che avevo nascosti quando vi ero stato insieme al comandante della Gendarmeria tedesca, mi sembrò che niente altro fosse stato rubato altre quello che già appariva nella mia visita precedente. Anche a Grotti i marocchini avevano messo in disordine il materiale e avevano cercato di strappare i registri dei Carteggi della Signoria di Siena, ma facendo per fortuna poco danno reale.

Apparivano anche tagliate alcune bolle plumbee da documenti pontifici della raccolta Bichi ma, come ho detto, in complesso non appariva che molta roba di più potesse mancare, oltre quella di cui avevo constatato il furto mentre ancora vi erano i tedeschi. Tutto il materiale, essendo esposto nelle sale della Mostra, mi è familiare e lo riconoscerei subito pezzo per pezzo, se si ritrovasse. Credo vi sia una buona probabilità che attualmente sia a Milano o là vicino, ricordando quel che disse il comandante della Gendarmeria mentre tornavamo a Siena.

IL DIRETTORE
F.to E. ORCOHINI

N.B. Nel catalogo a stampa della Mostra viene descritta solo la miniatura scoperta, ma i registri esposti ne contenevano, in generale, molte di più; così è per gli Statuti del Comune e per gli altri Statuti, mentre per i Libri dei Leoni spesso vi erano anche 20 miniature per volume.

1293

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

Copy to Lt. Colt
from Lieutenant to note
(copy to Aragon, I wish give)
MFAA 30 Aug Entered

ALLIED MILITARY GOVERNMENT
Office of the Monuments and Fine Arts Officer
REGION VIII

50

RVIII/31/MFAA/4.3 30 August 44
SUBJECT: Mostra del Cinquecento
TO : Director, MFAA Subcommission, Hq ACC

1. Herewith reply to letter transmitted by you, 15 August 44.

50A

Frederick Hart
FREDERICK HART
2nd Lt., Air Corps
MFAA Officer

A. C. C.
MONUMENTS FINE ARTS & ARCHIVES
SECTION
3 SET 1944
FILE No 20081

HEADQUARTERS
2 Sct. 1944
A. C. C.
4839

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ALLIED MILITARY GOVERNMENT
Office of the Monuments and Fine Arts Officer
REGION VIII

FLORENCE 28 August 44

Alla Soprintendenza alle Gallerie del Lazio

ROMA

Via Mercadante 15

Tutte le opere d'arte inviate da codesta Soprintendenza alla Mostra del ' 500 Toscano sono state ricoverate a suo tempo o in ambienti adatti del Palazzo Strozzi dove era stata tenuta la Mostra, o nella Villa e nel Castello Guicciardini di Poppiano presso Montespertoli.

Tutte le opere d'arte sono tuttora in buono stato di conservazione. Si fa notare che il dipinto di proprietà del Barone Fassini fu già restituito ai proprietari dietro loro richiesta, lostesso si dica di quello di proprietà della Biblio=teca Hertziana.

FREDERICK HARTT
2nd Lt., Air Corps
MFAA Officer

4838

20906/18

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

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MFAA
46

HEADQUARTERS
AMG FIFTH ARMY
MFAA Division
APO 464 U.S. ARMY

207/2

30 August 1944.

Subject: Deposits of Fine Arts north of the battle line.
Deposits now under II Corps Military Guard.

To : SCAD, AMG 5th Army.

1. The following places within the enemy line are known to have invaluable deposits of Italian works of Art. All should have a Military Guard when taken.

POGGIO A CAIANO	Q635739
CAMALDOLI	R247695
SCARPERIA	Q880931
DICOMANO	R012808
VILLA CAFAGGIOLO	Q830900
CALCI	Q195664
LA SERRA	Q610728
GAGLIANO	Q830955
LA BARONE	Q649870
BARBERINO	Q790945
POPPI	R199618

4837

2. It is urgent that some other group replace the 532nd AAA, AW Bn. guard commanded by Lt. Lewis O. Paine as soon as possible. Said guard was placed on the Deposits of Fine Arts at Montegufoni (Q653587) as HQ, and four other small places in the vicinity, by II Corps. When the Corps moves the guard moves also.

/jm

HEADQUARTERS
31 AUG 1944
A. C. C.

Deane Keller
DEANE KELLER,
Capt., AUS,
MFAA Officer,
AMG 5th Army.

ARCHIVES OF FINE ARTS & MONUMENTS
C. C. C.
31 AUG 1944
FILE No 2 207/2

Copy to:- Chief of Staff.
P.C., Florence Prov.
(attn. MFAA Officer, Reg. VIII)
Director MFAA Sub-Commission, HQ ACC.

1298

Declassified E.O. 12356 Sec. 3.4 NND No.

First meal for Kawes who moved into Montagna. Behind table covered with open tins and Pomais is valuable old religious painting by an Italian master

When the New Zealanders settled in they began moving canteens to space more protected from shells, turning them face to the wall and covering them

1299

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

6935

Men of a New Zealand unit which watched from San Michele to Montagna feast themselves billeted with Old Masters restored by Fl[orence] hills. Guns clean weapons, write home in one of these houses. Against wall is ruined painting the Germans hacked out two yards and co[ver]

1300

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

DUSCAN ART SERVICES
(Florence) 26 Aug 44

...from San Michele to Montagna found themselves billeted with Old Masters evacuated by Florentines to the ... of these houses. Against wall is ruined painting, the Germans hacked out two parts and took them away

1301

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

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

2091 2/MFA 24 Aug 44.

Subject: First Report on Libraries in FLORENCE.

To : SCAO, AMG 8th Army.

I. BIBLIOTECA NAZIONALE.

a. A library of great importance, which not only contains much rare and ancient material but also receives a copy of every book printed in Italy. It is housed in a large and specially constructed building near the church of S. CROCE.

b. The Direttrice, Signora Anna Saitta-Revignas, who is also Soprintendentessa of libraries in TUSCANY, was found at her post; and most of the staff are still available in FLORENCE.

c. The building has suffered no major damage, though a great deal of glass has been broken by blast. It was occupied for ten days by the Germans who left it much disordered, though far less so than the Archivio di Stato. They had amused themselves by letting off all the fire extinguishers, which rendered these useless and also spoilt the marble floor. There is very little actual destruction or looting of furniture of fittings.

4834

d. There appears to be no damage to any books of any importance. All the valuable books were well packed in special cases and placed in deposits outside the city, whence they were later brought back at the instance of Prof. MAYER (see also First Report on Archives), President of the German commission for the protection of Italian museums and galleries. These cases are now in the basement of the building, under a ferro-concrete ceiling strengthened with wooden struts, and could not be better housed until all danger is past. Also in the basement are deposits from the University Library at PISA, the Societa' Dantesca, and the Biblioteca Governativa at LUCCA. The Catalogue and Card Index are unhurt.

e. The Library has been closed for about a month.

1302

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Since the arrival of MFAA Officer the staff have been busy sweeping up debris and sorting out the disordered rooms. The Direttrice suggested opening the library again on September 1st, but MFAA Officer advised waiting at any rate until the city is no longer under fire.

f. The Direttrice had little recent news of the condition of libraries outside FLORENCE. About local libraries she gave the following information:

BIBLIOTECA LAURENZIANA)
RICCARDIANA) no loss or damage.
MARUCELLIANA)

German Institute: Library removed by Germans.
French and British Institutes: Libraries believed sequestrated.
Following private libraries of importance certainly or probably damaged and need inspection: GUICCIARDINI, CORSINI, VILLA LANDAU, and RICASOLI-FIRIDOLFI.

g. She was also able to give information about deposits of books from libraries in TUSCANY, and the principal deposits appear to be as follows:

	PLACE	CONTENTS
Q 8268	FIRENZE : Biblioteca Nazionale	see para. d. above.
Q 8316	SIENA : vaults of Monte dei Paschi.	Material from Bibl.Com. SIENA
Q 5268	PISTOIA : Cassa di Risparmio.	" "Bibl.Consorziale, PISTOIA
R 2129	MASSIANO : (Val di Chiana): Fattoria della Fraternita' dei Laici.	" "Bibl. of Fraternita' dei Laici at AREZZO.
Q 4630	S.MINIATO AL TEDESCO : Vescovado.	Bibl. di LIVORNO.
R 1962	POPPI : Castello di Conte Guidi di Poppi.	Material from Bibl. Com.
R 5045	BORGO S. SEPOLCRO.)	small deposits in the cellars
R 4255	PIEVE S. STEFANO)	of the Bibl. Com. at each place.

4833

2. BIBLIOTECA COMUNALE.

Housed in the Palazzo Vecchio. No damage to building except one or two broken windows. The Director, Dr. Rodolfo Ciullini, reports no loss of or damage to books, none of which have been removed to deposit. He also said that he had heard that the Economo of the Commune had a number of cases containing books etc from Montecassino, entrusted to him by the Germans; the Economo, who was immediately summoned, denied all knowledge of this.

to Rome
"Bongo"

1303

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

3. BIBLIOTECA LAURENZIANA.

The building, adjoining the cloister of S. Lorenzo, remains unhurt though shell have recently fallen all round. The library is closed and the larger windows are walled up. The valuable woodwork is dismantled and deposited, together with 323 cases containing books from the library, in vaults below the Medici Chapel. Only modern book of very small importance remain on the shelves. The Direttrice is at her post and sleeps in the Library.

4. BIBLIOTECA DELLA COLOMBARIA.

The Society or La Colombaria was founded about 1730 for the study of science and the arts, and aquired a very interesting library and archivio. Both are now buried in the ruins of the building, which was mined by the Germans. It is now necessary to clear the rubble to get at a water-main, but arrangements have been made with the DCRR (Major Fennelow) for the rubble to be carefully cleared under the supervision of Prof. Procacci and of Prof. Bonaventura, of the Biblioteca Nazionale.

R.H. WILLIS
Captain RNF
MFAA Officer AMG 8 Army

Copies to:
SCAO, AMG 5th Army
RC Region 8
PC Florence
SCAO Florence
Director, MFAA Subcommission, H.Q. ACC.

4832

MFAA - Hq ACC

ALLIED MILITARY GOVERNMENT
Office of the Monuments and Fine Arts Officer
REGION VIII

A. C. C.
MONUMENTS FINE ARTS & AR
31 AUG 1944
FILE No 2-005 / 209.06/SP

RVIII/31/MFAA/10.1

22 August 1944

SUBJECT: Report on Deposits of Works of Art

TO : AMGLO, XIII Corps (for transmission to next higher echelon)

1. At the request of Group Captain Benson the undersigned undertook the responsibility for deposits of works of art in the environs of Florence, 1 August 1944.

2. Same date undersigned arrived at VIII Army Areas Camp, and interviewed Mr. Vaughan THOMAS, BBC correspondent, who had run on the deposits in the neighborhood of MONTESPERTOLI by accident the preceding day.

3. Locations of these deposits had been known to MFAA Subcommission, ACC, shortly after arrival in Rome and contact with Italian Ministry of Public Instruction, but according to all advices available in Rome the works of art had all been moved back into Florence subsequent on the German declaration that Florence was an open city. The presence of all the great works of Art from Florence museums and churches still in highly exposed positions surrounding the city came therefore as a considerable surprise.

4. The first Allied officer to recognize the importance of the deposit at the Castle of Montegufoni had been Maj. Eric LINCLATER, (R), who visited the castle in order to interview comanders of Indian troops in the area, and stumbled onto Botticelli's Primavera. Mr. Thomas, who was with Maj. Linclater on this occasion, became extremely interested, and together both gentlemn went to Major General RUSSEL, Commander of the 8th Indian Division, who directed that all possible measures be taken to safeguard the deposits in his area. A guard was placed at once on the rooms at Montegufoni filled with works [illegible] maintained by Lt. Col. LEEMING,

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

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3. Locations of these deposits had been known to MFAA Subcommission, ACC, shortly after arrival in Rome and contact with Italian Ministry of Public Instruction, but according to all advices available in Rome the works of art had all been moved back into Florence subsequent on the German declaration that Florence was an open city. The presence of all the great works of Art from Florence museums and churches still in highly exposed positions surrounding the city came therefore as a considerable surprise.

4. The first Allied officer to recognize the importance of the deposit at the Castle of Montegufoni had been Maj. Eric LINCLATER, (S), who visited the castle in order to interview comanders of Indian troops in the area, and stumbled onto Botticelli's Primavera. Mr. Thomas, who was with Maj. Linclater on this occasion, became extremely interested, and togaether both gentlemn went to Major General RUSSEL, Commander of the 8th Indian Division, who directed that all possible measures be taken to sareguard the deposits in his area. A guard was placed at once on the rooms at Montegufoni filled with works of art, and the guard was maintained by Lt. Col. LEMMING, commanding the Mahratta Battalion as long as the building was occupied by his troops and officers. The care and efficiency in this respect of all troops and officers, concerned is deserving of the hoghest commendation, more particulary as the battle was still continuing less than 2500 yards from the castle.

5. It is worthy of note that when Allied troops arrived in the area, Prof. Cesare FASOLA, Librarian of the Uffizi, was on the spot to protect the treasures. He had come up from Florence on foot, without any permission from German authorities early in July, although he had no responsibility whatever in the matter, and had gone on foot from one deposit to another as long as it was still possible. When the fire in the area became too heavy, he had to restrict himself to Montegufoni. But the safety of these collections is in very large measure due to the presence of Prof. FASOLA, who interceded for them at all times with the German troops in the building. But for him the damage would have been very heavy.

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6. It is hers desired to give special commendation to Capt. ROBERSON, then CAC of Montespertoli, for his prompt and understandig help in all the deposits in his territory. Capt. Roberson provided civilian guards and labor, and was present for longperiods each day to aid in the necessary work of safeguarding and rearranging the deposits.

