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DEPOSITS DEVELOPMENTS - TUSCANY REG

Sept. - Dec. 1944

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3 DEVELOPMENTS - TOSCANIY REGION - DE WALT RPTS

Sept. - Dec. 1944

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HEADQUARTERS ALLIED COMMISSION  
APO 394  
CIVIL AFFAIRS SECTION

20906/8/MFA

6 December 1944

Subject: Report on Deposits of Art-Treasures  
in TUSCANY.

*Copy here -  
with*

To : G-5 Section, AFHQ.

1. Further to letter this HQ. (Administrative Section), of even reference, subject: Deposits of Works of Art in the FLORENCE Area, dated 7 Aug 44, forwarded herewith (in quadruplicate) is a comprehensive report by the Director of the Monuments and Fine Arts Subcommission on art-deposits in TUSCANY.

2. Of the 38 Tuscan deposits known to the central Fine Arts Directorate of the Italian government and to the MFAA Subcommission, reports from only two are outstanding (Nos. 4 and 10 in Sect II of the attached report). One of these (No. 4) is still in enemy hands, while the other (No. 10) will be checked on by the Director himself in the course of a tour of inspection he is now making in TUSCANY.

3. It is requested that a copy of the present letter and of the attached report be sent to each of the following:

G-5, SHAF

Civil Affairs Branch, War Office, London, ath.  
Advisor on Monuments and Fine Arts.

Civil Affairs Division, War Department, Washington  
(For transmission to the Roberts Commission,  
Mr. Huntington Cairns, Secy.)

For the CHIEF COMMISSIONER:

*W.A.S. Dillard, Major*

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Mr. Huntington Cairns, Secy.)

For the CHIEF COMMISSIONER:

W.A.S. DOLLARD, Major

for C.R. UPJOHN, Brigadier  
VP CA Sec  
O.C.O.S. 5127  
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Incls--

Incls 1-4 (identical)--Report 20906/8/MFMA dated 3  
Dec 44 (with 10 Appendices)

20906/8/1

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HEADQUARTERS  
ALLIED CONTROL COMMISSION  
APO 394  
ADMINISTRATIVE SECTION

JBMP/ps

20906/1/MFAA

7 August 1944

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 CASSENO, the policy was reserved 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, and 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 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 (Q 9456), around POPPI (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 MONTECUCONI, were stored pictures mainly from the Uffizi Gallery, including such world famous masterpieces as the Eot-ticelli 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 MONTANANA 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.

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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 Subcommission, 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 assistance in its safeguarding, and in general the military Authorities have been extremely cooperative.

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 large, uncrated 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.

/s/ G.R. Upjohn

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/t/ G.R. UPJOHN, Col,  
A/Hd, Admin. Sec.

HEADQUARTERS ALLIED COMMISSION

APO 394

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

20906/E/MFAA

3 December 1944.

Subject: Report on Deposits of Art-Treasures in TUSCANY.

To : Vice President, C. Section, Allied Commission.

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Tedeschi nel Deposito del R.Archivio di Stato,  
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Deposits.

## I. GENERAL

1. As a consequence of Italy's entrance into the war on June 10, 1940, measures were taken immediately to protect the art-patrimony of Italy against possible air-raid damage. To this end monuments, portions of buildings, wall-paintings, mosaics, and immovable pieces of sculpture were covered with scaffolding, sand-bags and other protective coverings. There were however many movable objects such as paintings, sculptures and minor arts in churches, museums, and private collections for which these protective measures were not suitable. It was therefore decided to place these in various ricoveri or deposits such as villas and monasteries away from the larger cities. In Southern Italy for instance the abbey at MONTECASSINO and MERCOGLIANO served as such deposits.
2. In TUSCANY the work of transferring important works of art to deposits was begun immediately in response to an order to that effect. The first great deposit for art-treasures from the Great Florentine galleries was established at the Villa Reale at POGGIO A CALANO and the first transport took place on June 11, 1940. Shortly after, another deposit was established in the Palazzo Pretorio at SCARPERIA, and in the autumn of that year a large number of treasures were taken to the Castello di POPPI and to the monastery at CALABOLLO.
3. When the Allied air-bombardments of Italy began two years later in the autumn of 1942 there was renewed activity for the protection of monuments. Most of the more important frescoes and immovable pieces of sculpture were bricked up and more deposits for movable objects were established around the Tuscan countryside to include the art-treasures of PISA, LUCCA, AREZZO, PRATO and PISTOIA. There were 38 in all and the actual labor of transportation took some 10 months, i.e. until Sep 8, 1943.
4. The situation changed again when the Germans occupied ITALY. As is known, the Italian Ministry of Public Instruction had the intention to gather together the most important works of art in ROME and had made an arrangement with the VATICAN to house them in deposits there. The Tuscan Superintendencies were therefore requested to bring their treasures to ROME. This would have required the re-concentration in FLORENCE

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5. Shortly afterwards, measures were taken to make FLORENCE an open city. As a consequence the Fascist Government at PADUA in turn requested that all the Tuscan art-treasures be brought back to FLORENCE. The Superintendency of Monuments and Galleries had no choice but to attempt to comply with this order although hampered by the lack of proper means of transportation and of fuel for the trucks. The following deposits were, however, returned in whole or in part at this time:

- a. The entire deposit in the Villa del Pian di Collina at SANTOMARO near PISOLA, because the Germans wished to use the villa as their General Headquarters.
- b. The entire deposit from the unused railroad tunnel at INCISA VALDARNO, because the Germans wished to reuse the tunnel, others having been destroyed by bombardments.
- c. The entire deposit in the Palazzo Pretorio at SCARPERIA.
- d. The entire deposit in the Villa Gorgiaziani at SIRIANO.
- e. A partial removal from the deposit at the Castello di CAFAGGIOLIO. 5122
- f. A partial removal from the deposit at BARBERINO DI MUGELLO.
- g. A partial removal from the Villa del Monte at GALLIANO.
- h. Steps taken for the return of objects in the deposit at TORRE A CONA but had to be abandoned.

At this time, however, the Germans requisitioned every available motor-vehicle so that the Superintendency could no longer continue nor control the further removal from deposits. It was after this that the Germans on their own initiative undertook to make removals:

- (1) 291 pictures from MONTAGNANA, presumably sent to MARANO SUL PANARO near MODENA in June (see below, sect. II, para. 17).
- (2) A large part of the deposit from the Castello Guicciardini, OLIVETO, in mid-July, to FLORENCE. During this operation the two Craxton pictures were stolen (see below, sect. II, para. 21). 58 cases of sculpture from POGGIO A CALAND on August 23 and 26, presumably sent to BOLOGNA for safe-keeping (see below, sect. II, para. 22).
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1. A partial removal from the deposit at TRASSANO DI MUGELLO.
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During this time also Colonel Baumann of the SS came to the Superintendent of Galleries with the express command of Himmler to move the most important Florentine art-treasures to the north.

6. The history of these deposits as they came under Allied control is herewith briefly recounted. The more detailed reports made by personnel of the Subcommittee and by Italian Superintendents are to be found in the attached Appendices (1-9).

- a. Prior to June 1944 the Subcommittee's knowledge of the deposits of art-treasures to the north of the battle line was rather scanty. With the capture of RIL and as the result of the immediate

contacts made by Lieut. Cott, USNR, with the office of the Ministry of Public Instruction, the more complete and accurate lists of such deposits were made available to the Subcommittee. Copies of these were sent out at once (June 17) to MFAA officers with AMG, 5 and 8 Armies in the field for future reference. Later, detailed inventories of the contents of deposits, chiefly the Tuscan ones around FLORENCE, were received from the Italian Ministry.

b.

The first of the Tuscan deposits to be inspected as they were freed from German control were those containing works of art from SIENA. The Monastery of MONTE OLIVETO near ASCIANO was visited by Capt. Keller on July 6 and found to be intact. On July 8 he inspected the Bishop's Palace at MONTESANTO while Allied wounded were still being treated in the building and found the great Duccio altarpiece to be safe. On the following day, July 9, he visited the deposit at the Villa Gamba-Castellini at ARCEVO while the region was under shell-fire. He found Prof. Enzo Carli from the Superintendency of SIENA in charge with an Allied guard which had been supplied by the British C.O.. The Germans had attempted to take some of the pictures away from here to the north as a "protection" but the resistance of the Partigiani, who guarded the place prior to the arrival of the Allied guard, and later the courageous action of 8 British soldiers frustrated the German intentions. All the pictures were found to be safe.

c.

At the end of July when the Germans withdrew from the area south of FLORENCE and the ARNO a number of the most important deposits of art-treasures of FLORENCE fell into the Allied hands. The first one reported was the Sitwell Villa at MONTECUFONI and contained among many other paintings the Botticelli "Primavera" and the Giotto "Madonna in Majesty". Vaughan Thomas of BBC, Major Eric Linklater and Capt. Nayar, observer officer with the 8th Indian Division, were the first on the spot and reported their presence to the SCAO, AMG, 8 Army. Lieut. Frederic Hartt, MFAA officer for Region VIII and attached to AMG, 8 Army, was sent immediately to take charge of the Villa. Before the arrival of the Allies the deposit had been cared for by Prof. Cesare Fasola, Librarian of the Uffizi, FLORENCE, who was in charge of the place when the Germans withdrew.

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d.

The discovery of the MONTAGUCCI deposit was signalled by AMG, 8 Army to HQ. AGC and a request was submitted that the Director of MPAA proceed to that area with assistants to map

out the control of this and other deposits south of FLORENCE which had fallen into Allied hands. AMG, 8 Army also informed AMG, 5 Army of those deposits in the Florence Province which were about to pass under the jurisdiction of 5 Army. These communications took place between July 31 and August 4.

e. On August 4 the Director and the Deputy Director conferred with the SCAG, AMG, 8 Army and proceeded to MONTAGUONI. It was decided that the director should pick up two Italian experts at ROME and return to MONTAGUONI for a short time to map out the plan of operations with Lieut. Hartt. The Deputy Director returned to HQ. after a brief inspection of MONTAGUONI and POPPIANO.

f. On August 5 the Director returned to MONTAGUONI accompanied by Prof. Emilio Lavagnino and Prof. Giorgio Castelfranco, of the Italian Ministry. The detailed inventory of the MONTAGUONI deposit was begun on Aug 6 with help of Prof. Fasola. On August 7 Colonel Henry Newton, of the War Department, attached to SHAEF and on a visit of inspection of MFAA, AGC, together with his adjutant, Lieut. Lippmann, and with Capt. Pennoyer and Capt. Enthoven of the MFAA HQ. staff, arrived to assist in the immediate inspection of the other deposits in the region. During the following week these inspections were carried out at the Castello at MONTAGUONI, the Villa and the Castello at POPPIANO, (previously visited by Lieut. Hartt) and at OLIVETO, INCISA VALDARNO, and ~~50121~~ <sup>50124</sup> CONA.

g. At INCISA Lieut. Hartt found that the sculpture deposited in the abandoned railroad tunnel had been returned to FLORENCE. On his trip of inspection at TORRE A CONA he discovered by chance another deposit heretofore unknown to the Subcommission and to the Ministry - that in the club-house of the golf course at UGOLINO. Here were stored the most important pictures from the Museo Civico at PISA. He ascertained that the Superintendent of Monuments at PISA had left the

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h. On August 11 Ing. Sanpaulesi submitted the list of the deposits of art-treasures under the Superintendency of PISA (App. 6 hereto).

i. Colonel Newton, on his return to HQ. with the Director, submitted a report to Civil Affairs Branch, War Department, Washington, on August 15.