7. Measures taken by undersigned for specific deposits are related below Additional personnel,esp. Maj. DE WALD, director of MFAA Subcommission, Capt. A. Sheldon PENNOYER and Capt. Roderick ENTHOVEN, both of Hq ACC, arrived at Montegufoni 7 August 44, and later to assist in the inventorying of the deposits, at the request of Group Captain BENSON. Prof. Emilio LAVAGNINO AND Prof. Giorgio CASTELFRANCO, both of the Direzione Generale di Belle Arti in Rome, accompanied the party for the purpose of the inventories and also to re-establish relations between the Superintendencies of Florence and the Ministry in Rome.

8. The greatest event in the history of the deposits was undoubtedly the visit made to Montegufoni on 5 August by The Commander in Chief, General ALEXANDER, accompanied by his Chief of Staff, conducted about the collection by the undersigned.

MONTEGUFONI

9. This deposit, containing some of the finest works from the Uffizi Gallery,the Pitti,Gallery,and the Museo San Marco, and almost the entire collection of pictures from the Accademia, was found in fairly good condition. The deposit contained important works by Cimabue, Giotto, Duccio, Masaccio, Fra Angelico, Lorenzo Monaco, Ghirlandaio, Botticelli, Raphael, Andrea del Sarto, Fra Bartolommeo, Pontormo, Rubens, to mention only a few. The pictures were placed fairly well, and though comparatively few of them were in boxes, little damage was visible. The Primavera of Botticelli shows several places where mishandling has detached small areas of paint, but

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10. Under the direction of Maj. DE WALD, a certain amount of rearranging of the pictures was accomplished, and the careful check of the inventory revealed that only two small pictures of slight importance could not be found. It is possible that this is due to an error in the inventory.

POPPIANO, VILLA GUICCIARDINI

11. This is the only one of the deposits that has suffered from direct fire. The villa received a hit by an artillery shell, causing damage related below. It had already been sacked by German troops, and the New Zealanders had also treated it fairly roughly. Here was found a very

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large sections of the Mostra del Cinquecento, a group of pictures from all over Italy, chosen to illustrate Tuscan 16th century art. Most of these were in boxes and therefore did not suffer damage, but infortunately the great Visitation by Pontormo from Carmignano had been thrown down on the floor by New Zealand soldiers, according to Prof. Pasola, and thus received the full weight of the ceiling when it fell; furthermore the soldiers had walked on it later, rubbing the plaster into the surface and removing considerable areas of paint. This may be considered the only sadly work of art in any of the deposits.

12. However, a certain amount of damage was also sufferad by the great Deposition by Rosso Fiorentino from Volterra, which is scratched in several places and is very dusty from the plaster and rubble, and also by the pictures from the Studiolo of Cosimo de' Medici, which were very loosely piled in the small chapelx, and which were thrown down by New Zealand troops once during the night between our first andsecond visits, and a second time while the party was in another part of the building the second day.

13. The pictures, under the direction of the undersigned, were shifted about considerably in order to get them all into places where they would not suffer from dampness. Check of inventory disclosed no missing pictures.

14. Here the pictures, almost entirely from the Mostra del Cinquecento, had not suffered from the war. Most were boxed, but great Andrea del Sarto from the Cathedral of Pisa, were open. The only damage was to two small pictures by Naldini, which a New Zealand soldier had sliced diagonally with his knife. Inventory check by Capt. Pennoyer and Prof. Chatelfranco disclosed nothing missing.

4829

MONTAGNANA

15. The major part of the pictures had already been removed by the Germans, ostensibly to a place of security in

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4829

MONTAGNANA

15. The major part of the pictures had already been removed by the Germans, ostensibly to a place of security in North Italy, so that inventory check by Major De Wald and Prof. Lavagnino showed very little of importance left.

CASTEL OLIVETO

16. Visited August 12 by undersigned, accompanied by Capt. Pennoyer and Prof. Castelfranco. The Germans had, stolen two pictures, Adam and Eve by Lucas Cransch, under the excuse that they were by a German artist and thus belonged to Germany. These pictures were loaded into an ambulance, selarated by a mattress stolen from the Fattore, and have never been heard of since, save that Col. Langsdorf, the German SS Officer in charge in Florence, promised Comm. POGGI that the pictures would be returned, but but did not give their location:

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Many pictures had been removed to Florence by the Soprintendenza, but several important ones and a great many lesser importance were left. All these pictures had been placed by the Fattore of the Castle in a damp wine-cellar, whence they all had to be removed, a day's hard work, under the direction of the undersigned. 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.

17. All the pictures and all the dismantled monumental frames were placed in a small and dry suite of rooms on the main floor of the castle, to which one door alone gives access, and this door was locked and the key placed in the hands of the Fattore.

18. All five above mentioned deposits have been continually under guard. Guard is being at present maintained by 532 AAA (AW) Bn, under command of Lt. Col. V.P. COYNE, CAA, American, and the guard itself is commanded by Lt. Louis PAYNE, residingin the castle: Although the first four these were under shell-fire until fairly recently (Castle di Poppiano was a British artillery OP), there is no further danger to be anticipated.

TORRE DEL CASTELLANO (Incisa)

19. This deposits, containing ancient sculpture from the Uffizi, was visited by the undersigned under shell-fire 6 August. The proprietor of the Castle, Dr. PEGNA, informed the undersigned that the deposit had been walled up ~~at direction~~ and that no disturbances had taken places A second visit was made by Capt. Enthoven and Prof. Lavagnino, 11 August, and it still seemed inadvisable to break down the wall.

4828

TORRE A CONA

20. Here had been placed, an addition to most of the greatest sculpture of Michelangelo, Andrea Pisano, Luca della Robbia, Rossellino and Donatello, a great number of cases

Declassified E.O. 12356 Section 3.3/NNN No. 782014

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TORRE A CONA

4829

20. Here had been placed, an 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, and cases containing ancient silverwork from the Archeological Museum of Florence.

21. Except for the three detached frescoes of Paolo Uccello and Dello Delli, no damages to works of importances could be ascertained. These three frescoes received several small holes and scratches from beams and tools piled against by the Germans, who had insisted on using the basement rooms, where the works of art are stored, as a garage. Twoninetoenth century paintings had been somewhat scratched when the Germans tore open their covers with their baionets. The villa itself was a fairly sad condition after the sack by the Germans. They had also insisted on making a hole in one of the walls that had been put up to block entrance to the deposit, but had not disturbed the contents.

22. On 9 August Capt. ENTHOVEN and Prof. LAVAGNINO visited Torre a Cona and made a case by case check of the inventory

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from which it was apparent that nothing was missing. Given the enormous size of some of the cases and the extremely restricted space this was not an easy job. After the check was completed, orders were left for Sign.CALVELLI, the fattore, to wall up not only the rooms which had previously been walled up, but also the others which before had been merely locked. No permanent guard could be arranged or was thought essential.

CAMPO DEL UGOLINO R 8361

23. This was the greatest surprise of any of the deposits, because no news of it had leaked through to Allied authorities. The undersigned ran on the depositsalmost by accident, through having been advised by Capt. Lawrence MILLER that some pictures were kept in a golf clubhouse: The deposit turned out to be not only the entire Museo Civico of Pisa, but also many fine pictures from Pisan churches.

24. The deposit had been walled up in the lower story of the Clubhouse, and had not been hit, but the Germans had as usual broken into the wall to see what was the rex. The custode claimed they took nothing.

25. Although no inventory was forthcoming, a check made by Supt: SAMPAOLESI of Pisa a,d Capt: PENNOYER revealed that no pictures were missing from the numbers at the head of each row. Guard responsibility was assumed by the 3rd Service Co., billited in the building.

LA BASTIA(Ponte a Elsa)

4827

26. Not as yet visited.

GENERAL QUESTIONS

27. Information in Florence from authorities of the Superintendency of Galleries reveals that except for the Deposit at Scarperia, all deposits previously listed are at

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26. Not as yet visited.

GENERAL QUESTIONS

27. Information in Florence from authorities of the Superintendency of Galleries reveals that except for the Deposit at Scarperia, all deposits previously listed are at presentefull, unless in the meantime the Germans have carried them away. The Committee of National Liberation had previously attempted to notify the Allies by clandestine radio broadcasts of the location of all deposits, but no information was ever received by responsible Allied authorities.

28. No attempt to move any of the works of art is proposed by the undersigned until conditions of perhect safety prevail along the roads and within Florence.

Frederick Hartt
FREDERICK HARTT
2nd Lt., Air Corps
MFAA Officer

Copy to:
SCAO AMG VIII Army
RC, RVIII
PC, Florence
Director,MFAA Subcommission

A C. C.
MONUMENTS FINE ARTS & ARCHIVES
SUBCOMMISSION
31 AUG 1944
FILE No

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

1314

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

8 Aug 27

RESTRICTED
ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives
(Tel. 433281, ext. 442 & 664; 478189)

20006/8/MFAA 19 August 1944

Subject: Attached Document

To : CMAO, AMG, 8 Army) attn. MFAA Officers
HQ, AFC, Region 8)

1714

The attached copy letter (n. 1805 of 18 Aug 44) from the R. Soprintendenza alle Gallerie ed alle Opere d'Arte Medievali e Moderne per il Lazio is of immediate interest for inspections now being made in the forward areas and is forwarded for information and necessary action.

ROBERT T. MILD
Major, Spec. Res.
Director.

4826

1315

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COPY

R. SOPRINTENDENZA ALLA GALLERIA ED ALLE OPERE D'ARTE MEDIOEVALI E MODERNE PER IL LAZIO

tel. 839.422 - Roma, Via Mercadante n. 15

n. 1895 Pratica Mostre Roma, 15 Agosto 1944

Original = MFAA Inventory 10.

OGGETTO: OPERE D'ARTE INVIATE DA ROMA A FIRENZE

All'A.M.G. - Fine Arte and Monuments Division - 301 room -

2?? - Via Lamilio 6

Alla Mostra del Cinquecento Toscano, aperta in Firenze nel 1940, vennero inviate da Roma le opere d'arte qui appresso elencate. Tali opere, quando la Mostra fu chiusa all'inizio della guerra, rimasero affidate al Soprintendente delle Gallerie di Firenze, che avrebbe dovuto provvedere a proteggerle contro eventuali danni.

Prego codesto Ufficio di voler interessare la Sottocommissione dell'A.C.C., che s'occupa della tutela delle cose d'arte, perchè voglia accertare quale sorte sia toccata alle opere inviate da Roma a quella Mostra Fiorentina.

Con ringraziamento ed ossequio.

IL SOPRINTENDENTE
F.to (Aldo de Rinaldis)

ELENCO DELLE OPERE D'ARTE INVIATE DA ROMA ALLA MOSTRA DEL CINQUECENTO TOSCANO, RIMASTE A FIRENZE DOPO L'INIZIO DELLA GUERRA

I - GALLERIA BORGHESE

4825

1 - Piero di Cosimo: Madonna col Bambino e due Angeli - Tavola circolare - diametro m. 1,10

2 - Bachiacca: Due storie di Giuseppe Ebreo - Due tavolette - m. 0,45 x 0,63

3 - Bachiacca: Altre due storie di Giuseppe Ebreo - Due tavolette - m. 0,45 x 0,63

4 - Andrea del Sarto: Sacra Famiglia - Tavola - m. 1,63 x 1,28

5 - Pontormo: Ritratto del Cardinale Ippolito - Specchietti - Tavola - m. 1,20 x 1,02

1316

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6 - Jacopo Zucchi: Amore e Psiche - Tela - m. 1,38 x 1,56

7 - Jacopo Zucchi: La pesca del corallo - Rame - m. 0,32 x 0,42

8 - Veronese: S.Giovanni Battista - Tavola - m. 1,15 x 0,95

9 - Antoon del Benedettino: Venere - Tavola - m. 1,17 x 0,66

10 - Antonio Gualdi-Toro Farnese - Scultura in bronzo - alt. m. 0,47

XI - GALLERIA D'ARTE ANTICA (Continua)

11 - Ritratto di Stefano Colonna - Tavola - m. 1,25 x 0,95

12 - Santi di Tito: I figli di Carlo V - Tela - m. 1,26 x 0,96

XII - MUSEO DI PALA DI VENEZIA

13 - Jacop Zucchi: Ritratto dello Zuccari, del Borghini e di una dama - Tavola - m. 1,01 x 1,28 (già nella collezione Hertsiuma).

IV - GALLERIA CORSINI

14 - Bronzino: Venere, Amore e un Satiro - Tavola - m. 1,20 x 2,90

15 - Alessandro Allori: Cristo nel Limbo - Tavola - m. 1,69 x 1,17

16 - Francesco Salviati: Autoritratto, già creduto ritratto del Bracciolini - Tavola - m. 1,16 x 0,90

V - GALLERIA NAZIONALE BARBERINI

17 - Gio. Angelo Montorsoli: Satiro danzante - Scultura in marmo - m. 0,63 x 1,31

VI - GALLERIA NAZIONALE CARLO VISCONTI VENOSTA

18 - Jan Bartolomeo: Natività - Tavola circolare - diametro m. 0,85

VII - GALLERIA DORIA PAMPHILI

19 - Jacopo da Empoli: Ritratto di Cosimo Corsini - Tavola - m. 2,06 x 1,33

VIII - CHIESA DELLA TRINITÀ DEI MONTI

20 - Jacopo Zucchi: Museo di S.Gregorio - Tavola - m. 3,75 x 2,01

IX - CHIESA DI S.GIOVANNI DECOLLATO

21 - Jacopo del Conte: Deposizione dalla Croce - Tavola - m. 3,63 x 2,43

22 - Jacopo Zucchi: Natività di S.Giovanni B. - Tavola - m. 3,40 x 1,30

4824

1317

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18 Aug

RISORGIMENTO LIBERALE
Venerdì 18 Agosto 1944

Le opere d'arte italiane vendute dai tedeschi in Svizzera

Un passo diplomatico a Berna

Viene confermata la notizia che i tedeschi vendono in Svizzera opere d'arte sottratte da musei o da gallerie private italiane. Non c'è bisogno di insistere per dimostrare la gravità della cosa e il colpo che potrebbe ricevere il patrimonio artistico italiano già depauperato da tante precedenti invasioni e depredazioni. Se alle opere d'arte che vanno distrutte o disperse per azioni di guerra (è dell'altro giorno la notizia della «Nascita di Venere» scoperta in un castello e possiamo aggiungere che le statue michelangiolesche delle tombe medicee di Firenze sono state anch'esse ritrovate in una campagna), aggiungiamo, quelle che i tedeschi rubano e cercano di vendere sul mercato internazionale, la minaccia è così grave che bisogna tentare ogni passo e ogni misura per fronteggiarla.