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- i. Lieut. Hartt, who remained in charge of the deposits and who operated for the time being from MONTECATINI, submitted his initial report on deposits south of the Arno on August 22 (App. 1 hereto). In the latter half of August, after the Allies had won control of FLORENCE, Lieut. Hartt established his office in that city. He now had at his disposal the services of Prof. Dr. Giovanni Poggi, Superintendent of Galleries for FLORENCE, PISTOIA and AREZZO, from whom he was able to receive first-hand information as to German activities with regard to art-deposits in TUSCANY. A report on the subject was submitted by Prof. Poggi (App. 5 hereto).
- k. In letters of August 30 and September 1 Capt. Keller notified the SCAG, AMG, 5 Army of the location of the deposits still in the areas where fighting was taking place.
- l. Throughout the month of September, as the area north of FLORENCE was being liberated, Lieut. Hartt visited and inspected the deposits in those areas as soon as conditions permitted such visits. He submitted his second, third and final reports on his findings on Sep 26, Oct 5 and Oct 8 respectively (Apps. 2, 3, and 4 hereto). These reports indicated that German removals of art-treasures had been much more numerous from the deposits north of FLORENCE than from those to the south. The reasons for this has already been indicated above, i.e. the demands of the Paduan Government and of Himmler to send the most important Tuscan art-treasures to the north. At any rate mass removals had been made from FOGGIO A CATANO, POPPI, DICOMANO, and SOCI.

## II. THE DEPOSITS IN DETAIL

Note: Each entry consists of three paragraphs, dealing respectively with the following subjects: Contents of Deposit, History, Present Condition. In addition to references to the detailed reports in Appendices 1-9 hereto, many coordinates (map ref. ITALY ROAD MAP

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### 1. ARCONNO, Villa Gamba Castelli (Prov. Siena). (Coord. Q9824)

Refs. App. 1, page 2  
App. 3, page 6

- a. One of the richest deposits of pictures from GROSSETO, MASSA MARITIMA, and SIENA.
- b. Prof. Enzo Carli of SIENA was in charge and kept Germans from removing large number of the pictures to the north for "protection". Partigiani guarded the place between the departure of the Germans and the arrival of the Allies. The British CO assigned two

soldiers who were on guard when MFAA Officer, AMG, 5 Army arrived on July 9, 1944. On July 7, 8 British soldiers beat off a group of 15 Germans who allegedly tried to rob and burn the place. The deposit is intact.

c.

-- ~~ARTISTO (Prov. Firenze). (Coord. R-693)~~

~~See below, para. 39 of this section.~~

2. ARTIMINO, Villa Medicea (Prov. Firenze). (Coord. Q6271)

Refs. App. 2, para. 40  
App. 3, paras. 13-14

- a. Deposits from PRATO; are placed in basement on stage of small theatre.
- b. Visited by MFAA TOSCANA Region Oct. 1. Building had several artillery hits.
- c. Deposit is apparently intact.

3. BARBERINO DI MUGELLO, Villa Reich (Prov. Firenze).  
(Coord. Q7894)

Refs. App. 2, paras. 24-28  
App. 4, para. 4  
App. 5, page 1  
App. 9, page 1

a. Deposit of drawings from the Uffizi, FLORENCE. --  
Deposit from the paleographical library of the University of FLORENCE.

b. Deposit of drawings was partially brought back by the Germans. It was visited by MFAA Officer, TOSCANA Region on 20 Sep 44, who found the place abandoned by the fascists. The Germans had thrown the remaining cartoons (drawings) and the entire library into the damp corridors of the basement and proceeded to walk over the books, grinding many to a pulp. Many of the cartoons had been torn from their frames and some are missing. Broken frames and glass lay strewn all over the place. Drawings are missing. On Sep. 22 and 23 the remaining cartoons and the library were brought back to FLORENCE by the MFAA Officer.

c. 25

Refs. App. 2, paras. 24-28  
 App. 4, para. 4  
 App. 5, page 1  
 App. 9, page 1

a. Deposit of drawings from the Uffizi, Florence. --  
 Deposit from the paleographical library of the

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frames and glass lay strewn all over the place.

c. 25 drawings are missing. On Sep. 22 and 23 the  
 remaining cartoons and the library were brought  
 back to Florence by the MFAA Officer.

4. BEDIZZANO, Parrochial church (Prov. Apuania).  
 (Coord. P9007)

a. Deposit from the Duomo of Carrara.

b. This deposit is still in enemy-occupied territory.

5. CATACCIOLIO, Castello (Prov. Firenze). (Coord. Q8390)

Refs. App. 2, paras. 20-23  
 App. 5, page 1

a. Drawings from the Uffizi, Florence. -- Objects

from the Museo degli Argenti (Pitti Palace),

Florence and from the Royal Museum of Science. --

Sculptures from S. Stefano and the Collegiata

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at IMFOCI. -- Large section of the Library of the University of FLORENCE including the famous herbal.

b. The Germans had slept in the rooms where the deposits were. They had taken all the leather straps of the herbals and had slashed the canvas backing of a cartoon by Barocci, fortunately without damage to the cartoon.

c. According to Poggi's report the drawings had been partially brought back to FLORENCE before the arrival of the Allies. On Sep. 24, 44, the remainder were returned to FLORENCE by the LRAA Officer TOSCANA Region. The library was left to be returned at a latter date on account of the enormous dimensions of the collection.

# 6. CALCI, Certosa (Prov. Pisa). (Coord. 01966)

Refs. App. 6, para 1

a. Deposits from PISA. -- Archives of the Cavalieri di S. Stefano. -- Books from the Biblioteca Governativa, LUCCA. -- Sculpture from S. Ferdinando, LIVORNO.

b. Visited 4 Sep 44 by LRAA Officer AMBROSINI. The place had been hit several times by artillery fire but no great damage was done.

c. Deposits had been walled up and are intact.

# 7. CALCI, Monastery of (Prov. Arezzo). (Coord. R2570)

Refs. App. 2, para 38  
App. 3, para 2

a. Most important deposits of paintings from the Uffizi, the Pitti, the Accademia, and from the monastery of S. Marco in FLORENCE. Codices from S. Marco are there also.

b. Attempt to reach this deposit on 27 Sep 44 failed because of the blown roads. Father Vannini, chamberlain of the Abbey, met on the road however stated that the building had suffered no damage and that everything inside was safe. It was finally visited Oct. 15, 44 by Prof. Poggi. The Germans were never in it.

- a. Deposits from PISA. -- Archives of the Cavalieri di S. Stefano. -- Books from the Biblioteca Governativa, LUCCA. -- Sculpture from S. Ferdinando, LIVORNO.
- b. Visited 4 Sep 44 by AFM Officer AM. The place had been hit several times by artillery fire but no great damage was done.
- c. Deposits had been walled up and are intact.

7. CAMMINO, Monastery of (Prov. Arezzo). (Coord. R2570)

Refs. App. 2, para 38  
App. 3, para 2

- a. Most important deposits of paintings from the Uffizi, the Pitti, the Accademia, and from the monastery of S. Marco in Florence. Codices from S. Marco are here also.
- b. Attempt to reach this deposit on 27 Sep 44 failed because of the blown roads. Father Vannini, chamberlain of the Abbey, met on the road however stated that the building had suffered no damage and that everything inside was safe. It was finally visited Oct. 15, 44 by Prof. Poggi. The Germans were never in it.
- c. Deposits intact.

8. CARIGNANO, Villa la Serra (Prov. Firenze). (Coord. Q6175)

Refs. App. 2, para 40  
App. 3, paras 12, 14

- a. Deposits from PRATO.
- b. Visited on 1 Oct 44 by AFM Officer, TOSCANA Region. The villa was largely unroofed. The deposits were in a neighboring chapel and out of danger.
- c. Deposits intact.

9. CASCITE D'ELSA, Villa Mensanello (Prov. Siena). (Coord. Q6122)

- a. Deposits from the Duomo and churches of SIENA.

1 4 3 3  
Insert after para. 10 below:  
--- CORTONA (Prov. Arezzo).

(Coord. R. 312)

. See below, para. 39 of this section.

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B.

Visited on July 6, 44 by MEA Officer, AMC 5 Army, while Allied batteries were still firing in the vicinity and the palace was being used as a dressing station by French and American doctors. The Duccio "Maestà" was found in one of these rooms. The Germans had made holes in the case to see what was inside but the great panel was not damaged. The Germans had taken the fattore who had the list of the deposits with them. When the firing became hot Don Luciano removed the paintings which were on the third floor of the palace to the small chapel in the backyard. A later visit on 17 July by the MEA Officer, TOSCA-NA Region found everything in order.

C. Deposit intact.

10. C. STELLATOVO BERARDINGA (Prov. Siena). (Coord. 99617)

*Report not yet available*

See  
insert  
above.

a. Deposits from the Palazzo Pubblico at Siena. (Coord. 99617)

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11. DICOMANO, Oratory of S. Onofrio (Prov. Firenze). (Coord. R0281)

Refs. App. 2, paras 17-19  
App. 4, para 2B  
App. 9, page 2

a. Deposit of ancient sculpture from the Uffizi. -- Sculpture from the Amministrazione Provinciale, the Opera del Duomo, FLORENCE, and the Basilica, FLORENCE.

b. Was visited by MEA Officer TOSCANA Region on 20 Sep 44 and revisited together with Prof. Rossi, director of Galleries, FLORENCE, on 23 Sep. The town had been heavily mined by the Germans and the population evacuated. A civilian informant however claims that a German captain arrived with a list of deposits and said that he wanted to save the treasures from the Americans. The consignor, Balilla Vezzosi, on his return to the ruined town after the German departure found that the deposit had been rifled.

c. 26 cases of sculpture are missing. These were taken from the centre of the church and from the portico nearest the door

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12. CORTONA (Prov. Arezzo). (Coord. R. 707)

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Refs. App. 2, paras 17-19  
 App. 4, para 2B  
 App. 9, page 2

a. Deposit of ancient sculpture from the Uffizi. -- Sculpture from the Amministrazione Provinciale, the Opera del Duomo, FLORENCE, and the Bipario, FLORENCE.

b. Was visited by MR. Officer MOSCANA Region on 20 Sep 44 and revisited together with Prof. Rossi, director of Galleries, FLORENCE, on 23 Sep. The town had been heavily mined by the Germans and the population evacuated. A civilian informant however claims that a German captain arrived with a list of deposits and said that he wanted to save the treasures from the Americans. The conservator, Ballila Vezzosi, on his return to the ruined town after the German departure found that the deposit had been rifled. These were taken 26 cases of sculpture are missing. These were taken from the centre of the church and from the portico nearest the door

## 12. PARMENA, Certosa (Prov. Arezzo). (Coord. R3707)

Refs. App. 6, para. 2

a. Principal deposit for works of art from LUCCA.  
 b. Visited by archivist officer, MR. ALG, 5 Army, on 5 Oct 44. Most important pictures were cased, the rest were stacked so as to suffer no damage.

c. Certosa occupied by Germans but they respected deposit. Check made by Prof. Ricci and his custode. Deposit intact.

## --. FLORENCE (Prov. Firenze). (Coord. Q7969)

See below, para. 39 of this section.

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13. GAGLIANO, Villa del Monte (Prov. Firenze). (Coord. Q8496)

Refs. App. 2, para 29  
App. 5, page 1

- a. Paintings from the Uffizi (self-portraits), the Pitti, and the Galleria d'Arte Moderna at FLORENCE. -- Deposits from Archivio di Stato, FLORENCE.
- b. Visited by MAA Officer, TOSCANA Region on 23 Sep 44. Room in which deposits were kept had been walled up. Later visited by Archives Officer and first load of documents returned to FLORENCE ca. 25 Oct 44.
- c. Deposits intact.

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14. GROTTI, Castello di (Prov. Siena). (Coord. Q8307)

Refs. App. 7, pages 1-2  
App. 8, pages 1-3

- a. Deposit of art-objects from the SIENA Museum. -- Archives of the "Biccherna", the "Gabella", SIENA and of SIENA province.
- b. Despite "Off Limits" signs by Kesselring's officers, Germans occupied this place from June 6-29, 44. Towards the end of this period Prof. Cecchini, director of the Archivio di Stato at SIENA, visited the deposit in company of the German Commandant of the Feldgendarmerie, having heard of certain thefts. This visit disclosed the fact that several of the famous "Yvette di Biccherna" (painted covers of 13-14th century documents) and at least three other cases of documents from the Exhibition Rooms (Sale della Mostra) of SIENA were missing. The Germans tried to cover the matter up under the claim of General "war-damage" and with the contention that everything would have been destroyed anyway by the American soldiers. The officer accompanying the director suggested that the rest of the material should be sent to MILAN for safety. The director protested, the Commandant replied that he would obtain instructions and see Prof. Cecchini again. Prof. Cecchini heard nothing more from the officer and was later

- a. Deposit of art-objects from the SIENA Museum. -- Archives of the "Biccherna", the "Cabellai", SIENA and of SIENA province.
- b. Despite "Off Limits" signs by Kesselring's officers, Germans occupied this place from June 6-29, 44. Towards the end of this period Prof. Cecchini, director of the Archivio di Stato at SIENA, visited the deposit in company of the German Commandant of the Feldgendarmarie, having heard of certain thefts. This visit disclosed the fact that several of the famous "Tavolette di Biccherna" (painted covers of 13-14th century documents) and at least three other cases of documents from the Exhibition Rooms (Sale della Mostra) of SIENA were missing. The Germans tried to cover the matter up under the claim of general "war-damage" and with the contention that everything would have been destroyed anyway by the American soldiers. The officer accompanying the director suggested that the rest of the material should be sent to MILAN for safety. The director protested, the Commandant replied that he would obtain instructions and see Prof. Cecchini again. Prof. Cecchini heard nothing more from the officer and was later informed by the Archbishop that the Germans had brought up a lorry on the evening of June 25 and loaded it with material from the archive deposit. -- Ca. July 11, 44 the deposit was visited by the MFAA Officer AM, 5 Army, who found the castle sacked by the Germans. Many loose scrolls of sheepskin, illuminated, were lying about. Further examination made by Archives Officer 26 Aug 44 indicated that damage was done to documents by Moroccan troops. He recommended transportation back to SIENA of the remaining documents.
- c. Missing are several of the painted "Tavolette di Biccherna" and a series of documents listed in Prof. Cecchini's initial and later reports. (Appendices 7 and 8 hereto).

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15. INCISA VALDARNO, Torre del Castellano (Prov. Firenze)  
(Coord. Q9658)

Refs. App. 1, para 19  
App. 2, para 9

- a. Deposit of ancient sculpture from the Uffizi.
- b. Visited 6 Aug 44 by MFAA Officer TOSCANA Region  
under shell-fire. The proprietor informed  
him that the deposit had been walled up and  
that no disturbances had taken place. On 11  
Aug 44 Capt. Enthoven and Prof. Lavagnino  
paid a visit of inspection and decided that  
it was advisable for the time being to leave  
the deposit walled up.
- c. Deposit intact.

16. INCISA VALDARNO, Ex-railroad tunnel of S. Antonio  
(Prov. Firenze). (Coord.  
Q9456)

Refs. App. 5, page 1

- a. Deposit of sculptures from the Uffizi, the Baptistery,  
Orsanmichele, the Museum of the Opera del Duomo,  
and the fountain in the piazza della Signoria,  
FLORENCE.
- b. Visited Aug 5, 44 by MFAA Officer, TOSCANA Region,  
who found that the entire deposit had been  
returned to FLORENCE at an earlier date. Prof.  
Poggi later reported, after the Allied entrance  
into FLORENCE, that this entire deposit was  
brought back to FLORENCE by the Germans and had  
been deposited in the portico of the cortile of  
the Pitti Palace. Because of the destruction  
by bombardment of railway facilities, the Germans  
had wished to reuse this abandoned tunnel.
- c. Deposit intact.

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17. MONTAGNANA, Villa Bossi Pucci (Prov. Firenze). (Coord.  
Q6658)

Refs. App. 1, paras. 15, 18  
App. 2, para. 4  
App. 4, para. 6  
App. 5, para. 4

Refs. App. 5, page 1

- a. Deposit of sculptures from the Uffizi, the Baptistry, Orsanmichele, the Museum of the Opera del Duomo, and the fountain in the Piazza della Signoria, FLORENCE.
- b. Visited Aug 5, 44 by MPAA Officer, TOSCANA Region, who found that the entire deposit had been returned to FLORENCE at an earlier date. Prof. Poggi later reported, after the Allied entrance into FLORENCE, that this entire deposit was brought back to FLORENCE by the Germans and had been deposited in the portico of the cortile of the Pitti Palace. Because of the destruction by bombardment of railway facilities, the Germans had wished to reuse this abandoned tunnel.
- c. Deposit intact.

5116

17. MONTICIANA, Villa Bossi Pucci (Prov. Firenze). (Coord.  
06658)

Refs. App. 1, paras. 15, 18  
App. 2, para. 4 C  
App. 4, para. 2  
App. 5, page 2  
App. 9, page 3-9

- a. Deposit of paintings from the Uffizi, the Pitti, and from S. Maria Novella at FLORENCE.
- b. This deposit was visited at the end of July and in the first days of August 44, when the MPAA Officers first took charge of the deposits south of FLORENCE. It is within a very short distance of MONTICIANA, where MPAA headquarters were established at that time. Very few pictures were found in the deposit. According to Prof. Poggi's report, made after the Allied occupation of FLORENCE, the Germans had removed the bulk of this deposit and had claimed that they had sent it to MARANO SUL PANARO near MODENA. The Ministry at PADUA was immediately informed of this fact by Poggi. The few remaining pictures were checked on Aug. 7, 44 by the Director, MPAA Subcommission and by Prof. Castellfranco and Prof. Lavegnino. On Sep. 16 and 22 these pictures were removed in trucks to FLORENCE and

- stored in the Accademia.  
 c. 291 pictures are missing as the result of the German removals.

18. MONTESPERTOLI (near MONTESPERTOLI Prov. Firenze).  
Villa of Sir Osbert Sitwell. (Coord. 66455)

Refs. App. 1, paras. 4-10, 18  
 App. 2, para. 3

- a. Most important deposit of paintings from the Uffizi, the Pitti, the Accademia, and the monastery of S. Marco, FLORENCE.

- b. First entered and reported on by the BBC correspondent Vaughan Thomas, accompanied by Major Eric Linklater and Capt. Nayar observer officer with the 8th Indian Division (8 Army). Guards were immediately posted. They found there Prof. Fasola, Librarian of the Uffizi, who had walked out to the villa during the time of the German occupation in order to keep a watchful eye on this and the other deposits in the vicinity. He prevented German soldiers on various occasions from doing damage to the pictures. The assistance of Capt. Roberson (B), CAO at MONTESPERTOLI, was also procured in providing civilian guards and labor for work necessary here. Lieut. Hartt, RAF Officer, TOSCANA Region, established his office here and made his tours of inspection to the various deposits south of FLORENCE from here. He was joined on Aug 4, 44 by the Director of MAA, ACC at the request of the SCAO, AMG, 8 Army and by Prof. Lavagnino and Prof. Castelfranco of the Ministry of Public Instruction. In order to get immediate results in the work of inspection Capt. Pennoyer and Capt. Enthoven of HQ. MFAA, ACC were asked to report to MONTESPERTOLI. Colonel Henry Newton of the War Department and Lieut. Kenneth Lippmann also arrived to assist. The inventory of the deposit at MONTESPERTOLI was begun on Aug. 6. The Q-in-C visited the villa on Aug. 5.

- c. Deposit is intact except for two small pictures which have as yet not been accounted for. The pictures are for the most part not in cases but are in surprisingly good condition.

on various occasions from going damage to the pictures. The assistance of Capt. Roberson (E), CAC at MONTESPERTOLI, was also procured in providing civilian guards and labor for work necessary here. Lieut. Hartt, MFAA Officer, TOSCANA Region, established his office here and made his tours of inspection to the various deposits south of FLORENCE from here. He was joined on Aug 4, 44 by the Director of MFAA, ACC at the request of the SCAG, AMG, 8 Army and by Prof. Lavinio and Prof. Castelfranco of the Ministry of Public Instruction. In order to get immediate results in the work of inspection Capt. Pennoyer and Capt. Enthoven of HQ. MFAA, ACC were asked to report to MONTAGUONI. Colonel Henry Newton of the War Department and Lieut. Kenneth Lippmann also arrived to assist. The inventory of the deposit at MONTAGUONI was begun on Aug. 6. The C-in-C. visited the villa on Aug. 5.

- c. Deposit is intact except for two small pictures which have as yet not been accounted for. The pictures are for the most part not in cases but are in surprisingly good condition.