Ci risulta che il Governo italiano ha incaricato il proprio ministro plenipotenziario a Berna di segnalare al Governo svizzero l'illegalità di ogni vendita compiuta da agenti tedeschi. Crediamo che da parte nostra, assodata la reale entità delle sottrazioni e delle vendite, occorra agire energicamente con una comunicazione ufficiale diffidando gli eventuali compratori delle opere d'arte esportate dal nemico. Un ammonimento simile è stato già rivolto tempo fa dagli alleati per quanto riguarda i territori occupati dai tedeschi.

Purtroppo non esiste alcuna convenzione internazionale che tuteli gli Stati di fronte alla vendita di opere d'arte rubate: un progetto, allo studio diversi anni fa per iniziativa di un organo della Società delle Nazioni, non fu mai convertito in un accordo internazionale. Perciò qualunque iniziativa giudiziaria per recuperare quadri, statue, ed oggetti artistici dovrà fondarsi unicamente sul diritto comune, sulla legislazione esistente nel Paese dove la vendita illegale è avvenuta.

4823

20906/8

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016 Arg 30

Risorgimento Liberale - ROMA
17 Aug 44

Statue di Michelangelo
in una galleria ferroviaria

FIRENZE, 16 agosto

Quattro statue michelangiolesche, delle sette che ornavano la Cappella Medicea, sono state trovate nella galleria dell'Incisa, insieme con altre tele di musei fiorentini.

mistake. Reservoir formed in Turrite Gorge.
- Inadorma
- Day
- Cuvara
- Twilight.

Above note by Mayor De Wald after talking to Prof Lavagnino 23 Aug 44 BMP c/c.

For action
Maj WP 7 Aug
(item 9 herewith)
para. 4.

CSC 2

1319

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

L. 0° 006 Aug 25

20381/MFAA

AFHQ, PWB, R.M. REPORT, No. 60 - August 17, 1944

RADIO BERLIN (La Voix du Reich) in French to France - 1800 - August 16, 1944

Germans Safeguard Florentine Art

The celebrated collection of paintings of.....Florence, which had been transported to a chateau in the Tuscan countryside and which had already come within the range of Allied artillery fire, was discovered by a German parachutist and rescued, thanks to his intervention.
This German professor of history and languages chanced to enter a room filled with paintings, wherein, to his great astonishment, he discovered the most beautiful works of Botticelli and other celebrated masters. He immediately informed the commander of his regiment who that very night, in spite of the raging battle, removed the paintings in a train escorted by a squadron of soldiers. The next day they were handed over to the director of the Florence museum in the presence of a representative of the German consul.

Copy to:

~~20709/1~~
20906/8

4821

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3906/8/MFAA

41

TIME, 14 Aug 44, art. "The Flowers of Florence".

(After dealing with the BBC reporter's find of old masters at Montegufoni.) "Perhaps the most famous of all Florence's paintings - Botticelli's Birth of Venus - was reported missing. The Germans had carried it off, said a cable last week, "in payment for winter coal." Florence had apparently lost a supreme product of the period which, wrote Walter Pater, represented "the care for physical beauty, the worship of the body, the breaking down of those limits which the religious system of the middle age imposed on the heart and the imagination."

482

1321

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(4 Nov)

See Capt F ... 21 July 44, 33
on LIVORNO.

End report of Capt. Keller.

Livorno - Museo Civico. Archivi dispersi (guasti). Al museo non c'erano archivi. Se li trovò presso l'ufficio dell'Archivio di Stato, quando si trovò tutto ricoverato alla Certosa di Calci, presso Pisa, dove rimase anche un mese dopo lo sgombero archivio che dal Direttore ne curò il trasporto da Livorno a Calci.

Le collezioni del Museo Civico e cioè la pinacoteca e la raccolta archeologica sono state ricevute. In un primo tempo parzialmente a cura del Comune e' stata trasportata alla Scuola elementare di Valle Benedetta presso Livorno una parte dei dipinti. Compiuta questa scelta da un esperto tedesco, la Soprintendenza di Pisa a richiesta del Comune e con l'autorizzazione del Sig. Prof. Ragghianti e del Sig. Costagliola ritirò tutto, trasportandolo alla Villa del Poggio a Calci presso Pisa. A Villa Benedetta si trovavano anche molte casse di manoscritti della Biblioteca Labronica che vede pure al Poggio a Calci.

Cattedrale. Venne sfollata a cura della Soprintendenza nel giugno 1943 la grande tela del pittore fra le quali il Trionfo di S. Giulia di JacopoLigozzi che misurano m. 8 x 7,50, e trasportate alla Certosa di Calci. Nell'agosto 1943 erano stati rimossi tutti i dipinti degli altari e portati a S. Minato al Tedesco insieme al polittico trecentesco di S. Giulia provenien-te dalla vicina chiesetta della confraternita dello stesso nome.

S. Ferdinando. Architettura pregevole del [illegible] con ornato di molte sculture fra le quali alcune assai belle, del Barattà entusiasmo che ha lavorato molto in Livorno. Tutto questo di notevole sulo e poco meno stato rimosso dopo che la chiesa era stata colpita e trasportato a Calci dove tuttora si trovano. Qui e' stata pure portata in salvo la biblioteca del Convento con oltre 2000 opere di carattere teologico, ora a Calci.

Ognissanti e Purificazione I (I quattro Mori) Le quattro statue bronzee degli ordini, erano state portate a cura del Comune al Giardino di plan di Mota nel 1940. La Soprintendenza di Pisa nel 1943 le ha rimosse e portate nel Bosco del Poggio a Calci.

La Statua di Ferdinando I di Giovanni Bandini era stata lasciata al suo posto. La Soprintendenza diceva però di averla mettere in salvo poiche' aveva già subito danni con Livorno. Nel gennaio-febbraio 1944 in circa 35 giorni di lavoro (la statua pesa circa 30 quintali) fu rimossa e portata nella Certosa di Calci dove tuttora si trova.

F6 Piero Sampaolesi

Montughetti, 14 agosto 1944

20906/8

1321

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

ALLIED FORCE HEADQUARTERS
Information and Censorship Section
Psycological Warfare Branch
Unit No 12 APO 512

Central D Section, Liberated Italy July 14th, 1944

REPORT ON CONDITIONS IN LIBERATED ITALY No 30

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x x x x x

RELIEF AND RECONSTRUCTION 4818

8 Works of art in Florence.

The following information is supplied by Professor Cesare Fasola, Librarian of the Gallery of Fine Arts at Florence. Professor Fasola left Florence at the beginning of July, where for some time he had represented the Party of Action on the Committee of Liberation.

Fasola reports that the evacuation of works of art from the Florentine museums was carried out in 1942. The greater part of the pictures and sculpture were lodged in villas of the Florentine countryside. After last May it was realised that if these works of art were left much longer in the country they would be exposed to even greater dangers than if in the city, especially after this had been declared an open city by the Germans. Accordingly hurried efforts were made to bring pictures and sculpture back to Florence, until the Germans put an end to this by refusing transport facilities to the museum authorities. These last reached an agreement with the Germans which after July 20th would have permitted the return of all these pictures to the city. Unfortunately, the fall of Leghorn prevented the carrying out of this plan. Seeing this, Professor Fasola, who had already been denounced as an anti-Fascist to the notorious Major Carita, left Florence on foot for Montegufoni. In the Villa Acciaioli at Montegufoni were stored the Madonna of Giotto, the Madonna of Cimabue, the Battle of San Romano by Paolo Uccello, St. Anne of Masaccio, Botticelli's Primavera, and the Coronation of the Magi, the Coronation of the Virgin and the Deposition by Filiopino Lippi, the Madonna Enthroned with Saints by Fra Bartolomeo, and other pictures all from the Uffizi, as well as a considerable number of lesser works by 12th and 13th Century Tuscan Artists, including the well known Crucifixions from the Accademia.

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All these works are in good condition with the exception of a few small pictures of minor importance, that have been taken away by the Germans. So far only one picture of importance has not been traced, and that is one of the three parts of a small tryptich by Filippo Granacci from the Uffizi.

In the Villa Guicciardini at Poppiano was stored paintings from the exhibition of 16th century Florentine Art that was organised in Florence two months before the outbreak of war. Several of these pictures were never restored to their owners. These pictures have suffered both from the Maori troops who used several of them as cots, and also from a German grenade which destroyed the ceiling of the room where the pictures were. Among the pictures damaged is a Trinity by Rosso Fiorentino, and three pictures accredited to Pontormo. These last are probably the paintings on slate by Bacchiacca and Bronzino from the study of Cosimo I in the Palazzo Vecchio.

Other works of art were stored at Montagnana, and these suffered most severely. The Germans took away many of the smaller pictures. The damage has still to be estimated, but at least the Uffizi Crucifixion by Perugino is safe.

A few other works of art from Florentine Churches were stored at Cliveto.

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( ) 8 12 Aug 31

IV

Visita di constatazione delle collezioni depositate alla Villa del Golf all'Ugolino

Compiuta nel pomeriggio del giorno 11 agosto 1944 dal sottoscritto e dal Capt. Fenwyes della Subcommission for Monuments Fine Arts and Archives e dal Prof. Cesare Fasola della Soprintendenza alle Gallerie di Firenze.

La villa e' attualmente occupata da un reparto inglese succeduto ad altro che vi ha alloggiato solo due giorni; gli ufficiali occupano i locali non usati a deposito di opere d'arte. E' presente il custode Fosco Scarselli il quale e' sempre stato presente tranne una notte durante la battaglia. Egli afferma che la villa fu occupata da reparti tedeschi che fecero una breccia nel muro che chiudeva la porta della sala usata come rifugio della maggior parte dei dipinti, nonostante la sua opposizione. Ritiene che non sia stato asportato nulla. Gli oggetti degli elenchi ed i verbali della consegna da lui custoditi li ha smarriti dopo l'arrivo delle truppe alleate non avendoli piu' ritrovati su una seggiola dove li aveva provvisoriamente posati. La villa non e' stata colpita da nessun proiettile ed e' in ottime condizioni. Si entra nella sala terrena dove appariscono che tutte le stive di dipinti sono in buon ordine. Personalmente, servendomi della nota consegnata a ciascuna stiva, procedo al controllo dei dipinti e degli altri oggetti, aiutato dal Prof. Fasola e seguito dal Capt. Fenwyes. Si controllano tutti i numeri attribuiti a ciascun oggetto e si constata che nulla manca. Questo riscontro dovra' subire ripetuto pero' con gli elenchi alla mano quando le copie conservate a Calci torneranno disponibili. Analogo riscontro con identico risultato si compie al primo piano dove sono custoditi tredici dipinti che per le loro eccezionali dimensioni non entrano nella sala sottoterranea.

F.to Ing. Piero Sampaolesi

Montegufoni 12 Agosto 1944.

20906/8

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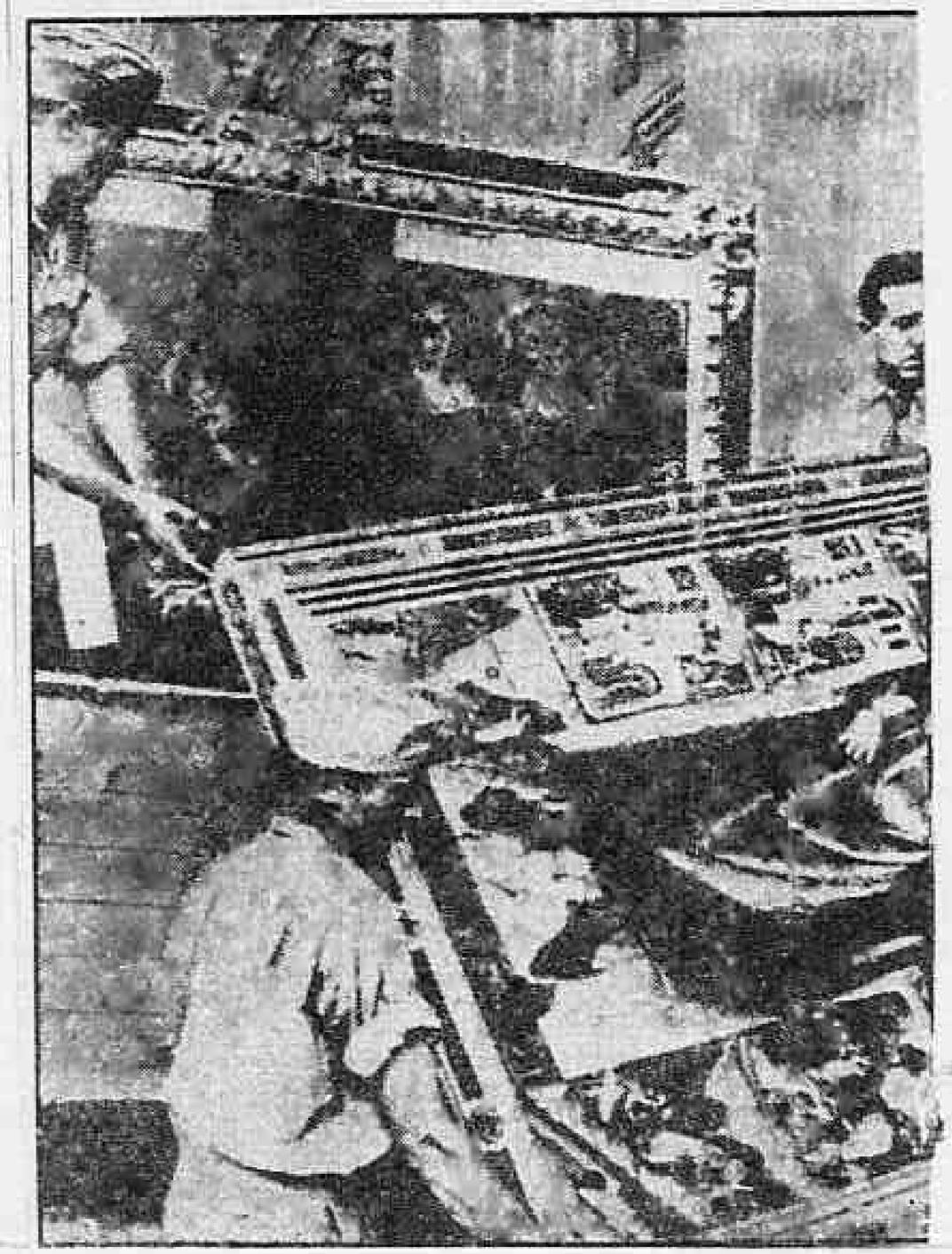
NEWS CHRONICLE - 12 August 44
(LONDON)