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19. MONTETUCCIO, Villa Barone (Prov. Firenze). (Coord. Q6587)

Refs. App. 2, para. 40  
App. 3, paras. 3-11, 14

- a. Deposits from churches and convents in PRATO, paintings and sculpture.
- b. The pictures were brought to this deposit on 18 Feb 44 by the Superintendency after the first bombardment of the town. On 1 June 44 the Partisans came and insisted on taking the pictures away in order to save them from the Germans. They took them to the Fattoria of JAVELLO, the Partisan HQ., and walled them up in a damp cellar. They had cut them out of their frames and rolled them up face inwards. As the result many of the pictures have been ruined. On 20 Sep 44 the MFAA Officer, TOSCANA Region received the permis-

sion of the AMG Patriot officer to bring the pictures back to Villa Barone. The panel pictures were left at JAVELLO. The sculptures, mostly 13th and 14th century crucifixes, were found in another room of the Villa Barone. Deposit has nothing missing, but has damage as per statement above.

20. MONTI OLIVETO (near ASCIANO Prov. Siena).  
Monastery of (Coord. R0102).

- a. Deposit of paintings from SIENA.
- b. First visited by MPHA AMG, 5 Army on 6 July 44 and found to have suffered no damage.
- c. Deposit intact. Half of the deposit has since been returned to SIENA.

21. OLIVETO, Castello Guicciardini (Prov. Firenze). (Coord. Q5950)

Refs. App. 1, paras. 16-18  
App. 2, para. 7  
App. 4, para. D  
App. 5, page 2

- a. Deposit of paintings from RR. Galleries at FLORENCE.  
-- Paintings and sculpture from the Horne Collection, FLORENCE. -- Paintings from the Museum of the Collegiata at RICCIONE. -- Paintings from the Museum at FANZA. -- Paintings from the Ricasoli and Vay Geppi Collections, FLORENCE. -- Paintings from the following churches in FLORENCE and in FLORENCE Province:

S. Ambrogio, SS. Annunziata, SS. Apostoli, the Carmine, S. Croce, S. Felicità, S. Giorgio alla Costa, S. Giovannino dei Cavalieri, S. Jacopo in Campo Corbolini, S. Lorenzo, S. Lucia de' Magnoli, S. Maria Maddalena de' Pazzi, S. Miniato al Monte, Orbetello, Orsanmichele, S. Remigio, S. Salvatore al Monte, S. Simone, S. Spirito, S. Trinità, S. Caterina all'Antella, S. Maria a Bagnano, Church of the Crocifisso at BORGO S. LORINZO, S. Pietro in Bossolo, Church at GALIGA, at MARTIGNANA, at RAPOLANO, at TOSINA, at VALLUNGA, S. Angelo at VICO L'ABATE, the Misericordia di S. CASCIANO, the Oratorio di CILLE, the Villa Arcivescovile di

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a. Deposit of paintings from RR. Galleries at FLORENCE.  
-- Paintings and sculpture from the Horne Collection, FLORENCE. -- Paintings from the Museum of the Collegiata at ROPOLI. -- Paintings from the Museum at PRINZA. -- Paintings from the Ricasoli and Vay Geppi Collections, FLORENCE. -- Paintings from the following churches in FLORENCE and in FLORENCE Province:

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S. Ambrogio, SS. Annunziata, SS. Apostoli, the Carmine, S. Croce, S. Felicità, S. Giorgio alla Costa, S. Giovannino dei Cavalieri, S. Jacopo in Campo Corbolini, S. Lorenzo, S. Lucia de' Magnoli, S. Maria Maddalena de' Pazzi, S. Miniato al Monte, Orbetello, Orsannichele, S. Remigio, S. Salvatore al Monte, S. Simone, S. Spirito, S. Trinità, S. Caterina all'Antella, S. Maria a Bagnano, Church of the Crocifisso at BORGO S. LORENZO, S. Pietro in Bossolo, Church at GALLICA, at MARTIGNANA, at RAPOLANO, at TOSINA, at VALLUNGA, S. Angelo at VICO L'ABATE, the Misericordia di S. CASCIANO, the Oratorio di CILLE, the Villa Arcivescovile di SCANDICCI. -- Paintings from the Cathedral at CACILIARI, and from the church of S. Maria della Costa near S. MARGHERITA in LIGURIA.

b. The deposit was first visited on 11 Aug 44 by the Director MFAA ACC accompanied by Colonel Newton and Lieut. Lippmann. With the exception of a large number of empty frames and of predella-pieces which were in the rooms of the first floor, the pictures were all found stored in the wine-cellar of the castle stacked one against the other between huge wine-casks. The fattore said that they had been moved there against the danger of air-raids. On 12 Aug 44 the MFAA Officer, TOSCANA Region and Capt. Pennoyer returned and brought the pictures up out of the wine-cellar into the rooms on the ground floor. The fattore had given the information on 11 Aug that about one month before that time the Germans had returned a number of the pictures of the deposit to S. Marco in FLORENCE. Further investigation and the report of Prof. Poggi, after FLORENCE was taken, indicated that

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a certain Colonel von Hofmann of the German parachutists organized the transport of these pictures back to FLORENCE and handed them over to the Superintendency with the gesture of doing it in the presence of the German Consul. It happened however that in the transaction two important pictures, the "Adam" and "Eve" by Cranach were absconded in a special ambulance equipped with mattresses. Colonel Langsdorff, the SS officer in charge of FLORENCE, promised to get these pictures back, but it was never done. -- In this connection attention is drawn to two German broadcasts of 16 Aug 44, setting themselves up as saviours of art, which obviously referred to this deposit. The one broadcast claimed that while the "celebrated collection of paintings" was under Allied artillery fire German parachutists landed at the last moment and saved the entire collection. The other broadcast elaborated on the story saying that one of the parachutists, apparently a professor of art-history, entered one of the rooms of the castle and discovered there the most beautiful works of Botticelli etc; and that 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". The actual facts of the transaction, which indicate that it was carried out merely as a cloak to hide the stealing of the Cranach pictures, are set forth in the final report of the MFAA Officer, TOSCANA Region on these deposits. c. 2 pictures missing. The remainder, in part returned to FLORENCE, are intact.

22. POGGIO A CALINO, Villa Reale (Prov. Firenze). (Coord. Q6474)

Refs. App. 2, para. 5413-4  
App. 4, para. 5  
App. 4 annex "A"  
App. 6, para. 5  
App. 9, pages 10-11

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story saying that one of the architects, apparently a professor of art-history, entered one of the rooms of the castle and discovered there the most beautiful works of Botticelli etc; and that 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". The actual facts of the transaction, which indicate that it was carried out merely as a cloak to hide the stealing of the Cranach pictures, are set forth in the final report of the MFA Officer, TOSCANA Region on these depositions. 2 pictures missing. The remainder, in part returned to FLORENCE, are intact.

22. POGGIO A CAIANO, Villa Reale (Prov. Firenze). (Coord. 96474)

Refs. App. 2, para. 513-4  
App. 4, para. 5  
App. 4 annex "A"  
App. 6, para. 5  
App. 9, pages 10-11

a. Sculptures and paintings from the following places in FLORENCE: the Uffizi, the Pitti, the Accademia, the Museo Nazionale, the Accademia delle Belle Arti, the Colonna, the Ammiragliato Provinciale, the Archivio di Stato, the Arsenale di S. Maria Nuova, S. Croce, the Conservatory of Music, the Galleria Buonarroti, the Mostra del Cinquecento, the Horne Museum, the Museum of the Opera del Duomo and its Archivio, the Ospedale degli Innocenti, and the Nobili Collection. -- Also from the Museo Civico, the Duomo, S. Giovanni Fuorcivitas, and S. Andrea at PISTOIA. -- From the Galleria Comunale, the Duomo, and S. Spirito at PRATO.

b. This deposit was visited on 5 Sep 44 by the MFA Officer, TOSCANA Region, who apparently was the first Allied officer in the town. He found that many of the cases of sculpture had been removed from the deposit. What happened at POGGIO CAIANO is a singular case of German duplicity and insincerity with regard to the protection of works of art. Here were housed some of the

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finest sculptures and paintings from Florentine museums. At some time prior to August 23, 44 Washington and London were informed by the German Foreign Office (via Berne, Switzerland) that important art deposits were in the Villa Reale at POGGIO A CAIANO, a fact long known to the LRAA Sub-commission of ACC. On August 23 AFHQ signaled this information to ACC. On August 24 the German Radio DMB broadcast this information in English and announced that "it was expressly stated in the note that there are no German troops either in the Villa Reale or its surroundings and that this area neither has been nor will be used for military purposes. Anglo-American authorities will therefore have to bear the full responsibility if they should expose these treasures to dangers resulting from military operations". And yet on August 23 thirty cases of sculpture were removed by the Germans from POGGIO A CAIANO. A receipt was given over the signature of a certain Mr. ~~von Rott~~, in the absence of Prof. Heydenreich of the German art commission at FLORENCE, "by the authority of the Commanding General of the German Armed Forces in Italy". On August 26 twenty-eight additional cases of sculpture were removed and the receipt signed by a Lieut. Waldrowitz. Official receipts signed and stamped were promised but never forthcoming. The German officers responsible for the removals stated that the cases would be stored in the Via Zamboni in BOLOGNA.

c. 58 cases of sculpture missing.

23. FONTE A MISA, Villa La Bastia (Prov. Firenze). (Coord. 500cl)

Refs. App. 1, para. 26  
App. 2, para. 15

5112

- a. Deposits of paintings and sculpture from the Collegiata at MARELLI the Ospedale at PISTOIA the Pieve di CARAIANO churches at CASANOVA, VALCAVA, and S. PIERO A VALCO.
- b. Visited 12 Sep 44 by LRAA Officer, TOSCANA Region. The Germans had been there but no damage was done.

of the German art commission at FLORENCE, "by the authority of the Commanding General of the German Armed Forces in Italy". On August 26 twenty-eight additional cases of sculpture were removed and the receipt signed by a Lieut. Walczonitz. Official receipts signed and stamped were promised but never forthcoming. The German officers responsible for the removals stated that the cases would be stored in the Via Zamboni in BOLOGNA.

c. 58 cases of sculpture missing.

23. PONTRE A NISA, Villa La Bastia (Prov. Firenze). (Coord. 55061)

Refs. App. 1, para. 26  
App. 2, para. 15

a. Deposits of paintings and sculpture from **5112**

the Collegiate at MPOLI  
the Spedale at PISICIA  
the Pieve di CANAIONE  
churches at CASANOVA, VALCAVA, and S. PIETRO A VALICO.

b. Visited 12 Sep 44 by MAIA Officer, TOSCANA Region.

c. Deposits intact. The Germans had been there but no damage was done.

24. POPPI, Castello di Poppi (Palazzo Pretorio) (Prov. Arezzo) (Coord. R2062)

Refs. App. 2, paras. 31-37  
App. 3, para. 1  
App. 4, para. F  
App. 4 annex "E"  
App. 9, pages 12-16

a. Deposit of paintings from the Uffizi, the Pitti, the Accademia, and the monastery of S. Marco at FLORENCE. -- Sculpture from the Museo Nazionale, FLORENCE.

b.

This deposit was visited on 25 Sep 44 by the MFAA Officer, TOSCANA Region and again on 27 Sep in company with Prof. Rossi, director of the Galleries of FLORENCE. A great number of pictures were found to be missing. The details of the removal by the Germans of the pictures are related in the appended report of the MFAA Officer and in the deposition taken from the Italian personnel present at the time of the removal. From these it appears that at 2000 hours on 22 Aug 44 a German captain, a 2nd lieutenant and a NCO entered the palace and broke into the locked rooms on the pretext of looking for concealed weapons. They carried off one of the cases of paintings, covering cleared their action with revolvers. Later, having cleared the population from the vicinity by an order to them to take refuge awaiting the explosion of demolitions, a truck and many Germans soldiers were brought in at midnight to load on pictures. Shots were fired to keep the populace away. The loading continued until 0600 hours 24 Aug. At 0930 the Commissario Prefettizio made an inspection of the palazzo and found the remains of broken doors and boxes. At 1130 two German 2nd lieutenants appeared, accompanied the Commissario to the palace, and, in the presence of avv. Chierici and the Proposto of the Abbey and of the interpreter Signora Gherardi, explained that the night's work had been official and done on orders of the High Command to save the works of art from Anglo-American troops. They regretted having to leave behind so many pictures and gave orders that the traces of their work be removed and the doors walled up again. The mines in the town were set off at 1400 hours. As the report of the MFAA Officer states, it is worth noting that this operation was accompanied by violence, that the Germans did not want the populace to see what was going on, that in some instances cases were broken open and pictures removed from their frames, and that the Germans wished the place to look as if nothing had taken place.

c. 196 pictures from the deposit are missing.

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2. 198 pictures from the deposit are missing.

25. POFFIANO, Castello (Prov. Firenze). (Coord. Q6854)

Refs. App. 1, paras. 14, 18  
App. 2, para. 6

- a. Deposit of paintings from the Mostra del Cinquecento, and from the Bilallo, FIRENCE.
- b. This deposit was visited by the MFAA Officer, TCSOA-MA Region late in July 44 and several times early in August by the Director, the Deputy Director, and other members of the MFAA staff. The inventory was begun by Capt. Pennoyer and Prof. Castellinco on Aug. 8. Guards were on hand and the pictures were in good condition. Almost all the pictures have now been returned to FIRENCE.
- c. Deposit intact.

26. POPPIANO, Villa Guicciardini (Prov. Firenze). (Coord. Q6854)

Refs. App. 1, paras. 11-13, 18  
App. 2, para. 5

- a. Deposit from the Mostra del Cinquecento, FLORENCE.  
b. This deposit, on the same grounds as the Castle mentioned above (No. 25) was visited at the same time. There had been a lit in the roof which caused the ceiling to collapse in one of the rooms in which paintings were stored. The "~~annihilation~~" by Pontormo was subsequently slightly damaged as to its surface, as some careless soldiers walked over the picture and ground plaster from the fallen ceiling into the picture. All the pictures were removed to FLORENCE on Sep 16, 44.

Visitation

- c. Deposit intact; slight damage to three pictures.

27. PRATOLINO, Villa Demidoff (Prov. Firenze). (Coord. Q8378)

Refs. App. 4, para 30

- a. Deposits of sculpture from the Museo Nazionale, the Pitti, the Museo dell'Opera del Duomo, the Binallo, Orsanmichele and the Monastero di Ricci, FLORENCE.  
b. Deposit visited by MFAA Officer, TOSCANA Region on 27 Sep 44. The deposit was walled up and the Germans had broken a hole into the wall, but nothing was taken.  
c. Deposit intact.

511

28. BAN COLUMBANO, Villa Arcivescovile (Prov. Lucca). (Coord. Q2685)

Refs. App. 6, para 4.

- a. Deposit of 15th century stained glass from the east windows of the Duomo at LUCCA. -- Sculptures from churches in LUCCA.  
b. Visited Oct. 1, 44 by MFAA Officer, AMG, 5 Army, and previously by archivist officer, AMG, 5 Army, 27 Sep 44.  
c. Deposit intact.

c. Deposit intact; slight damage to three pictures.

27. PRATOLINO, Villa Demidoff (Prov. Firenze). (Coord. 8378)

Refs. App. 2, para 30

a. Deposits of sculpture from the Museo Nazionale, the Pitti, the Museo dell'Opera del Duomo, the Biallo, Orsannichele and the Monastero di Ripoli, FLORENCE.

b. Deposit visited by MEPA Officer, TOSCANA Region on 23 Sep 44. The deposit was walled up and the Germans had broken a hole into the wall, but nothing was taken.

c. Deposit intact.

511

28. SAN COLOMBANO, Villa Arcivescovile (Prov. Lucca). (Coord. Q2685)

Refs. App. 6, para 4.

a. Deposit of 15th century stained glass from the east windows of the Duomo at LUCCA. -- Sculptures from churches in LUCCA.

b. Visited Oct. 1, 44 by MEPA Officer, AMG, 5 Army, and previously by archivist officer, AMG, 5 Army, 27 Sep 44.

c. Deposit intact.

29. SAN MINIATO AL TEDESCO, Palazzo Grifoni (Prov. Pisa). (Coord. Q4660)

Refs. App. 6, para 3.

a. Deposit of various paintings and objects from LIVORNO. -- Cases of Manuscripts from the Labronica Library, LIVORNO.

b. The town had been badly mined and blown up by the Germans prior to their withdrawal on July 23, 44. It was visited by MEPA Officer, AMG, 5 Army on August 24, 44. The Grifoni Palace in which the deposit is stored is 50 per cent destroyed. Fortunately the portion containing the deposit is in good condition.

c. Deposit intact.

30. SANTOMATO, Villa Pian di Collina (Prov. Pistoia).  
(Coord. Q5969)

Refs. App. 5, page 1

- a. Deposits of paintings, sculpture, and various objects from the Uffizi, FLORENCE. -- Also from the Museo Civico, the Duomo, the Baptistery, S. Giovanni Fuorcivitas, S. Andrea, and S. Pietro at PISTOIA. The deposit was cleared out and returned by the Germans in order to use the villa as a general headquarters.
- b.

31. SCARPERIA, Palazzo Pretorio (Prov. Firenze). (Coord. Q8893)

Refs. App. 1, para 27  
App. 5, page 1

- a. Deposits of paintings from the Uffizi, the Museo dell'Opera del Duomo, the Corsini Gallery, the Ghibellini Innocenti, the Bifallo, the Castagno Museum in S. Apollonia, and from various churches in FLORENCE.
- b. This deposit was returned during the German occupation of FLORENCE.

-- SIENA (Prov. Siena). (Coord. Q8318)

See below, para. 39 of this section.

5109

32. SOCI, Villa Bocci (Prov. Arezzo). (Coord. R2464)

Refs. app. 2, para 39  
App. 4, para G  
App. 9, pages 17-19

- a. Deposits of sculpture from the Museo Nazionale, the Museo dell'Opera del Duomo, the Bifallo, the Soprintendenza ai Monumenti, and the Canigiani Chapel in S. Croce, FLORENCE.
- b. Deposit reported late in September 44 by Sig. Piero Mecatti of the Comitato Toscano di Liberazione Nazionale as having been stripped by the Germans. According to the report of the IFAA Officer, TOSCANIA Region of 8 Oct 44 the forced removal of the

Ospedale degli Innocenti, the Uffizi Gallery, the Accademia, the Museum in S. Apollonia, and from various churches in FLORENCE.

b. This deposit was returned during the German occupation of FLORENCE.

-- SIENA (Prov. Siena). (Coord. Q8318)

See below, para. 39 of this section. 5109

32. SOCI, Villa Bocci (Prov. Arezzo). (Coord. R2454)

Refs. App. 2, para 39  
App. 4, para G  
App. 9, pages 17-19

- a. Deposits of sculpture from the Museo Nazionale, the Museo dell'Opera del Duomo, the Bigallo, the Soprintendenza ai Monumenti, and the Carigiani Chapel in S. Croce, FLORENCE.
- b. Deposit reported late in September 44 by Sig. Piero Mecatti of the Comitato Toscano di Liberazione Nazionale as having been stripped by the Germans. According to the report of the IFAA Officer, TOSCANNA Region of 8 Oct 44 the forced removal of the civilians in the Villa made it impossible to find out just how the deposits were removed. The wife of the consignatario stated that neither she nor her husband could remember the exact dates of the removal, but that there had been many trucks brought in for the removal and that furniture and machinery stored in the Villa were also carted off.
- c. Entire deposit of 69 cases of sculpture missing.

33. STOPPEDARCO, Villa Salmi (Prov. Arezzo; not marked on 1:400,000 map; approximately 4 km. S. of AREZZO)

Refs. App. 2, para. 16

- a. Deposit of minor works of art from AREZZO churches. --
- b. Deposit visited by IFAA Officer, TOSCANNA Region 7 Sep 44. According to Prof. Salmi, some Germans

tried to get into the deposit, but he told them that the keys were in FLORENCE and that they would have to break down the door if they wished to see the things. This they did not attempt to do.  
 d. Deposit intact.

34. STRIANO, Villa Gordigiani (Prov. Firenze). (Coord. Q9394)

Refs. App. 5, page 1

- a. Deposit from the Galleria d'Arte Moderna et FLORENCE.  
 b. Deposit returned in toto during German occupation of FLORENCE.

35. TORRE A CONA, Villa (Prov. Firenze). (Coord. Q8963)

Refs. App. 1, paras. 20-22  
 App. 5, page 2  
 App. 2, page 10

- a. Deposits of sculpture and paintings from the Uffizi, the Galleria d'Arte Moderna, the Museo Nazionale, the Museo degli Argenti, the Galleria Buonarroti, the Museo Archeologico, the Museo Horne, the Museo dell'Opera del Duomo, the Ospedale degli Innocenti, the Palazzo Vecchio, S. Croce, the Pazzi Chapel, S. Egidio, S. Lorenzo, S. Maria Novella, and San Miniato al Monte in FLORENCE.  
 b. Visited 7 Aug 44 by MPA Officer, TOSCANA Region, and 9 Aug 44 by Capt. Enthoven and Prof. Lavagnino, who checked the deposit case by case. Nothing was missing. Three detached frescoes of Paolo Uccello and Dello Delli were slightly damaged with scratches and small holes from beams and tools stacked against them by the Germans. Two 19th century paintings were slightly scratched by Germans who tore off the covers with their bayonets. The villa had been sacked by the Germans, but since the great sculpture deposits had been walled up they merely made a hole in one of the walls to see what was inside.  
 c. Entire deposit intact.

5168

36. UCOLINO, Villa del Campo del Golf (Prov. Firenze;

- a. Deposits of sculpture and paintings from the Uffizi, the Galleria d'Arte Moderna, the Museo Nazionale, the Museo degli Argenti, the Galleria Buonarroti, the Museo Archeologico, the Museo Horne, the Museo dell'Opera del Duomo, the Ospedale degli Innocenti, the Palazzo Vecchio, S. Croce, the Pazzi Chapel, S. Eldidio, S. Lorenzo, S. Maria Novella, and San Miniato al Monte in FLORENCE.
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- c. Entire deposit intact.