12 Aug

HITLER'S LOOTERS

Last night, when the Germans reported that their troops were withdrawing from Florence, this picture of German soldiers removing art treasures from the city for transport to Germany was transmitted by radio to the News Chronicle from Stockholm. It is believed that many pictures have been looted from the Uffizi Gallery and from the Accademia



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Il dipinto di cui si vede soltanto la parte inferiore, in primo piano, è la tavola di Jacopo del Casentino, rappresentante S. Miniato con altri

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Il dipinto di cui si vede soltanto la parte superiore, in primo piano, è la tavola di Jacopo del Casentino, rappresentante S. Miniato con otto storie della sua vita, già nella chiesa di San Miniato al Monte, a Firenze.
Il dipinto che si vede nel fondo è una tela rappresentante un Banchetto, di Gherardo Honthorst o Della Notti, della Galleria degli Uffizi.
Evidentemente la fotografia rappresenta la sistemazione o l'esposizione di un deposito, non potendosi altrimenti spiegare la presenza, nello stesso luogo, di un quadro proveniente da una chiesa e di un altro proveniente dagli Uffizi. (Argan)

Documentation F.O. 12356 Section 3.3/NND No. 785016

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XII

Elenco sommario dei ricoveri di opere d'arte della Soprintendenza di Pisa

1. Guigi, Certosa (Pisa) — Sculture varie da Pisa e Lucca.
Dipinti vari da Pisa e Lucca e provincie
Sculture da Livorno (Duretta) ed altre
Dipinti al mattatoio del Duomo di Livorno
Archivio di Stato di Pisa (con custodie proprie)
Archivio di Stato di Livorno (con custodie proprie)

2. Farnata Certosa (Lucca) 1250 — Pinacoteca civica di Lucca (con custodie proprie)

3. S. Miniato al Tedesco (Pisa) 1960 — Palazzo Granducale- Dipinti vari ed oggetti da Livorno - Casse con manoscritti della Biblioteca Labronica fra i quali 40 volumi di manoscritti foscoliani

4. Villa Vescovile di S.Colombano (Lucca) 1763h — Resti oggetti rimasti dopo lo sgombero fatto dal Pacini nel 1942 (?)

5. Villa del Poggio a Caiano (Fiorenze) — Dipinti del Museo Civico di Livorno in casse e scioltI
I quattro Mori (nel parco)

6. Palazzo Pitti — Arazzi del Museo Civico di Pisa
Pergami del Duomo e Battistero
Sculture del Museo dell'Opera del Duomo di Pisa
Casse sigillate dell'opera di S.Giulia di Livorno

7. Villa dell'Ugolino (Firenze) — Museo Civico di Pisa

V.to Ing. Piero Sanpaolesi

Montegufoni 11 Agosto 1944

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Roma, li 10 AGO 1944

della Pubblica Istruzione

Ministero ~~della Educazione Nazionale~~

IL DIRETTORE GENERALE
DELLE ANTICHITA' E BELLE ARTI

Prot. 1563

Al Maggiore PERKINS
Vice Direttore della Sottocommissione dei Monumenti, Belle Arti ed Archivi
Palazzo delle Corporazioni
R O M A

Egregio Sig.Maggiore,

La ringrazio vivamente per le interessanti notizie, riferitemi dal Prof.De Angelis, circa lo stato in cui si trova l'importantissimo materiale artistico depositato nei ricoveri, predisposti dalla Soprintendenza alle opere d'arte di Firenze, finora raggiunti dall'avanzata delle truppe alleate.-

Ai ringraziamenti debbo aggiungere anche le mie felicitazioni per la preziosa opera svolta da codesta Sottocommissione e dagli alti Comandi in zona, forse la più notevole dal punto di vista artistico di tutta Italia.-

Il Prof.Lavagnino ed il Dott.Castelfranco possono,naturalmente, essere trattenuti a disposizione di codesta Sottocommissione per tutto il tempo che si giudicherà necessario, come pure ciò potrà essere fatto per ogni altro funzionario dipendente dalla Direzione

./.

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Generale, che dovesse, in qualsiasi circostanza, collaborare direttamente con la Sottocommissione alleata.-

Voglia gradire i miei migliori saluti

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HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives
(Tel. 489081, ext. 442 & 664; 473430)

HEM/ps

20306/1/MFAA

15 August 1944.

Subject: Report on MFA & A Depositi in Vicinity of FLORENCE, Italy.

To : The Director, Civil Affairs Division, War Department, Washington D.C.

1. Due to the situation becoming rather acute in the area generally south of FLORENCE, Major N.T. De Wald (A), Chief of the Subcommission, accompanied by Major John R. Ward Perkins (B), executive officer of the Subcommission, left for Headquarters 8th Army on 3 Aug 1944. The party also included Dott. Castelfranco and Prof. Lavagnino, inspector for the Central Director of Fine Arts for the Italian government.

2. Major John Ward Perkins returned to Rome Saturday 5 Aug and discussed the situation with me and it was decided that I should join Major De Wald at the forward Headquarters without delay. Our party left Sunday 6 August and included the following:

Col. Henry C. Newton (A)
Capt. E.H. Ruthven (B)
Capt. A.S. Ramsayer (A)
1st Lt. K.C. Lippmann (A)

We traveled by weapons carrier via Route 1, GROSSETO - SIENA - PONTEDERA - EMPOLI - MONTELUPO to CASTEL MONTEORFOLI.

3. CASTEL MONTEORFOLI is located about two (2) miles north-east of MONTELUPO and about ten thousand (10,000) yards south-east of the German positions south of the ARNO RIVER. At this Headquarters we found the following additional personnel:

Major N.T. De Wald (A)
2nd Lt. Frederick Hartt (A)
Dott. Castelfranco (I)
Prof. Lavagnino (I)

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4. a. We had previously learned of certain depositories of movable objects of Art in the vicinity of FLORENCE and the following information was now available indicating depositories at the following points.

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1. CASTEL DI MONTEGUFONI near MONTESPERTOLI

2. CASTEL DI S. BIAGIO A POPPIANO near MONTESPERTOLI

3. VILLA A POPPIANO near MONTESPERTOLI

4. CASTELLO DI CLIVIO near CASTELFIORENTINO

5. VILLA DELLA TORRE A OMA near FLORENCE

6. S. DONATO I: COLLINA near FLORENCE

7. VILLA BOSSI PUCCI near MONTAGNANA

8. CASTELLO EROICA in VALDUCCO near S-N GIOVANNI

9. VILLA in BASELLA near PORTA a MALA

At this writing all of the above depositories are in possession of the Allied Armies.

b. The following depositories have been reported from sources deemed reliable but are not, at this writing, in our possession:

1. PIANO MONTELIO near PISTOI

2. VILLA BOSSI a GUCI in the PROVINCE OF AREZZO

3. PODERE A GALANO N.E. of FLORENCE

4. VILLA GONDOLFI MONTELUPO near EMPOLI

5. VILLA PIANDI di OLIVETA in SAN SALVATORE near PISTOIA

6. VILLA DEL LORO a GAMBIANO north of FLORENCE

7. VILLA DI MONTALTO near PISTOIA

8. PALAZZO COMUNALE DI MONTEPULCIANO near SIENA

9. VILLA SANTINI near PISTOIA

10. VILLA MONTEPOPPI near PRATOLINO

11. ORATORIO DI S. GIORGIO a MONTELUPO

12. CASTELLO DI CAPRONCOLO north of FLORENCE

13. CASTELLO del da BARBIANO north of FLORENCE

14. MONASTERY di CAMALDOLI province of AREZZO

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a. The contents of the depositories Nos 1-9 (sub par. a.) have been carefully checked by our officers in the presence of a number of the Staff of the Central Director of Fine Arts of the Italian government. Depositories Nos 1-14 (sub par. b.) have not, of course, been verified due to the fact that they are still in possession of the enemy. We have, however, examined lists of the contents of the enemy-held depositories and the 8th Army has been informed of their location. As a consequence of this action every possible step will be taken to prevent any damage to the structures and their contents.

5. a. The situation prior to our arrival was rather vividly portrayed by 2nd Lt. Frederick Hartt in an extended conversation with me. Lt. Hartt is in charge of MFA & A for Region VIII, however, due to the urgency of the situation and at the request of Group Captain Benson (R) (CO 8th Army (R)), he had been transferred temporarily to the 8th Army (R) to assist the MFA & A officers in the task ahead. As soon as CASTELLO DI MONTEGUFONI and the adjacent area fell into our hands Lt. Hartt immediately took possession of the various depositories.

b. For several days CASTELLO DI MONTEGUFONI had been on the front lines and in exceedingly perilous position. Forward units of our attack echelon were in contact approximately four (4) miles to the north-east, and enemy artillery fire was falling in the vicinity of the Castello although fortunately the structure was not hit. This deposit, with an approximate value of eighty-eight million dollars ($ 88,000,000), contained some of the greatest Italian paintings. Among the principal works were the Enthroned Madonnas of both Giotto and Cimabue, the Uccelli Madonna, the great Accademia Crucifix, Memmo's Lubiana and St. Anne, Botticelli's Primavera, Andrea del Sarto's Annunciation and many others. These pictures were not mixed but were simply stacked in rows against the walls of some seven (7) of the principal rooms of the building. The condition of the storage space was as satisfactory as could be obtained and comparatively free of dampness and evidently waterproof. The pictures were under the care of Prof. Rucelli, a librarian of the Uffizi Gallery in FLORENCE, who, without anyone's permission, had walked from FLORENCE to take charge of the deposits, and had protected the paintings from drunken German Paratroopers, at times, at great personal risk. A guard were immediately posted by the CO, 1st Bn, NASSAU Light Infantry who was occupying the Castello at that time. Major General Russell, Commanding General, 8th Indian Division was most cooperative in providing guards for all depositories within the sector occupied by units of his Division.

c. CASTELLO di SAN BIAGIO a POPPIANI and the adjacent Villa both contained deposits. The Villa had been hit by German artillery fire which caused the ceiling to fall in one of the rooms in which the Deposition of Jacopo Pinentino and the Visitation of Pontormo were

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stored. Both of these works were damaged, the latter quite severely. Lt. Hartt, with the aid of several Italian workmen, moved all the pictures, mostly large and heavy wooden panels from the 16th Century Exhibition in FLORENCE (1940), to an undamaged portion of the Villa where they are at present stored. The entire Villa was in a great state of disorder, having been completely sacked by German Paratroopers a few days previously. They did not, however damage any of the works of Art.

There was a total of 177 pictures from the 16th Century Tuscan Exhibition, 18 from S.MARCO and BUONARROTO del BUONARROTO, both of FLORENCE, all of which were contained in the official lists in our possession. In addition to these works, there were almost forty (40) unlisted pictures discovered in this deposit. Among the principal artists were Piero di Cosimo, Bronzino, Ghirlandaio, Andrea del Sarto, Baldini, Pontorno and many lesser ones.

d. VILLA DE LA TORRE a CONA was visited on August 7 and was found to be one of the most important deposit located to date. This Villa is located in the upper ARNO and there was considerable fighting going on in the vicinity. The deposit contained all the sculptures of Michelangelo from the Medici Chapel, well boxed and packed, the Singing Gallery of Donatello, the Singing Gallery of Luca della Robbia, the statues of Donatello and the reliefs of Andrea Pisano from the Campanile of the Duomo of FLORENCE, three (3) of the Uccello and Pollo Dalli frescoes from S. Maria Novella and fifty-two (52) pictures from the Uffizi Gallery, apparently some of the most important. The entire deposit was in the basement and, with the exception of the Uccello frescoes, was in good condition. The space was dry and ventilation as good as could be expected. The problem of protection from shell fire must be the primary consideration in the selection of storage facilities. Due to the unusually heavy construction of these villas and other structures which are used for depositories, the basement areas are generally quite satisfactory as a place of temporary storage.

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On further reference to the Uccello frescoes, these frescoes had been damaged by the German placing beams and brackets in such a manner as to make a few holes in the frescoes and further damage the surface.

Incidentally, this entire deposit was under the custody of Martini and Bonci (Verzuth) the owners of the villa and neighboring vineyards. The upper stories of the villa were a shambles since the Germans had broken into the records and advertising material, papers and broken boxes were piled waist deep in the grand salon. This debris presented quite a fire hazard and was cleared out under the direction of Lt. Hartt.

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4. CASTELLO di QUINTO contained a valuable deposit of 189 pictures and 9 pieces of sculpture, all on the official list. Many pictures were stacked in the wine cellar, however due to the apparent dampness of the space, they were all removed to three (3) rooms in the main floor. Among the principal works were Cimabue's Crucifixion from Santa Croce, FLORENCE, the S. Benedio panels (1250), Madonna e Bambini by Raffaellino del Garbo; paintings by Guido Reni, Filippo Lippi's Annunciation from San Lorenzo; Perugino's Ascension of the Virgin Mary. All of the works were deposited in the winter of 1943-1944 and came from the Museum House, Museo della Collegiata di EMPOLI, Museo di FAENZA and various private collections.

5. La TORRE del GUINIGIANO was also visited. It was still under heavy Germany artillery fire and surrounded by British artillery in support of the attack which was then in progress. It was learned from the custodian that all the Greek and Roman sculptures from the Uffizi Gallery had been stored in the VILLA and that the rooms had been walled up. Inspection will be made at a future date.

6. To illustrate but one of the many unusual conditions one encounters, Lt. Hartt was told by a British officer whom he met that "there were some paintings stored in the Golf Club House near FLORENCE". Upon investigation it was found that the entire contents of the Civic Museum of PISA had been stored in the Club House. The rooms containing the works of art had been walled up. Guards were placed pending an official inventory.

7. The situation in FLORENCE is still somewhat obscure. The German finally withdrew from the northern portion of the city to a position on the north side of the MONTEMARIO CANAL, which runs through the northern outskirts of the City proper. There was still considerable enemy patrolling and sniping. Five of the six bridges across the ARNO have been destroyed. The only one remaining is the famous PONTE VECCHIO, which has been heavily mined. Also two entire blocks of buildings leading to the bridge on both the north and south approaches have been entirely demolished to establish effective road blocks.

8. In general the situation at PISA is still somewhat vague. The Germans still hold the important portion of the city proper which lies north of the ARNO. The Leaning Tower of PISA was still standing as of Friday 11 Aug 1944, according to last reports received while I was still forward at MONTERIGGIONI.

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6. In conclusion I wish to state that all deposits are within our zone of control are in good condition, under proper guard and that every possible care will be exercised to preserve them intact until they can be moved to their original locations. We have six (6) officers at the front at this writing and they are all thoroughly trained, zealous in their work and showing splendid initiative even to the point of carrying on their work at considerable personal hazard.

A.C. [illegible]
Chief Inf.
Spec. Repr., U.S., NEA & A

Copy to:
Brig. Gen. Frank McSherry

RESTRICTED

9 Aug 2716

ALLIED CONTROL COMMISSION

INCOMING MESSAGE

TO: ROME AREA COMMAND FOR ACCHQ FOR MONUMENTS AND FINE ARTS SUB-COMM

SIGNAL MESSAGE CENTER No: N91/9

FROM: MAIN AMG 8TH ARMY CLASSIFICATION: RESTRICTED

REFERENCE No: M447 PRECEDENCE: IMPORTANT

DATE AND TIME OF ORIGIN: AUG091930B OFFICE OF ORIGIN:

DEPOSIT AT TARRE ACONA IN GOOD CONDITION BEING CHECKED BY ENTHOVEN AND LAVAGNINO. UNLISTED DEPOSIT FROM CHURCHES AND MUSEUM OF PISA DISCOVERED AT CAMP DELL UGOLINO Q8260. BOTH ARE UNDER GUARD

ACC DIST

(ACT) M & E A (2)
(INF) A/CC
ADM SEC
FILE (2)
FLOAT

MONUMENTS, FINE ARTS & ARCHIVES SUB-COMM
10 AGO 1944
FILE No

HEADQUARTERS
10 AUG 1944
A. C. C.

4805

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

ENTHOVEN AND LAVAGNINO. UNLISTED DEPOSIT FROM CHURCHES AND MUSEUM OF PISA DISCOVERED AT CAMP DELL UGOLINO Q8260. BOTH ARE UNDER GUARD

ACC DIST

(ACT) M & E A (2)
(INF) A/CC
ADM SEC
FILE (2)
FROAT

4805

DATE and Time of RECEIPT AUG100910

Distribution:

RESTRICTED

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

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

COPY

Dear John,

Brief word of accomplishement and happenings.

We began check of things here yesterday and finished three-quarters of it. Castelfranco and Lavagnino will finish it this P.M. This A.M., Castelfranco, Lavagnino, the professor, the CAO, and self went to POPPIANO and MONTAGNANO. On return found the Rome caravan arriving and installed them. Cigarettes and tobacco not sent! Otherwise everything as ordered.

At INCISA Fred found things moved back to FLORENCE. Today he is trying the Villa della Torre at CONA if he can get there, where a lot of soulpture is. The CAO at MONTESPERTOLI had report from another CAO that on July 10 the S. Marco Museum things were sent back to FLORENCE from CLIVETO.

Typewriter arranged for and full lists will be copied.

Kept 300 soldiers out of our place last night.

More later.

/s/ Ernest T. De Wald

/t/ ERNEST T. DE WALD
Major MFAA ACC

Monday (7 Aug 44)

To: Major J.B. Ward Perkins
Deputy Director MFAA ACC
APO 394

1339

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

W. E.

Dear John:

Brafwood of accomplishment and happenings.

We began checking things here yesterday and finished about three-quarters of it. Castelf. and have will finish it Thurs. Pitts. This G.I. Co, Rs, The professor, The CAO, + self went to Orvieto and Montagnano. There we found the Rome caravan arriving and installed them. Cigarettes and tobacco not sent! Otherwise everything as ordered.

Col Twiss Ford found things moved back to Florence. Today he is trying the Villa della Torre at Coma if he can get there, where a lot of sculpture is. The CAO at Monterspertoli had report from another CAO that on July 10 the Stieve Museum things were sent back to Florence from Uffizi.

Typewriter arranged for and full kits will be issued.

Kept 300 soldiers out of our area last night.

More later

Ernest.

Monday.

TD

Prof. J. D. Wood Sanders
Actg. Director MFAAAC
APO 394.

A C C E
MONUMENTS FINE ARTS & ARCHIVES
11 AGO 1944
FILE NO 200.06/1

Memo. to MFAA&AC

4863

EC has been informed 8/8/18

Copy to R.C.M.P. Section

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HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
ADMINISTRATIVE SECTION

20906/1/MFAA.

7 August 44.

SUBJECT : Deposits of Works of Art in the FLORENCE Area.

TO : G-5, AFHQ.

1. The Policy of the Italian Fine Arts authorities in the early stages of the war was to disperse movable works of arts from cities to avoid risk of bomb damage. Later, as the result of the Allied invasion and particularly after the threat to one such deposit at CASSINO, the policy was reversed and at Rome and it is believed also at Venice, and perhaps elsewhere in N. Italy, these deposits were withdrawn to central deposits in the cities themselves. Unfortunately, by a regrettable error of judgement, this latter policy was not followed in the case of FLORENCE until too late, as a result there exist some 26 deposits of works of art scattered in the environs of FLORENCE and containing, in sum an irreplaceable treasury of the world's masterpieces of painting, sculpture, and the other arts.

2. These deposits are divided into four main groups within a range of 25 miles of the city - around MONTESPERTOLI (Q 0455), around IMPRUNETA (Q9456), around POGGI (R 2062), and to the north in the MUGELLO VALLEY (district of BORGO S. LORENZO Q 9069). Reports from recent Florentine sources show that only a limited evacuation of these deposits has proved possible, although an attempt has been made in the case of those in the MUGELLO, which are clearly in the most vulnerable position.

3. On 4 Aug 44 the Director and Deputy Director of the MFAA Sub-Commission visited the MONTESPERTOLI group, at the time the only group in Allied hands. In the main deposit, in the country-house of Sir Osbert Sitwell at MONTEGUFONI, were stored pictures mainly from the Uffizi Gallery, including such world famous masterpieces as the Botticelli Primavera, the Madonnas of Giotto and Cimabue, and the Buoncdlai Madonna. The value of this deposit may be estimated at not less than 15 million pounds sterling. The pictures were not crated and the building had been occupied by German troops, who may have removed some of the smaller works. From the neighbouring deposit of MONTAGNANO an unspecified quantity of crates of books and MSS. were removed previous to the Allied occupation under circumstances which are not yet definitely known. The only war-damage in this group of deposits was a single picture as the result of a shell-hit at POPPIANO.

4. A report just received indicates that at IMPRUNETA the Medici Chapel Sculptures

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treasury of the world's masterpieces of painting, sculpture, and the other arts.

2. These deposits are divided into four main groups within a range of 25 miles of the city - around MONTESPERTOLI (Q 6455), around INCISA (Q9456), around POPPI (R 2062), and to the north in the MUGELLO VALLEY (district of BORGO S. LORENZO Q 9089). Reports from recent Florentine sources show that only a limited evacuation of these deposits has proved possible, although an attempt has been made in the case of those in the MUGELLO, which are clearly in the most vulnerable position.

3. On 4 Aug 44 the Director and Deputy Director of the MFAA Sub-Commission visited the MONTESPERTOLI group, at the time the only group in Allied hands. In the main deposit, in the country-house of Sir Osbert Sitwell at MONTEGUFONI, were stored pictures mainly from the Uffizi Gallery, including such world famous masterpieces as the Botticelli Primavera, the Madonnas of Giotto and Cimabue, and the Rucellai Madonna. The value of this deposit may be estimated at not less than 15 million pounds sterling. The pictures were not crated and the building had been occupied by German troops, who may have removed some of the smaller works. From the neighbouring deposit of MONTAGNANO an unspecified quantity of crates of books and MSS. were removed previous to the Allied occupation under circumstances which are not yet definitely known. The only war-damage in this group of deposits was a single picture as the result of a shell-hit at POPPIANO.

4. A report just received indicates that at INCISA the Medici Chapel Sculptures (By Michelangelo) were in fact returned to FLORENCE city. Other material was walled up locally and appears to be intact.

5. The whereabouts of these deposits was already known to the MFAA Sub-Commission, who had circulated the information through the MFAA Officers with AMG 8 Army. Orders have been issued by 8 Army as to their safe-custody and guards posted on all deposits so far occupied. The commander in Chief personally visited MONTEGUFONI and gave great practical assistence in its safeguarding, and in general the military Authorities have been extremely cooperative.

4809

6. The immediate problems occasioned by these deposits have been met to the limits of the military situation by the measures adopted by the Army and by the generous allocation of MFAA personnel (6 officers are at present employed in this area). The long-term problems can only be settled when the facts about the remaining groups are fully known. It may prove possible to amalgamate some of the smaller deposits into the larger to reduce the number to be guarded. There can however be no question of transporting under present conditions quantities of very

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large, unorated pictures as at MONTEGUFONI. The checking of each deposit against the inventories which exist is being begun at once by personnel of the Italian Fine Arts Staff under MFAA direction, but will take a considerable time.

7. The initial deposit has received considerable press-publicity, but it has been thought advisable to issue no further statement, at any rate for the present, in order not to complicate a difficult situation by attracting a host of curious sight-seers.

G.R. UPJOHN Col.
A/Hd. Admin Sec.

CONFIDENTIAL

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SECRET

5 Aug 2480

8

77/06

ROME AREA COMMAND FOR ACC FOR (MFAA SPB ?) COMM

MAIN AMG 8TH ARMY

J 433

SECRET

IMPORTANT

AUG 0512308

MEDICI CHAPEL SCULPTURES WERE RETURNED FROM ANCISA TO FLORENCE BY ITALIAN AUTHORITIES MONTHS AGO. ALL ANCIENT SCULPTURES FROM UFFIZI REPORTED WALLED UP AT TORRE DEL CASTELLANO. EXTERNAL INSPECTION INDICATES NO APPARENT DAMAGE.

ACC DIST

ACTION: Mon & Fine Arts 2
INFO: A/CC
File 2
Floats

HEADQUARTERS
5 AUG 1944
A. C.

48

SECRET

AUG 06

1344

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

5 Aug 6

CORRIERE DI ROMA

No. 61 — 5 AGOSTO 1944

Opere d'arte sottratte agli artigli dei tedeschi

CON L'OTTAVA ARMATA, ITALIA, 4 — Un corrispondente del Servizio Notizie delle Nazioni Unite informa oggi di aver visto con i propri occhi come molti capolavori artistici siano stati accuratamente nascosti per sottrarli alle grinfie dei tedeschi, di modochè veri e propri tesori dell'Arte italiana non sono andati a finire nelle mani del nemico.

Alcuni dei capolavori salvati sono: Una «Madonna» di Giotto, Una «Madonna» di Cimabue, Una «scena di battaglia» di Paolo Uccello, «La Primavera» di Botticelli, e la sua «Adorazione dei Magi», la «Santa Anna» del Masaccio, due quadri dei Lippi, padre e figlio, l'«Incoronazione della Vergine», di Filippo Lippi, padre, e «La Deposizione della Croce» di Filippino Lippi, figlio, un «Ritratto di Cavaliere» di Rubens, «La Madonna di Andrea del Sarto» e la «Madonna con un gruppo di santi» di Frà Bartolomeo.

L'elenco delle opere d'arte salvate dalle ruberie nemiche è stato confermato dal professore Cesare Fasolo, curatore della Biblioteca della Belle Arti di Firenze, il quale ha detto che la maggior parte di tali opere d'arte proviene dalla Galleria degli Uffizi e dalla Galleria dell'Accademia.

Tuttavia non tutti i dipinti hanno potuto essere salvati, ed una parte di essi è stata trafugata dai tedeschi. Una delle case da nelle quali erano stati occultati i dipinti venne sorvegliata da un prete che ha dovuto darsi alla fuga quando i tedeschi cominciarono a nutrire il sospetto che egli simpatizzasse per i Patrioti italiani.