36. UCOLINO, Villa del Campo del Golf (Prov. Firenze; approx. km. 12,7 S. of FLORENCE, on the road to GREVE) (Coord. 48-61)

Refs. App. 1, paras. 23-25  
App. 2, para. 8  
App. 6, para. 7

- a. Deposit of paintings from the Museo Civico, PISA, and from churches at PISA.
- b. This deposit was discovered by chance by the MFAA Officer, TOSCANA Region on 7 Aug 44 while on his way to inspect TORRE A CORRA. He picked up the information from Capt. Lawrence Miller on duty in that vicinity. The deposit had been abandoned by the custode during the war-action

785016

in the vicinity. On 11 Aug 44 Capt. Pennoyer and Prof. Sanpaulesi, the Superintendent of Galleries of PISA, who had been brought out from FLORENCE for questioning, returned to UCCLENO to check the deposit. The deposit had been walled up in the lower storey of the building and the Germans had made a hole in the wall to see what was inside. Nothing had been removed.

c. Deposit intact.

37. VILLA MONTALTO (Prov. Firenze; 4 km. E of FLORENCE, on the road to FIESOLE; coord. approx. Q8370)

a. Deposit of stained-glass windows from the Laurentian Library, S. Croce, S. Lorenzo, S. Maria Novella, Orsanmichele, S. Salvatore al Monte, S. Spirito, and the Comune of FLORENCE.

b. Visited by Capt. Pinsent during October 44. One of the out buildings had been hit by a shell.

All the stained glass is stored in the cellar.

c. Deposit intact.

38. VILLA SALVIATI (La Loggia) (Prov. Firenze; 3 km. N. of FLORENCE, on road to BOLOGNA; coord. approx. Q8173).

a. Deposit of the Gioviana Collection of the Uffizi. -- Deposit of the portraits in the corridor between the Uffizi and the Pitti, FLORENCE.

b. Deposit inspected by Capt. Unthoven on 7 Sep 44 and found accessible to troops and refugees. Revisited by Capt. Pinsent 23 Sep 44 and found locked up.

c. Deposit intact.

39. In the city of FLORENCE itself the Bargello 5187 Palazzo Pitti, and the Uffizi had served as incovery for works of art. In SIENA places near the Opera Metropolitana housed deposits from the museum and the illuminated choir-books from the Piccolomini Library in the Duomo. In CORTONA the Palazzo Casali was used as a deposit of objects from the local Museo and Biblioteca Comunale.

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### III. SUMMARY OF OBJECTS REMOVED AND MISSING (see App. 4 hereto)

The following is the summary of the objects removed and missing from the Tuscan deposits (for detailed lists of the losses registered at a, b, c, d, e, h, i, see Appendix 9 hereto).

- a. From BARBERINO (Sect. II, para. 3) 25 drawings
- b. From DICCOMANO (Sect. II, para. 11) 26 cases of sculptures
- c. From GROTTI (Sect. II, para. 14) Several of the "Biccherna" panels and many documents
- d. From MONTACIANA (Sect. II, para. 17) 291 pictures
- e. From MONTESCUPOLI (Sect. II, para. 18) 2 small pictures

- I. From OLIVERO (Sect. II, para. 21) 2 pictures (by Cranach)
- II. From POGGIO A CALANO (Sect. II, para. 22) 58 cases of sculptures  
198 pictures  
69 cases of sculptures.
- III. From POPPI (Sect. II, para. 24)
- IV. From SOCI (Sect. II, para. 32)

*Ernest T. DeWald*  
ERNEST T. DE WALD  
Lt. Col., Spec. Res.  
Director.

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App. 1 to report

20906/E/MFAA

Dated 3 Dec 1944

ALLIED MILITARY GOVERNMENT

Office of the Monuments and Fine Arts Officer

REGION VIII

EVIII/31/MFAA/10.1

22 August 1944

Subject: Report on Deposits of Works of Art

To : AMGIO, 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 Press 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 LINGCLATER, (B), who visited the castle in order to interview commanders of Indian troops in the area, and stumbled onto Botticelli's Primavera. Mr. Thomas, who was with Maj. Lingclater on this occasion, became extremely interested, and together both gentlemen 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 of art, and the guard was maintained by Lt. Col. LEEHING,

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5. It is worthy of note that when Allied troops arrived in the area, Prof. Cesare PASOLA, 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 presence of Prof. PASOLA, who interceded for them at all times with the German troops in the building. But for him the damage would have been very heavy.

6. It is here desired to give special commendation to Capt. ROBERSON, then CAC of Montespertoli, for his prompt and understanding help in all the deposits in his territory. Capt. Roberson provided civilian guards and labor, and was present for long periods 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 NKFA Subcommission, Capt. A. Sheldon PENHOVER and Capt. Roderick WINTHOVEN, both of HQ AGC, arrived at Montegufoni 7 August 44, and later to assist in the inventorying of the deposits, at the request of Group Capt. 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.

#### MONTGUFONI

9. This deposit, containing some of the finest works from the Uffizi Gallery, the Pitti, Gallery, and the Museo Sen 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, Ghirlandajo, Botticelli, Raphael, Andrea del Sarto, Fra Bartolomeo, Pontorno, Rubens, to mention a few. The pictures were placed fairly well, and though

of the deposits, at the request of Group Capt. HANSON, 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.

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#### MONTAGUCCI

5104

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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 Allied troops appear also to have treated it somewhat ~~roughly~~ roughly. Here was found a very large section 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 unfortunately the great Visitation by Pontorno from Gernigano had been thrown down on the floor reputedly by Allied troops, and thus received the full weight of the ceiling when it fell; furthermore the soldiers had walked on it later, rubbing the plaster into the surface and removing considerable areas of paint. This may be considered the only badly damaged work of art in any of the deposits.

12. However, a certain amount of damage was also suffered by the great Deposition by Rosso Fiorentino from Volterra, which is scratched in several places and is very dusty from the plaster and rubble, and also by the pictures from the Studiolo of Cosimo de' Medici, which were very loosely piled in the small chapel.

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.

POPPIANO, CASTELLO GUICCIARDINI

5103

14. Here the pictures, almost entirely from the Mostra del Cinquecento, had not suffered from the war. Most were boxed, but the great Andrea del Sarto from the Cathedral of Pisa, was open. The only damage was to two small pictures by Naldini, which had been elicited diagonally with a knife. Inventory check by Capt. Pennoyer and Prof. Castelfranco disclosed nothing missing.

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#### 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 Cranach, under the excuse that

they were by a German artist and thus belonged to Germany. These pictures were loaded into an ambulance, separated 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. POCCI that the pictures would be returned, but did not give their location:

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 530 AAA (AW) Bn, under command of Lt. Col. V.P. COYNE, CAA, American, and the guard itself is commanded by Lt. Louis PAYNE, residing in the castle: Although the first four of these were under shell-fire until fairly recently (Castle of Poppiano was a British artillery CP), 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. PRIMA, informed the undersigned that the deposit had been walled up at direction and that no disturbances had taken place. A second visit was made by Capt. Enthoven and Prof. Lavagnino, 11 August, and it still seemed inadvisable to break down the wall.

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 Pettoire.

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, residing in the castle. Although the first four of these were under shell-fire until fairly recently (Castle of Poppiano was a British artillery CP), 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. REGNA, informed the undersigned that the deposit had been walled up at direction and that no disturbances had taken place. A second visit was made by Capt. Enthoven and Prof. Lavagnino, 11 August, and it still seemed inadvisable to break down the wall.

#### TORRE A CONA

20. Here had been placed, <sup>as</sup> 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 damage to works of importance 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. Nineteenth century paintings had been somewhat scratched when the Germans tore open their covers with their balonets. 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. SMITHOVEN and Prof. LAVAGNINO visited Torre a Cone and made a case by case check of the inventory 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. CALVILLI, 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.

#### CAMPQ DELL'UGOLINO

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 deposits almost 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 custodo claimed they took nothing. **5161**

25. Although no inventory was forthcoming, a check made by Spt. SAMPACIETTI of Pisa and Capt. PAMECNER revealed that no pictures were missing from the numbers at the head of each row. Guard responsibility was assumed by the 3rd Service Co., billeted in the building. *Survey*

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LA BASTIA (Ponte a Elsa)

26. Not as yet visited.

GENERAL QUESTIONS

27. Information in Florence from authorities of the Superintendentency of Galleries reveals that except for the Deposit at Soarperia, all deposits previously listed are at present full, unless in the meantime the Germans have carried them away. The Committee of National Liberation had previously attempted to

- 6 -

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 perfect safety prevail along the roads and within Florence.

/s/ Frederick Hartt

/s/ FREDERICK HARTT  
2nd Lt., Air Corps  
MPAA Officer

Copy to:

SCAO AND VIII ARMY  
HQ, RVII  
PC, Florence  
Director, MPAA Subcommission

516

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Ap. 2 to report

20906/8/MTAA

Dated 3 Dec 1944

ALLIED MILITARY GOVERNMENT  
Office of the Monuments and Fine Arts Officer  
REGION VIII

26 Sept 1944

RVIII/31/MTAA/10.1

Subject: Second report on deposits of works of art

To : SCAC, 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.

MONTENAPOLI

5099

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 Accademis, FLORENCE, in good condition. German thefts amount to 291 pictures in this deposit. Full report will be made later.

POPPIANO (Villa Guicciardini)

5. One visit made with trucks, 16 September 1944, and all

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POPPIANO (Villa Guicciardini)

5. One visit made with trucks, 16 September 1944, 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.

CASTELLO DI POPPIANO.

6. No change. South African guards still installed.

CASTEL OLVETO

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 DELL'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. McCall, 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 Vill Army, and MFAA Officers for Vill Army do not have authority to post. Lt. McCall understood the importance of the collection housed in the building, and had already taken measures 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 convent, 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

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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.

- 3 -

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.

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

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5097

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 MPAA 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 carabinieri guard. CAO not around at either visit.

CARAGGIOLIO (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.

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 the 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 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 Economist of the FLORENCE University, had been taken along on this trip, and he wanted transportation to evacuate the library and the 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

BARBERINO. (Villa Reich)

3096

1 4 7 7

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BARBERINO, (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 <sup>to</sup> 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 basement, 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.

28. On both 22 and 23 Sept 44 the villa was revisited by the undersigned, with Prof. Ciusti and Rossi, and a truck, and both cartoons and library were brought back to FLORENCE. 25 cartoons missing, including some by Tintoretto, Fra Bartolomeo and other famous artists. Separate report of inventory check will be rendered to MFAA S/C. No report has yet been received on how much of the library was recoverable.