Il professor Fasolo ha detto: «Fortunatamente i quadri rimasti colà non erano i più importanti. Quando sono arrivato, non c'era nessuno sul posto, e i tedeschi si muovevano a loro volta fra le collezioni. Fra i quadri più preziosi vi erano «La Crocifissione» del Perugino, 14. secolo, e «Il Maestro» di Raffaello. Questi quadri sono in salvo e intatti. Però è certo che qualche quadro è stato rubato, o danneggiato, e per questo lo sappia, soltanto i più piccoli quadri hanno sofferto».

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5 Aug 5

UNION JACK

No. 47 5 August 1944

"Primavera," he cried

From Bill Taylor

THE fantastic story of how some of the art treasures of Florence were found lying in the middle of a room surrounded by all the flotsam of war was told to me by Captain Nayar, the observer officer with an Indian Division of Eighth Army.

He had gone forward on the plain in front of Florence and was accompanied by Major Eric Linklater, who is writing a history of the Eighth Army in Italy, and Vaughan Thomas of the BBC. They entered an imposing looking castle on a hillside and Linklater and Thomas started rummaging among some canvases lying in the hall. They took one painting out and said that it was a Giotto. Nayar said that it was a copy, and they passed into another room still arguing.

Papers and broken glass were lying on the floor, and in the middle of the mess were some mattresses where refugees had been sleeping. Large canvases were leaning against the wall and the Italians crowded round as the little party started to inspect them.

"Heavens," said Linklater, "this one is a Giotto." Nadar turned another large canvas round, and got another surprise. "Botticelli," he cried. "Primavera," shouted Linklater. And thus they casually discovered some of the world's greatest art treasures.

Suddenly an Italian joined them. He was a professor from one of the Florence art galleries whence the paintings had been brought for safe keeping. The Germans had been in the castle but he had vigorously waved his authority at them and they contented themselves with taking only souvenirs.

The castle, which belongs to Sir George Sitwell, father of Edith, Osbert and Sacheverell, was packed with interesting things. When the discovery was made the front line was only 2,500 yards distant and four Tigers loomed largely in the near distance.

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20083

Monuments & Fine Arts 8723

Subject: Protection of Monuments & Fine Arts in Florence Province.

10

Main H.Q., A.M.G.
Eighth Army.

04/132

4 Aug 44.

H.Q., A.M.G.
Fifth Army (2)

1. A large number of pictures from the main galleries in FLORENCE have been deposited in houses in the territory which will come under Fifth Army when the change of boundaries takes place.

2. These depositaries are of such importance that the Army Commander of Eighth Army has ordered a military guard to be placed on them. Arrangements have been made for this guard to remain until the boundaries change, but from the date of the alteration of the boundaries, the responsibility for guarding these depositaries will pass to Fifth Army. It is accordingly suggested that you should make arrangements for the Eighth Army guard to be relieved by troops from Fifth Army when the boundaries change.

3. In view of the large amount of work involved in connection with these depositaries, the responsibility for them has been handed over by the Monuments & Fine Arts Division of this H.Q. to A.C.C. who have sent up the Director of the Monuments and Fine Arts Sub-Commission, Major DeWald with assistants to take over and be responsible for all five depositaries. It is presumed that you will wish this arrangement to continue when the territory passes under your administration.

4. The locations of the depositaries are as follows (Map refs are approximate)

Castello di Montegufoni ✓	(Q.6658)	(This contains the majority and most important of the pictures referred to).
Castello di Montagnana *	(Q.6659)	
Castello di Poppiano ✓	(Q.6855)	
Villa di Guicciardini at Poppiano	(Q.6954)	
Castello di Oliveto - near Castelfiorentino. ✓	(Q.5950) +++	

* not in present inventories

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Villa di Guicciardini at Poppiano	(Q.6954)	
Castello di Oliveto - near Castelfiorentino. ✓	(Q.5950)	+++

* not in preliminary list

4797

+++ This depositary is not yet under military guard, but should be.

5. Will you please inform this H.Q. as early as possible the arrangements which are being made to continue the guard, so that the officer i/c the Eighth Army guard may be notified.

for E.H.Bees a/c
Group Captain,
Officer Commanding,
H.Q., A.M.G. Eighth Army Main.

Copies to: M.F.A.A. Div. Eighth Army.
M.F.A.A. Sub-Comm. H.Q., A.C.C. (1) ✓
A.M.G.L.O. 13 Corps.
Major Verney - Army Commander's Office, Tac Army.

FILE No. 20906/1

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

4 Aug 44

UNRRA 94

MORE ART TREASURES IN ITALY SAVED FROM THE NAZIS

WITH THE 8TH ARMY, ITALY, August 4 - (UNRRA) - Irreplaceable masterpieces of art have been saved from the Germans, a correspondent of the United Nations News Service reported today, after seeing how works of art had been carefully hidden to keep them away from the Nazis' clutches.

Some of the works saved included "The Madonna" by Giotto, 14th century; the "Madonna" by Cimabue, 13th century; "The Battle Scene" by Paolo Uccello, 14th Century; Bottiselli's "Primavera" and his "Adorazione dei Magi"; "Santa Anna" by Masaccio; two paintings by the Lippis, father and son - the "Coronation of the Virgin" by Filippo Lippi, the father, and the "Descent from the Cross" by Filippino Lippi, the son; "Portrait of a Knight" by Reubens; "The Madonna" by Andrea Del Sarto; and "The Madonna with a Group of Saints" by Fra Bartolomeo.

The list of rescued art pieces was confirmed by Professor Cesare Fasole, curator of the Library of Fine Arts in Florence, who said that most of the pieces came from the Uffizi Gallery and the Accademia Gallery.

However, not all of the paintings came through unscathed and some of them were stolen by the Nazis. One of the places where the paintings were hidden was in charge of a priest who was forced to flee when the Germans suspected him of having sympathized with the Italian Partisans.

Professor Fasole said: "Luckily the paintings left there were not the most important. When I arrived, there was nobody in the place and the Germans were wandering about at will among the collection. The most precious pictures there were "The Crucifixion" by Perugino, 14th century, and "The Master" by Raphael. These are safe and unhamaged. However, it is certain that some of the paintings have been stolen or damaged, but as far as I can tell, only the smaller pictures suffered."

Professor Fasole praised Allied officials for the care and solicitude they have shown for the works of art. At present the masterpieces which escaped the Nazis' hands are under the guard of Allied soldiers.

Prince Andrea Corsini, whose family possesses a fine collection of china, tapestries, furniture and paintings, showed where the Germans had damaged six paintings leaning against a wall by plunging a bayonet through them. Old prints in his villa were ruined by bayonet holes. The Germans also broke all of the mirrors in the Prince's villa.

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Declassified E.O. 12356 Section 3.3/NNN No. 789016

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

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

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BASIC NEWS #47 - 5 August 1944

MORE ART TREASURES IN ITALY SAVED

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(UNN)

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

RESTRICTED

4 Aug 3

ROMAN AREA COMMAND FOR ACC FOR MONUMENTS AND FINE ARTS SUB COMM

20/05

MAIN AND EIGHTH ARMY

M 427

AUD 4/1220

RESTRICTED

NOTES

CITE: NOTES

HQ QUARTERS
5 NOV 1944
A. C. C.

IMPORTANT DEPOSIT OF PICTURES FROM UFFIZI PITTI AND ACCADEMIA FOUND IN GOOD CONDITION EXCEPT FOR VERY MINOR DAMAGE CAUSED BY TRANSPORTING AND BY GERMANS. INCLUDED ARE BOTTICELLI PRIMAVERA GIOTTO AND CIMABUE MADONNAS FROM UFFIZI RUCELLAI MADONNA OF DUCCIO. ONLY FEW PICTURES WERE PACKED IN CASES. THIS AND THREE OTHER NEARBY DEPOSITS BEING GUARDED BY HARTT FULL TIME. ALL ARE UNDER MILITARY GUARD OF EIGHTH ARMY. MAJOR DE WALD EXPECTED TODAY WITH ITALIAN EXPERT AUTHORITIES FROM ROME TO TAKE CHARGE

4794

ACE DEPT

ACTION MFAI & ATIS ATOS

INFO A/CC
FILE (2)
FLOAT

A. C. C.
MONUMENTS FINE ARTS & ARCHIVES
SUBCOMMISSION
5 NOV 1944
FILE No. 20087

RESTRICTED

AUD 5/0930

1352

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

Wt. 51958 T.G.F.

IROM VLDNA 11298 2 T SI 5724

~~1444 Oct 1993 I~~

LIEUT FREDERICK HARTT 312230B

TO DIRECTOR MFAA SUB COMMISSION HQ ALLIED CONTROL COMMISSION

A.C. MONUMENTS FINE ARTS & ARCHIVES SUB-COMMISSION 1 AUG 1944 FILE No 20926

HEADQUARTERS 1 AUG 1944 A.C.C.

GR22 BT

FIVE DEPOSITS LOCATED.

REFERENCE BBC BROADCAST.

SITUATION IN HAND.

ALL SAFE SAVE FOR DAMAGE

TO P O N T O R M O V I S I T A T I O N

AND B R O N Z I N O P O R T R A I T.

VISITING TOMORROW

BT

RPIN 31 982 ~~FREDERICK~~ FREDERICK HARTT 312230B

MFAA

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SENT KS

MLO

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(Labloat)

16 Aug 44

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S E C R E T

It is most urgently recommended to the General Officer Commanding Eighth Army that the utmost measures consonant with the tactical situation be taken to preserve the following known deposits of works of art from Florence galleries and churches, listed below with map references, as well as the several unknown deposits which may lie in villas in the Florence area. In these deposits exists some of the world's greatest art, both paintings, sculptures and manuscripts.

POGGIO A CAIANO	Q6374	Royal Villa (or Medici)
SCARPERIA	Q8793	Palazzo Pretorio
POPPI	R2068	Building unknown (Stated by Prof Langton to be in Castello di Poppi)
INCISA VALDARNO	Q9557	Ex-Railway tunnel
" "	"	Torre del Castellano
SAN DONATO IN COLLINA	Q8963	Villa della Torre a Cona
FIESOLE	Q8272	Villa di Montalto
DICOMANO	R1262	Oratorio of San Onofrio
OLIVETO	Q5950	Castle
MONTESPERTOLI (Environs) Appr.	Q6556	Castle of Montegufoni
MONTAGNANA	Q6558	Castle
CAFAGGIOLO	Q8390	Villa di Cafaggiolo

4792

The fate of these priceless treasures lies in the hands of the Eighth Army.

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

"	"	Torre del Castellano
SAN DONATO IN COLLINA	Q8963	Villa della Torre a Cona
FIESOLE	Q8272	Villa di Montalto
DICOMANO	R1262	Oratorio of San Cnofrio
OLIVETO	Q5950	Castle
MONTESPERTOLI (Environs)	Appr. Q6556	Castle of Montegufoni
MONTAGNANA	Q6558	Castle
CAFAGGIOLO	Q8390	Villa di Cafaggiolo

4792

The fate of these priceless treasures lies in the hands of the Eighth Army.

FREDERICK HARTT
2/Lieut., USAC
Monuments and Fine Arts Officer

In the Field
1 August 44

Pretty use this to send the list a little of the trouble. Will regret the necessary [illegible]

Declassified n.o. 12356 Section 3.3/NND No. 785016

31 July 44

1

HQ AMG EIGHT ARMY

HQ ACC

1192

RESTRICTED

PRIORITY

31

MON & FA SUBCOM

REPORTED BY THOMAS AND LINKLATER CMA BRITISH BROADCASTING COMPANY THAT BOTTICELLI PRIMAVERA CMA PROPERTY OF THE UFFIZI CMA FLORENCE CMA WITH OTHER PICTURES HAS BEEN FOUND IN COUNTRY HOUSE CMA LOCATION GIVEN ONLY AS NEAR FLORENCE AND TWO THOUSAND YARDS FROM FIRING LINE PAREN TO HQ AMG EIGHT ARMY FOR MAJOR NEWTON OR CAPT ELLIS

FROM ABLE CHARLIE CHARLIE SIGNED DE WALD PAREN SENIOR CUSTODIAN REPORTED IN CHARGE FD PLEASE INVESTIGATE AND REPORT FD

4791

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

REPORTED BY THOMAS AND LINKLATER CMA BRITISH BROADCASTING COMPANY THAT BOTTICELLI PRIMAVERA CMA PROPERTY OF THE UFFIZI CMA FLORENCE CMA WITH OTHER PICTURES HAS BEEN FOUND IN COUNTRY HOUSE CMA LOCATION GIVEN ONLY AS NEAR FLORENCE AND TWO THOUSAND YARDS FROM FIRING LINE PAREN TO HQ AMG EIGHT ARMY FOR MAJOR NEWTON OR CAPT ELLIS

FROM ABLE CHARLIE CHARLIE EIGHTEEN DE WALD PAREN SINGLE CUSTODIAN REPORTED IN CHARGE PD PLEASE INVESTIGATE AND REPORT PD

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20902

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

ELENCO DEI RICOVERI DI OPERE D'ARTE ORGANIZZATI DALLA SOPRINTENDENZA ALLE GALLERIE PER LE PROVINCIE DI FIRENZE AREZZO e PISTOIA

==========

1) - Villa Medicea del Poggio a Caiano - Sculture più importanti della Galleria degli Ufizzi e del Museo del Bargello, Oggetti del Museo dell'Opera del Duomo e del Conservatorio Musicale, parte dell'Archivio di Stato . Opere d'Arte della Città di Prato.