GAGLIANO

5095

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 CAFAGGILO 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

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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 distance from the villa. This was all

- 6 -

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 Facondi, the Segretario Comunale, and Avv. Chierici, on the evening of 22 August 44 a German Captain, a 2nd Lt., and a 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 their houses, as the approaches to the town were be mined. 5094

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         |

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| 3353 | Bellotto    | Ruins         |
| 990  | Watteau     | Flute-Player  |
| 1336 | Castiglione | Noah's Ark    |
| 3354 | Bellotto    | Ruins         |
| 5051 | Magnasco    | The Crow      |
| 1191 | Liottard    | Anne of Savoy |

34. Box A 20 was smashed open, and one painting taken, frame left vacant: 1690 School of Memling, Portrait. Several other boxes, had been smashed open, but on discovery that they contained dismantled della Robbia altar pieces, they were abandoned.

- 7 -

35. Complete inventory check has not yet been made, but soon WFAA 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 courtyard, 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

5093

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.

#### SOCI (Villa Bocci)

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## ARTIMINO, LA SERRA BARONE

40. These deposits not yet visited due to lack of time.

### Copy to:

SCAO, AMG VIII Army  
RC, R VIII  
PC, FLORENCE  
PC, AREZZO  
Dir. MFAA S/C

/s/ Frederick Hartt

/t/ FREDERICK HARTT  
2nd Lt., Air Corps  
MFAA Officer

C O P Y

HEADQUARTERS  
ALLIED MILITARY GOVERNMENT  
TOSCANA REGION  
Monuments and Fine Arts Section

RVIII/31/MTAA/4.8

8 October 1944

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

To : SCAC, 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 Consegnatario, Mario Rossi, left the area  
when the German 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 damp 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.

4. Some of the missing cartoons are of considerable impor-  
tance. It is enough to mention those by Jacques Callot, Fra Barto-  
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B. DIOCESANO. 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. Consegretario, Bellilla 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 nearest 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 Bossi-Pucci. Deposit of paintings from the Uffizi and Pitti Galleries.  
291 paintings missing.

1. Verbal testimony from Bastiano, the old servant of the Countess Bossi-Pucci, that the Germans entered the villa on an unspecified date, sent all the civilians away, and over 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 from 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 al-

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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.

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 splendid furnishings. Only one small room still contained pictures. These had not been injured, save for the Watts belonging to the Countess Bossi-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 Pietà, 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 Lorehzeetti 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, Cav. Augusto Conti, the consignatario, 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.

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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.

1. Two official removals of works of art, according to statement by the consignatario, 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 taken, the date, a statement that the officials responsible knew they were violating the direct of Kesselring and the protection of the Vatican, all in De Luca's handwriting.

The first removal, dated 23 Aug 44 is signed by a certain M. von Bat, by authority of the Commanding General of German Armed Forces in Italy, and in the absence of Prof. Heindenreich. The second merely en-d with the signature of Lieut. Weldrowitz. 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.

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 Racohus and a Verocchio 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, 138 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 Germans 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

F. POPPI, Palazzo Pretorio. Deposit of paintings from the Galleries of Florence, and sculpture from the Bargello, 193 pictures missing.

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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 the population away.

4. At 0930 first inspection was made by Commlesario 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 Commlesario Prefettizio to the castle, and by means of

- 5 -

verbal translations by Signora Margherita Gherardi communicated to the Commissario, Avv. Chierici and the Proposto of the Abbey that the night's work was official, by order of the German High Command, that it was only to save the works of art from being taken away by the Anglo-American troops, that the High Command was extremely sorry that it had to leave so many pictures there, and that all trace of the episode must at once be removed, even to the point of walling up the doors again. The mines were not finally set off till 1400 hrs.

6. It is noteworthy that the above described withdrawal was accompanied by violence, that the Germans were afraid to let the population see what 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.

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, Durer, Calvary 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 Durer, Cranach, Holbein, Elsheimer, and Amburger; Memling, Brueghel, Van Cleve, Sabery, Teniers, Massys, Van Orley, Brouwer, Heemskerck and Brill; Rembrandt, Terborch, Dou, Jordaens, Maes, Vouwerman and Van Mieris. Also, ironically enough, the Cranach portraits of Luther and his wife erroneously reported in the Florentine papers as missing from Montagnana have actually turned up.

9. SOCL, Villa Bocci. Deposit of sculpture from the Bargello, the Opera del Duomo, the Bigello, the Loggia di San Paolo and the Church of S. Croce.

Entire deposit, 69 cases, missing.

1. The forced...

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Entire deposit, 69 cases, missing.

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i. 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 consignatario 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 Maiano were raided on almost the same date.

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 Poggió 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.

/s/ Frederick Hartt,

/t/ FREDERICK HARTT,  
2nd Lt., Air Corps  
MFAA Officer.

Copy to:

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

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App. 3 to report

2006/8/MFAA

Dated 3 Dec 1944

HEADQUARTERS  
ALLIED MILITARY GOVERNMENT  
TOSCANA REGION

37111/31/MFAA/10.1

5 October 1944

Subject: Third Report on Deposits

To : SCAO, 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 Portrait, 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 Comunale and Avv. Chierici, local bigwing, has been taken, describing in full the circumstances surrounding the removal of the works of art.

2. CAMALDOLO. 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 the deposit was intact. The monks recently had built their own little road, which he insisted was jeepworthy, but there was no 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

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uerers, several van Dycks, all to the number of approximately 100 pictures. Complete list of missing works has been prepared, and signed statement from Sindaco, Segretario Comunale and Avv. Chierici, local bigwig, has been taken, describing in full the circumstances surrounding the removal of the works of art.

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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 Superintendent, 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.

4. These pictures were then out 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 Fortoria 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.

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. Bartolomeo 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 splendid 14th century cassone. Many of these objects had been damaged by civilians who had rented flats in the villa from the owner, Arch. Coppede, who has not apparently visited the place in some time.

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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 Banto owns only a portion of the villa, and that the furniture belongs to Coppede 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

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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.

14. Inventory check of Barone, Le Serre and Artimino still to be made by Marchini.

Copy to:

RC TOSCANA  
PC FLORENCE  
MFAA S/C  
File

/s/ Frederick Hartt  
/t/ FREDERICK HARTT

2nd Lt., Air Corps  
MFAA Officer

App. 4 to report  
20906/8/MEAA,  
dated 3 Dec 1944

REPORT ON GERMAN REMOVALS  
OF WORKS OF ART  
FROM DEPOSITS IN TUSCANY

(by MFAA Officer TOSCANA Region, 8 Oct 1944)

2 Annexures:

- A. Copies of Receipts Given by German Military Authorities upon Removal of Works of Art from POGGIO A CAIANO (see para. E. of Report).
- B. Deposition by Citizens of POPPI Regarding Removal from the Castello by the German Forces of Works of Art (see para. F. of Report).

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NOTE. For detailed lists of removals from six Tuscan deposits, (BARBERINO DI MUGELLO, DICOMANO, MONTAGNANA, POGGIO A CAIANO, POPPI, and SOCI) see App. 9.

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Annexure "A" to  
App. 4

COPIES OF RECEIPTS GIVEN BY GERMAN MILITARY AUTHORITIES  
UPON REMOVAL OF WORKS OF ART FROM POGGIO A CAIANO

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Poggia Caiano 23/8/1944

Il sottoscritto

su autorizzazione del Generale

Comandante preleva dalla Villa Medicea di Poggio a Caiano (Monumento Nazionale) le seguenti opere d'arte, ivi depositate per trasportarle in localita' sicura da azioni belliche e precisamente nella citta' di Bologna.

La presente dichiarazione esonera da qualsiasi responsabilita' il Consegnatario delle opere stesse Sig. Aldo De Luca dipendente dall'Amministrazione delle Arti e l'Autorita' Ecclesiastica del Paese.

Dichiara inoltre che il Signor Consegnatario gli ha fatto prendere visione dell'ordine del Generale Kesselring in data 23 Dicembre 1943 col quale viene proibito l'accesso alla Villa alle truppe tedesche, e della comunicazione di S.E. il Cardinale Elia Dalla Costa, Arcivescovo di Firenze, colla quale si dichiara che la Villa e tutte le opere d'arte che contiene e' sotto la tutela della S.S. Sede:

ELENCO

1. Cassa Terracotta Tabernacolo di Donatello S. Croce
2. " " " " "
3. " Robbiana Lunetta Cortile Innocenti
4. " Tabernacolo di Donatello S. Croce
5. " Robbiana Accademia Portico Lunetta Sinistra
6. " " " Lunetta Destra
7. " " " Lunetta Destra
8. " " " Lunetta Centrale
9. " Robbiana Lunetta Cortile degli Innocenti
10. " Robbiana Accademia Portico Lunetta Centrale O.P.D.
11. " " " Lunetta Sinistra O.P.D.5
12. " No 253 Bassorilievo circolare Marco Aurelio di Agostino Ridaccio
13. " Robbiana Accademia Portico Lunetta Centrale O.P.D.1
14. " " " Lunetta Centrale O.P.D.2
15. " Madonna Robbiana Chiesa di S.Maria Nuova O.P.D.13
16. " No 263 Scultura Salone (Museo Nazionale) Madonna con figlio. Tabernacoloni Terracotta (Dono Gherardesca)
17. " No 944 Bassorilievo in marmo Ubriachezza di Mose'
18. " No 137 S. Giorgio di Donatello (Museo Nazionale)
19. " No 123 Bacco di Michelangelo
20. " No 259 Madonna con figlio di Donatello

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21. Cassa No 943 Due giovani che si abbracciano e due delfini  
fontana
22. Cassa No. 940 Base di marmo Diana e Atteone: Moschini
23. " No 262 Madonna con figlio Tabernacolo in marmo  
(dono Torrigiani)
24. " No 942 Eros tutto in bronzo. Riscattato dall'Austria  
(Bonacolsi)
25. " No 146 David in marmo di Donatello
26. " No 127 Marzocco in pietra serena di Donatello
27. " No 172 Madonna col figlio Bassorilievo in terracotta  
del Verrocchio
28. " Robbina Lunetta Innocenti Cortile O.P.D.9
29. " No. 953 Angiolo Annunziante Guardiagrele (in pietra)
30. " No 954 La Madonna in pietra Guardiagrele

/s/ Bevormachtigter General der Deutschen  
Wehrmacht in Italien auf der Militärverwaltung  
Abtg. Kunstschutz  
i. A. Prof. Heidenreich  
M. v. Rat

Poggio a Caiano 26 Agosto 1944

1. Cassa Scuola Bergamo Dorso di Satiro Greco No. 335 Cassa 56
2. " Robbiana Lunetta del Cortile Innocenti O.P.D.
3. " Robbiana Duomo di Pistoia Cassa No 8 Madonna
4. " No 64 Scuola originale Greca della scuola Bergamo-Gigante Me
5. " 967 Giovanetto con la in marmo (Museo Nazionale)rente
6. " 62 Testa di Nerone in Basalto Nero (Comune di Firenze) \*
7. " 2 Robbiana Ospedale di Pistoia
8. " 3 Robbiana Ospedale di Pistoia
9. " 3 Robbiana Duomo di Pistoia
10. " 5 Robbiana Duomo di Pistoia
11. " 7 Robbiana Duomo di Pistoia
12. " Apollino 229 Cassa 59
13. " 249 Statua La Madonna col figlio (terracotta)Arte Fiorentina Sec.XV
14. " 966 Giovinetto sulla botte in marmo
15. " 965 Architettura statua in marmo del Giambologna
16. " Venere Invent. 224
17. " 1 Robbiana del Duomo di Pistoia
18. " 2 Robbiana Duomo di Pistoia
19. " 4 Robbiana Duomo di Pistoia
20. " Del Verrocchio da Careggi No 472 Cassa No 1069
21. " 1 Robbiana Ospedale di Pistoia
22. " Chiesa di San Michele di Pistoia
23. " 6 Robbiana del Duomo di Pistoia
24. " 7 Stemma del Comune di Pistoia
25. " 65 Doriforo invent. 114
26. " 63 Statue di un Dio Salutare invent. 262
27. " 57 Satiro con lo Schavellum invent. 220
28. " Stemma del Comune di Pistoia Cassa 6

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28 Kisten Richtig Uberronnen  
Waldrowitz Lt.