2) - Poppi - Palazzo Pretorio - Quadri della Galleria degli Ufizzi e della Galleria Palatina - Terrecotte robbiane e maioliche del Museo del Bargello. Item 14 herewith

3) - Camaldoli - Convento - Dipinti importantissimi della Galleria degli Ufizzi e Palatina e del Museo di San Marco Item 20 herewith

4) - Soci - Villa Bocci - Sculture e oggetti vari di diverse provenienze . Item 5 herewith

5) - TORRE del Castellano - presso l'Incisa Valdarno - Sculture antiche della Galleria degli Ufizzi Item 34 herewith

6) - Torre a Cona - Villa Rossi - Sculture della Sacrestia Nuova di Michelangelo - Statua del Campanile del Duomo - Cantorie del Duomo - Affreschi staccati di Paolo Uccello da S. Maria Novella Sculture varie della Chiesa di S. Croce e da altre Chiese. Oggetti d'arte del Museo del Bargello. Tele grandissime della Galleria degli Ufizzi. Opere d'Arte della Casa Buonarroti Item 35 herewith

7) - Cliveto - Castello Guicciardini - Dipinti di Chiese Fiorentine

8) - Poppiano - Villa e Castello Guicciardini - Dipinti della Nostra del Cinquecento toscano . Item 26 herewith

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

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3) - Camaldoli - Convento - Dipinti importantissimi della Galleria degli Ufizzi e Palatina e del Museo di San Marco Item 20 herewith

4) - Soci - Villa Bocci - Sculture e oggetti vari di diverse provenienze . Item 15 herewith

5) - TORRE del Castellano - presso l'Incisa Valdarno - Sculture antiche della Galleria degli Ufizzi Item 34 herewith

6) - Torre a Cona - Villa Rossi - Sculture della Sacrestia Nuova di Michelangelo - Statue del Campanile del Duomo - Cantorie del Duomo - Affreschi staccati di Paolo Uccello da S. Maria Novella Sculture varie della Chiesa di S. Croce e da altre Chiese. Oggetti d'arte del Museo del Bargello. Tele grandissime della Galleria degli Ufizzi. Opere d'Arte della Casa Buonarroti 4500 Item 35 herewith

7) - Oliveto - Castello Guicciardini - Dipinti di Chiese Fiorentine

8) - Poppiano - Villa e Castello Guicciardini - Dipinti della Mostra del Cinquecento toscano . Item 26 herewith

9) - Montegufoni - Castello - Dipinti su tavole della Galleria degli Uffizi, Chiese Fiorentine e della Accademia 55 herewith

10 - Montagnana Villa Bossi Pucci - Dipinti delle Gallerie degli Uffizi e Palatina Item 29 herewith

→ 11 - Villa del Poggio Imperiale - Dipinti e sculture di varie provenienze

12 - Villa Salviati - Ritratti della Collezione Gioviana - e del corridoio tra gli Uffizi e Pitti

See item 17 herewith

16 AGO 1944
FILE No

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

Den 22 Luglio

13) - Villa Demidof a Pratolino Sculture della Galleria degli Uffizi e dell'Opera del Duomo. Terre cotte robbiane di varia provenienza

14 - Cafaggiolo Villa Medicea - Cartoni del Gabinetto Disegni - Biblioteca dell'Università

15 - Barberino di Mugello - Villa Reich Cartoni del Gabinetto disegni

16 - Gagliano Villa Del Monte - Parte della raccolta degli autoritratti degli Artisti Den 21 Luglio

17 - Dicomano - Oratorio di S. Onofrio - Sculture della Galleria degli Uffizi e dell'Opera del Duomo

18 - Empoli - Villa del Vivo alla Bastia - Opera d'Arte di Empoli

19 - Montemurlo - Villa del Barone - Opera d'Arte di Prato -

20 - Artimino - Villa Medicea - Opere d'Arte di Prato

21 - Carmignano - Villa della Serra - Opere d'Arte di Prato

22 - Arezzo - Villa Salmi - ~~xxxxxxx~~ a Stoppedarca Opere d'arte di Arezzo

23 " Cortona - Palazzo Casali - Opere d'arte di Cortona e parte degli Archivi di Arezzo Den 23 Luglio 4789

24 - Firenze - Villa di Montalto-Vetrate delle Chiese Fiorentine

25 - Firenze - Palazzo Pitti - Dipinti vari e materiale del Museo degli Argenti e del Museo R Stibbert - Grandi bronzi e porte trasportate dalla Galleria dell'Incisa

26 - Palazzo del Bargello - Grandi crocifissi e opere d'Arte Varie di varie provenienze

27 - Palazzo degli Uffizi - Opere d'arte delle Gallerie e di varie Provenienze

28 - Firenze - Museo di S. Marco - Dipinti e sculture di varie pro-

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

Uffizi e dell'Opera del Duomo

18 - Empoli - Villa del Vivo alla Bastia - Opera d'Arte di Empoli

19 - Montemurlo - Villa del Barone - Opera d'Arte di Prato -

20 - Artimino - Villa Medicea - Opere d'Arte di Prato

21 - Carmignano - Villa della Serra - Opere d'Arte di Prato

22 - Arezzo - Villa Salmi - ~~xxxxxxx~~ a Stoppedarca Opere d'arte di Arezzo

23 " Cortona - Palazzo Casali - Opere d'arte di Cortona e parte degli Archivi di Arezzo

24 - Firenze - Villa di Montalto - Vetrate delle Chiese Fiorentine

25 - Firenze - Palazzo Pitti - Dipinti vari e materiale del Museo degli Argenti e del Museo K Stibbert - Grandi bronzi e porte trasportate della Galleria dell'Incisa

26 - Palazzo del Bargello - Grandi crocifissi e opere d'Arte Varie di varie provenienze

27 - Palazzo degli Uffizi - Opere d'arte delle Gallerie e di varie Provenienze

28 - Firenze - Museo di S. Marco - Dipinti e sculture di varie provenienze

29 - Firenze - Gallerie dell'Accademia - Mobili e oggetti vari di diverse provenienze - Sculture di Michelangelo protette in situ

30 - Cappelle Medicee - Plutei della biblioteca Mediceo Laurenziana e manoscritti delle Biblioteche Laurenziana e Riccardiana

Den 23 Januar. 4789

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

COPY

SOPRINTENDENZA AI MONUMENTI E GALLERIE
per le Provincie di
PISA, APUANIA, LIVORNO E LUCCA

N° 344/172 Pisa lì 22 Marzo 1944

Relazione dei lavori di protezione antiaerea - PISA

Ministero dell'Educazione Nazionale - Direzione Gen.le Arti
POSTA CIVILE 332

In seguito ad autorizzazione verbale confermata con lettera in data 13 Ottobre 1943 n° di Prot.5021, nel Luglio 1943 fu iniziato il lavoro di remozione delle opere d'arte (dipinti, sculture, arazzi, disegni, monete, miniature, medaglie etc.) del Museo Civico di Pisa, dal quale, nel 1940 erano state remosse soltanto alcune delle opere più significative per trasportarle alla Certosa di Calci e precisamente diciannove dipinti, circa quaranta sculture, trentaquattro arazzi di grandissimo pregio, duecentoventisette miniature e un importante medagliere, oltre a un gran numero di frammenti di scultura provenienti da edifici pisani e specialmente dal Duomo e Battistero, una raccolta archeologica di notevole importanza, disegni ect. erano rimasti nella collocazione originaria. A partire dal 21 Luglio 1943 fu iniziato lo sgombero metodico di tutto il materiale che in successivi e ripetuti viaggi è stato portato al rifugio appositamente preparato nella Villa del Campo del Golf dell'Ugolino, sulla Via Chiantigiana presso Firenze; eccettuata la collezione degli arazzi che è stata depositata nel rifugio appositamente preparato per gli arazzi presso la Soprintendenza alle Gallerie di Firenze.

4788

Lo sgombero fu ultimato dopo le interruzioni dovute agli avvenimenti dell'Agosto-Settembre, nella prima quindicina di novembre. Contemporaneamente si iniziava la remozione delle opere d'arte

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arazzi, disegni, monete, miniature, medaglie etc.) del Museo Civico di Pisa, dal quale, nel 1940 erano state remosse soltanto alcune delle opere più significative per trasportarle alla Certosa di Calci e precisamente diciannove dipinti, circa quaranta sculture, trentaquattro arazzi di grandissimo pregio, duecentoventisette miniature e un importante medagliere, oltre a un gran numero di frammenti di scultura provenienti da edifici pisani e specialmente dal Duomo e Battistero, una raccolta archeologica di notevole importanza, disegni ect. erano rimasti nella collocazione originaria. A partire dal 21 Luglio 1943 fu iniziato lo sgombero metodico di tutto il materiale che in successivi e ripetuti viaggi è stato portato al rifugio appositamente preparato nella Villa del Campo del Golf dell'Ugolino, sulla Via Chiantigiana presso Firenze; eccettuata la collezione degli arazzi che è stata depositata nel rifugio appositamente preparato per gli arazzi presso la Soprintendenza alle Gallerie di Firenze.

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Antecedentemente e come prima provvidenza erano state remosse, nell'agosto 1943, le quattordici vetrate delle navate minori del Duomo appartenenti a vari artisti del XV° secolo, rappresentanti storie del Vecchio e Nuovo Testamento. Non fu però possibile provvedere alla tempestiva remozione dell'unica ma pregevolissima vetrata absidale della Chiesa di San Paolo a Ripa d'Arno, risalente agli ultimi anni del sec. XIII°, trovata ancora in posto e senza alcuna protezione, nonostante che lo stato di guerra fosse comincia

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to già da tre anni, sì che colpita la chiesa il 31 agosto, essa subì una parziale distruzione non riparabile per la frantumazione dei vetri della metà superiore.

La remozione del Museo Civico è costata circa £. 160.000,00 salvo ulteriori spese per prosecuzione di remozione di opere di minore importanza, quella del Museo dell'Opera £. 250.000,00.

Contemporaneamente alla remozione delle opere del Museo dell'Opera del Duomo è stata quella del tesoro della Primaziale che racchiuso in trentadue casse è stato trasportato a Firenze e depositato al rifugio del Museo degli Argenti presso la Soprintendenza alle Gallerie di Firenze con una spesa complessiva di £. 45.000.

Le esecuzione di questi trasporti hanno richiesto la provvista del legname e la costruzione di casse per tutte le sculture del Museo dell'Opera del Duomo e degli oggetti del tesoro della Primaziale; mentre, il trasporto delle opere (pitture, sculture, arazzi, miniature del Museo Civico) è stato compiuto con furgoni della Ditta Espressi Universali della Ditta Gondran di Firenze, stivando gli oggetti con cuscinetti di truciculi di carta che ne preservassero la parte dipinta durante il viaggio e la collocazione a rifugio.

In questi trasporti anche per l'abilità delle maestranze adibite al lavoro non si sono prodotti alle opere d'arte danni di sorta, nonostante le lunghe operazioni di classificazione, remozione, cerico e scarico.

Devo far notare a questo proposito che le opere del Museo Civico di Pisa non erano catalogate in un inventario regolarmente aggiornato e quindi la Soprintendenza all'atto della presa in consegna degli oggetti del Museo ha dovuto provvedere alla sua compilazione.

4787

Conformemente a quelle che sono le direttive impartite dalla nuova direzione generale i rifugi per accogliere tutti questi oggetti sono stati scelti in località lontane dal mare e prevalentemente in Firenze e nelle vicinanze non immediate della Città. Du-

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miniature del Museo Civico) è stato compiuto con furgoni della Ditta Espressi Universali della Ditta Gondrar di Firenze, stivando gli oggetti con cuscinetti di truccioli di carta che ne preservassero la parte dipinta durante il viaggio e la collocazione a rifugio.

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Conformemente a quelle che sono le direttive impartite dalla nuova direzione generale i rifugi per accogliere tutti questi oggetti sono stati scelti in località lontane dal mare e prevalentemente in Firenze e nelle vicinanze non immediate della Città. Durante l'esecuzione di questo lavoro preventivo di sgombero delle opere d'arte, in seguito ai danni prodotti dai ripetuti bombardamenti aerei, fu anche necessario procedere a sistematiche ricognizioni degli edifici e monumenti colpiti per recuperare opere d'arte rovinate parzialmente o incorporate nelle macerie degli edifici colpiti.

Così nella Chiesa di San Paolo a Ripa d'Arno: i resti ed i frammenti vitrei della vetrata absidale, il sarcofago di Burgundio spezzato in più parti dalle travature del tetto caduto. Nella Chiesa di Sant'Antonio, quasi del tutto crollata: una piccola Madonna col Bambino, in marmo del Guardi e alcune tele ridotte in pessimo stato. Nella Chiesa di San Giovanni al Gatano un trittico marmoreo

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con la Madonna e due Santi della scuola del Guardi, oltre a varie tele di pittori fiorentini e pisani del cinquecento e seicento. Nella Chiesa di San Giusto dei Cappuccini: alcune sculture del secolo XV°, un affresco dello stesso secolo e numerose tele del Curradi, del Bilivet e di altri. Nella Chiesa del Carmine: tutte le grandi pale d'altare, nonchè dipinti e sculture (fra questè il monumento sepolcrale di Tiziano Aspetti). Nella Chiesa di San Domenico: i dipinti degli altari, gran parte degli oggetti d'importanza artistica recuperabili dalle macerie del Convento tra i quali alcune pregevoli statute in legno. Dalla Chiesa di San Vito: i resti delle pale d'altare dissepolte fra le macerie. Inoltre dallè chiese di San Domenico e Sant'Antonio sono stati recuperati anche i marmi pregevoli degli altari. Nella parte del Convento di San Domenico, inclusa in passato nell'Ospizio di Mendicità, colpito ripetutamente da varie bombe, esiste un pregevole e grande affresco rappresentante la Crocefissione, ritenuto uno delle più significative opere di Benozzo Gozzoli. La parete su cui questo affresco si appoggia e rimasta illesa. Si è dovuto però studiare il mezzo di proteggere efficacemente da colpi vicini e da crollo di macerie sia il davanti che il tergo di questa parete, costruendo sette grossi contrafforti in muratura, profondamente fondati sul davanti dell'affresco, preventivamente isolato con rubusto tavolato a cartone catramato, e altrettanti da tergo; fino a due metri al disopra della superficie affrescata, ripiendo lo spazio di cm. 80 esistente fra i contrafforti, spessi altrettanto, con sabbia sciolta nella parte bassa e insaccata nella parte alta. Tale protezione che è in corso di ultimazione, ha richiesto la costruzione di circa mc. 160 di muratura in pietrame ed è stata circa £. 80.000.-

Nel crollo degli uffici della Soprintendenza anche i l del Museo Mazziniano, come fu già comunicato a suo tempo, crol no per intero ivi compreso la stanza nella quale morì Giuseppe zini il 10 Marzo 1872. Si rese necessario quindi recuperare fosse possibile degli oggetti a Lui appartenenti e di quelli vati nei locali del Museo, nonchè la sua biblioteca.

4786

Data l'esperienza formatasi in seguito alle offese aeree sul rischio a cui sono esposte le opere d'arte di una città come Pisa è centro ferroviario stradale di grande importanza con stateta che per la quasi totale evacuazione volontaria della popola

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zione, la sicurezza degli edifici da eventuali tentativi di furto
molto precaria, si è venuti nella decisione di rimuovere tutte
stintamente gli oggetti d'arte oltrechè di grande importanza anche
di minore e media importanza. Si è quindi iniziato metodicamente da
partire dal Novembre, il trasporto di tutti questi oggetti chiesa
per chiesa, edificio per edificio, da Pisa a Calci dove, in locali
della Certosa erano stati predisposti ambienti per ricevere così
gran numero di oggetti. In tal modo la chiesa di San Nicola, San
Francesco, San Martino, San Sepolcro, San Pietro in Vincoli, SS. Co
simo e Damiano, Santa Maria Maddalena, Santa Cristina, Santa Caterina
rina, San Frediano, I Cavalieri, Santa Cecilia, San Paolo all'orto
San Michele in Borgo, sono state completamente vuotate della loro

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suppellettile artistica ed è in corso la remozione in altre chiese fra queste: il Duomo, che per la mole e la quantità delle opere che lo ornano richiede tempo e cure speciali. E' stata eseguita inoltre la remozione dei pannelli istoriati del Pergamo di Giovanni Pisano, che sono già stati trasportati a Firenze, ed è in corso la remozione di quelli del Pergamo di Nicola; che si prevede potranno essere portati a Firenze entro il mese di marzo. Di tutta la parte inferiore del Pergamo di Giovanni Pisano in Duomo si è ritenuto opportuno rafforzare la protezione sul posto, perchè nella ricostruzione del 1923 i sostegni figurati furono collegati in alto da una platea in calcestruzzo, che mentre dà una maggiore garanzia di stabilità all'insieme, aumenta di molto i rischi del lo smontaggio.

Per il Pergamo di Nicola, finora in posto nella sua collocazione originaria, si procederà allo smontaggio delle figure e dei sostegni soltanto se tale lavoro non presenterà rischi di nessun genere, poichè trattasi di colonne in marmi duri, porfidi, graniti etc., sulle quali innestano rilievi ed ornamenti di marmo statuario di intaglio delicato e reso più fragile dalla lunga età.

Sono in corso le opere di protezione alle sculture della porta principale del Battistero, che si spera potranno essere finite entro il prossimo mese di aprile. Pure prossimamente si inizierà la remozione dei due battenti bronzei di Bonanno Pisano della porta così detta di San Ranieri del Duomo, mentre non è possibile compiere analoga operazione per le altre tre porte bronzee della facciata per la loro grande mole e per l'ingente peso di esse che richiederebbe apparecchiatura e spese ugualmente ingenti. Con tali previdenze e con quelle previste e non ancora attuate si ritiene di aver provveduto a sottrarre al rischio dei bombardamenti aerei gran parte dell'ingente patrimonio artistico di Pisa, superando difficoltà di ogni specie, sia per l'allenamento di maestranze non abituate a tale genere di lavoro, sia per la provvista di materiali necessari e infine per l'organizzazione dei trasporti e dei rifugi.

A questo proposito e in seguito alle direttive impartite dalla Direzione Generale si è iniziato lo sgombero delle opere d'arte di grandissime importanze già rifugiate nella Certosa di

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sazione originaria, si procederà allo smontaggio delle figure e dei sostegni soltanto se tale lavoro non presenterà rischi di nessun genere, poichè trattasi di colonne in marmi duri, porfidi, graniti etc., sulle quali innestano rilievi ed ornamenti di marmo statuario di intaglio delicato e reso più fragile dalla lunga età.

Sono in corso le opere di protezione alle sculture della porta principale del Battistero, che si spera potranno essere finite entro il prossimo mese di aprile. Pure prossimamente si inizierà la removzione dei due battenti bronzei di Bonanno Pisano della porta cosi detta di San Ranieri del Duomo, mentre non è possibile compiere analoga operazione per le altre tre porte bronzee della facciata per la loro grande mole e per l'ingente peso di esse che richiederebbe apparecchiature e spese ugualmente ingenti. Con tali previdenze e con quelle previste e non ancora attuate si ritiene di aver provveduto a sottrarre al rischio dei bombardamenti assai gran parte dell'ingente patrimonio artistico di Pisa, superando difficoltà di ogni specie, sia per l'allenamento di maestranze non abituate a tale genere di lavoro, sia per la provvista di materiali necessari e infine per l'organizzazione dei trasporti e dei rifugi.

A questo proposito e in seguito alle direttive impartite dalla Direzione Generale si è iniziato lo sgombero delle opere d'arte tutte di grandissima importanza già rifugiate nella Certosa di Calci del compianto Soprintendente Tarchiani nel 1940.

Con ciò non è esaurito in tal senso il compito della Soprintendenza poichè oltre alla vigilanza continua che si deve esercitare sugli edifici colpiti è necessario completare la protezione e la removzione di opere d'arte esistenti nella vicinanza del Capoluogo e in altre città della Provincia quali Pontedera e Volterra.

Altro compito di fondamentale importanza è la riparazione, ove questa sia necessaria e possibile, degli edifici danneggiati tra i quali in primo luogo il Campo Santo Monumentale, il cui tetto interamente sconvolto nel bombardamento del 25 Dicembre 1943,

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è stato completamente riparato in due mesi di lavoro per preservare gli affreschi da sicura rovina.

Le spese per il lavoro di ricupero delle opere d'arte degli edifici danneggiati e per la riparazione degli edifici stessi, in quanto impreviste, non sono comprese nei preventivi di protezione antiaerea inviate a codesta Direzione Generale ed approvati. Se ne invierà a parte notizia per il necessario stanziamento di fondi.

IL SOPRINTENDENTE
f.to
(Arch. Ing. Piero Sampaolesi)

4784

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E Fb-a

Soprintendenza alle Gallerie
r Le Province Di Firenze, Arezzo e Pistoia.

Firenze 9 Feb. 1944

Posizione 0/45
N.di Prot. Gen. 110
N.di partenza 60

Al Ministero dell'Educ. Nazionale
Direzione Generale delle Arti

Oggetto: Danni alle opere d'arte causati dai bombardamenti aerei.

Facendo seguito a quanto avevo già comunicato a codesto Ministero, posso oggi precisare quali sono stati i danni subiti dalle opere d'arte del Museo Civico di Arezzo, essendo finalmente terminati i lavori di smassamento e di ricupero. La stanze del Museo distrutte dalla bomba sono quattro; due dell'ultimo piano, contenevano quadri del Trecento e del Quattrocento; due del primo piano ceramiche.

Purtroppo una parte degli oggetto d'arte si 4783
trovavano ancora al loro posto nelle stanze colpite, poichè il Comune, invitato da questa Soprintendenza a togliere tutti i quadri e le altre opere d'arte maggiore importanza dalle stanze dei piani superiori, per rifugiarle provvisoriamente nelle stanze a volta del piano inferiore, nella parte anteriore del palazzo, non aveva eseguito l'ordine ricevuto, nonostante che invece la Direzione del Museo, avesse, per scritto, fatte sapere a questa Soprintendenza che l'ordine era stato eseguito. Nelle due stanze dei quadri del Tre e del Quattrocento, dove si sono avuti i danni maggiori, erano stati tolti solamente i quadri di dimensioni maggiori, a eccezione di quello di Neri di Bicci con la Madonna della Misericordia, che non era stato rimosso: i quadri di piccole dimensioni erano stati lasciati tutti al loro posto.

La bomba scoppiò subito, appena toccato il palazzo, in una delle stanze dell'ultimo piano dove si trovavano i [illegible] alle pareti erano ancora attaccati nove dipinti su tavola e

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Museo distrutte dalla bomba sono quattro; due dell'ultimo piano, contenevano quadri del Trecento e del Quattrocento; due del primo piano ceramiche.

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La bomba scoppiò subito, appena toccato il palazzo, in una delle stanze dell'ultimo piano dove si trovavano i quadri. Alle pareti erano ancora attaccati nove dipinti su tavola e un disegno su pergamena; tutte queste dieci opere d'arte sono andate perdute non essendosi ritrovati di esse che piccolissimi e insignificanti frammenti, di pochi centimetri quadrati di superficie ciascuno.

I quadri perduti sono i seguenti:

1. Iacopo del Casentino(tavoletta con due raffigurazioni di Cristo, la Vergine, l'Annunciazione e l'Adorazione dei Re Magi)

2. Scuola Fiorentina del p inc. del XV sec.: la Vergine con il Bambino tra S. Jacopo, S. Francesco e Angeli.

3. Scuola Fiorentina del princ. del XV sec.: la Vergine con il Bambino tra Otto Santi.

4. Scuola Fior.del princ. del XV sec. : tavola con due Sante e l'Annunciazione.

5. Sc. Fior. del XV sec.: Cristo in pietà.

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6. Sc. Fior. del XIV sec.: la Vergine con il Bambino e piccola figura di una committente.

7. Sc. Fior. del XIV sec.: la Vergine con il Bambino;

8. Scuola Fiorentina del XIV sec.: disegno su pergamena rappresentante Cristo in pietà.

9. Giovanni del Biondo: la Vergine con il Bambino e due Angioli.

10. Mariotto di Nardo: la Vergine col Bambino.

Gli ultimi due quadri erano di proprietà delle Gallerie di Firenze e erano stati dati in deposito al Museo di Arezzo.

Nella stanza adiacente a quella direttamente colpita dalla bomba si trovavano ancora esposti sette quadri: sei dei quali sono stati gravemente danneggiati: tuttavia con un lunghissimo e minuzioso lavoro di restauro si potranno salvare varie zone di queste pitture, eseguendo il trasporto di colore dei vari frammenti di tavole e ricostruendo poi, a mosaico, le parti frammentarie della superficie dipinta. I quadri di questa stanza sono i seguenti:

1,2. Due tavole di Ricci di Lorenzo, con due santi in ciascuno: sono quadri più danneggiati, essendo stati ritrovati in una trentina di frammenti: si può tentare tuttavia una ricostruzione di alcune parti di queste due opere.

4782

3. Grande tavola di Neri di Ricci con la Vergine del Soccorso S. Michele e S. Niccolò da Bari: ritrovata danneggiatissima in una quindicina di frammenti. Con un lungo lavoro sarà tuttavia possibile il restauro della tavola.

4,5. Due piccole tavolette di Giovanni dal Ponte con San Paolo e San Giovanni Battista. Sono state ritrovate in sei frammenti; anche per queste é possibile il restauro delle tavole.

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simo e minuzioso lavoro di restauro si potranno salvare varie zone di queste pitture, eseguendo il trasporto di colore dei vari frammenti di tavola e ricostruendo poi, a mosaico, le parti frammentarie della superficie dipinta. I quadri di questa stanza sono i seguenti:

1,2. Due tavole di Bicci di Lorenzo, con due santi in ciascuno: sono quadri più danneggiati, essendo stati ritrovati in una trentina di frammenti: si può tentare tuttavia una ricostruzione di alcune parti di queste due opere.

4789

3. Grande tavola di Neri di Bicci con la Vergine del Soccorso S. Michele e S. Niccolò da Bari: ritrovata danneggiatissima in una quindicina di frammenti. Con un lungo lavoro sarà tuttavia possibile il restauro della tavola.

4,5. Due piccole tavolette di Giovanni dal Ponte con San Paolo e San Giovanni Battista. Sono state ritrovate in sei frammenti; anche per queste é possibile il restauro delle tavole.

6. Tavoletta con la Crocifissione di Scuola Fiorentina del sec. XV. E' stata ritrovata in quattro frammenti. Anche di questa finissima opera é possibile un restauro.

7. Madonna con il Bambino di scuola Fiorentina del XV sec. E' l'unica tavola che non abbia subito quasi nessun danno Gli ultimi quattro quadri di questa stanza erano di proprietà delle Gallerie di Firenze e erano stati duti in deposito al Museo di Arezzo.

Al primo piano, nelle due stanze sottostanti a quelle di cui ora si é parlato, erano esposte moltissime ceramiche; per fortuna non si trattava dei pezzi più rari della collezione del Museo, che erano già stati messi al sicuro, ma delle ceramiche tarde del '600,del '700, dell'800. Notevole era però, fra esse, la serie dei piatti di Montelupo. Tutte queste ceramiche , circa 300, sono andate in frantumi, e per lo più in frammenti assai minuti.

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Questi sono stati trasportati a Firenze insieme con i frammenti dei quadri.

Tutti gli altri ambienti del Museo non hanno subito alcun danno.

Si é provveduto ora a trasportare a Firenze tutte le opere d'Arte del Museo, a eccezione di quelle di maggior mole che non potevano essere portate via con i mezzi che si avevano a disposizione. Esse sono state però messe tutte a pianterreno nell'ambiente più sicuro del Palazzo; e a questo ambiente sono state fatte varie opere di protezione in modo da renderle il più possibile resistente contro l'offesa aerea.

Il Soprintendente

Giovanni POGGI

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