\* autore ignoto Busto di Niccolo' Macchiavelli in terracotta

Inexure "3" to

App. 4

R E L A Z I O N E

sull'asportazione delle opere d'arte depositate nel Castello di Poppi ad opera delle Forze Militari Germaniche.

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 giornò 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 dato 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 sottoufficiale 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 Valentino, Ulderigo Signorini ed Agiolo Ciannini. 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 Guardia Comunale non disponeva delle chiavi: venivano così aperte

ti le opere di cui si discorre.

Le visite si concluse con il suggerimento dato 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.

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I tre militari germanici cominciarono la visita dei locali superiori del Castello sfondando le porte per le quali la Guardia Comunale non disponeva delle chiavi: venivano così aperte le porte della Biblioteca.

Nel frattempo sopravveniva il Commissario Prefettizio accompagnato dal Segretario Comunale e dalla Signora Margherita Ved. Cherardi 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 è 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 fatto costare un'autovettura (che per non richiamare l'attenzione della

popolazione ha percorso soltanto vie secondarie) i tre militari sperano ripetuti colpi di rivoltella ingiungendo ai passanti di allontanarsi. Prima di partire essi informano il Commissario Prefettizio che saranno di ritorno fra breve tempo e che nel frattempo nessuno dovrà avvicinarsi al Castello.

Sono circa le 9 allorchè con ripetuti segnali di tromba la popolazione è informata che è imminente il brillamento delle mine e pertanto deve provvedere a sgombrare le abitazioni più esposte e rifugiarsi nei ricoveri.

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 inizia 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. allorchè l'autocarro si allontana. Secondo alcune testimonianze (Proposto Montanari Ottorino Tiezzi e il Signor Gino Bartolini) prima di allontanarsi dal paese un ufficiale germanico che dirigeva l'impresa avrebbe avvertito 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 sopralluogo al Castello. Nel cortile sono sparsi a terra i detriti della muratura che proteggono le porte di accesso ai locali di deposito alle opere d'arte; le due porte di accesso sono spalancate e recano tracce non cancellabili di forzatura violenta; nell'interno di un tombino situato nel cortile si rinviene l'etichetta di un quadro "Poucher, Gesù Bambino e San Giovanni". Nell'interno dei locali di deposito appaiono varie casse sventrate. Viene chiuso il portone di accesso al cortile e così è vietato l'ingresso a chiunque in attesa di prendere le misure cautelative.

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Alle ore 11,30 del 23 agosto u.s. giungono due Ufficiali

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ro imprecisato di casse assportate dai vari locali di deposito. L'impresa ha termine alle ore 6 del 23 agosto u.s. allorchè l'autocarro si allontana. Secondo alcune testimonianze (Proposto Monsignor Ottorino Tiezzi e il Signor Gino Bartolini) prima di allontanarsi dal paese un ufficiale germanico che dirigeva l'impresa avrebbe avvertito le sentinelle germaniche che erano addette alla sorveglianza delle mine, di aver esaurito il proprio compito.

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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 Sig.ra Margherita Vei. Cherardi. Dopo pochi momenti la Sig.ra Cherardi accompagna dai due ufficiali riunisce il Commissario Prefettizio, il Sig. Valentino Cherici ed il Proposto Monsignor Ottorino Tiezzi per alcune comunicazioni della maggior importanza.

La comitiva si dirige verso il Castello e strada facendo i due Ufficiali germanici attraverso la traduzione della Sig.ra Cherardi, fanno sapere:

- 3 -

- Che l'operazione effettuata nella nottata ha caratterizzato l'Ufficiale e si è 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 è dolente di non aver potuto completare la sua opera provvedendo all'asportazione completa delle opere d'arte qui depositate.
- Che pertanto, intende affidare quanto è rimasto alla più vigile custodia della popolazione.
- Che, in questo intento bisognerebbe ripristinare rapidamente tutte le chiusure anche murarie demolite nella nottata.

Senonchè il tempo stringe perchè 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 pulizia che mira a cancellare le tracce più grossolane e meno significative di quanto è accaduto i due Ufficiali si allontanano avvertendo che di lì a mezz'ora saranno fatte saltare le mine; ciò che purtroppo si verifica a partire dalle pre 14 circa.

Le chiavi delle porte di accesso ai locali di deposito, commercialmente richiusi, vengono prese in consegna dal Commissario Prefettizio Sig. Cino Begotti.

Poppi, lì 26 Settembre 1944

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f.to avv. Valentino Gaerici  
 Ulderigo Signorini  
 B. Chiannini  
 Can. Proposto D. Ottorino Tiezzi

Senonchè il tempo stringe perchè 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 pulizia che mira a cancellare le tracce più grossolane e meno significative di quanto è accaduto i due Ufficiali si allontanano avvertendo che di lì a mezz'ora saranno fatte saltare le mine; ciò che purtroppo si verifica a partire dalle pre 14 circa.

Le chiavi delle porte di accesso ai locali di deposito, sommariamente richiusi, vengono prese in consegna dal Commissario Prefettizio Sig. Cino Begotti.

Poppi, lì 26 Settembre 1944

5077

f.to avv. Valentino Cherici  
Ulterigo Signorini  
B. Chiannini  
Can. Proposto D. Ottorino Miezzi

A True Copy:

/s/ Frederick Hartt

/t/ FREDERICK HARTT  
2nd Lt., Air Corps

App. 3 to report

20906/8/MPAA

Dated 3 Dec 1944

R. SOPRINTENDENZA ALLE GALLERIE PER LE PROVINCE DI FIRENZE,

ARMANDO M. PISTOLA

FIRENZE

Report submitted by Dr. Prof.  
G. Poggio, Soprint. ai Monu-  
menti at FLORENCE.

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, rievamate in edifici delle provincie, ritenuti particolarmente adatti per sottrarre 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, ufficialmente 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.

Le garanzie alcune internazionali su questi trasporti, che avrebbero dovuto farsi per via notifica agli Alleati, vennero poi a mancare e la Soprintendenza non credette allora prudente di organizzare tali trasporti con gli stessi 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 abbondantemente come esso non fosse in buona fede proposto dagli stessi tedeschi), la Soprintendenza si preoccupò di riportare gradualmente le opere d'arte in città; ma la mancanza o la mancanza di mezzi non consentì che la parziale esecuzione di questo programma.

Fu infatti vuotato il rifugio della Villa del Pian di Collina a SARTIMATO presso Pistoia, che conteneva le opere d'arte di Pistoia e alcuni dipinti delle Gallerie Fiorentine, perché i tedeschi fornirono i mezzi necessari avendo immediatamente interesse a occupare la villa per il loro quartier generale; fu vuotata la Galleria di Sant'Antonio all'INCISA VALDARNO perché i tedeschi vollero metterla in funzione in sostituzione delle altre distrutte nei bombardamenti, e il suo contenuto fu collocato nel porticato del cortile di Palazzo Pitti; e

prescelte ritirare dai luoghi più disparati, e concentrare in Firenze prima del loro trasporto a Roma.

Le garanzie alcune 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 scaricissimi mezzi a propria disposizione, e attraversò 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.

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Fu infatti vuotato il rifugio dalla Villa del Pian di Collina a SARTO presso Pistoia, che conteneva le opere d'arte di Pistoia e alcuni dipinti delle Gallerie Fiorentine, perché 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 perché i tedeschi vollero rimetterla in funzione in sostituzione 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 SERRAIO (Galleria d'Arte Moderna e parte del Gabinetto dei Disegni).

Fuono invece solo parzialmente vuotati i rifugi di CARACIOLLO (Museo degli Argenti e Gabinetto dei Disegni), di BARBERINO DI MUZZELLO (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 perché 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.

Contemporaneamente da parte tedesca si iniziarono le requisizioni di tutti gli automobili; si' che la Soprintendenza si ~~era~~ 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 quei 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 poté quindi più provvedere ad alcun ritorno di opere d'arte nella città; e si preoccupò soprattutto attraverso la collaborazione dell'ufficio tedesco dei Monumenti e del Consolo germanico a Firenze, di sventare i pericoli che a volta a volta si presentavano sull'Integrità di questo e di quel rifugio. Purtroppo, ciò non è valso ad evitare che i tedeschi, di propria iniziativa, trasportassero 250 dipinti delle Gallerie Uffizi e Palatina dal rifugio di MONTAFANA per portarli al di là dell'appennino a MABATO sul Panaro presso Modena; di ciò fu informato immediatamente il Ministero di Padova perché l'intraccedesse i dipinti e li riprendesse sotto la propria sorveglianza; ne poté essere impedita la fraudolenta esportazione dell'Adamo e dell'Eva di Cranach, degli Uffizi, per mascherare la quale il Colonello Hohmann dei Paracadutisti organizzò un trasporto di opere d'arte dal rifugio di OLIVETO a Firenze, trasporto che non era affatto necessario data la situazione del rifugio rispetto alle operazioni di guerra.

Suocessivamente il Colonello Haumann delle SS. venne con un espresso ordine di Himmler a ritirare le opere d'arte più importanti esistenti a Firenze; ordine a cui la Soprintendenza poté 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.

Da allora la Soprintendenza non pote' quindi piu' provvedere ad alcun ritorno di opere d'arte nella citta'; e si preoccupo' 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' l'integrita' di questo o di quel rifugio. Purtroppo, cio' non e' valso ad evitare che i tedeschi, di propria iniziativa, asportassero 250 dipinti delle Gallerie Uffizi e Palatina dal rifugio di MONTACCIANA per portarli al di la' dell'appennino a MARINO sul Panaro presso Modena; di cio' fu informato immediatamente il Ministero di Padova perche' rintracciasse i dipinti e li riprendesse sotto la propria sorveglianza; ne' pote' essere impedita la fraudolenta asportazione dell'Adamo e dell'Eva di Cranach, degli Uffizi, per mascherare la quale il Colonnello Hoffmann dei Paracadutisti organizzò un trasporto di opere d'arte dal rifugio di OLIVATO a Firenze, trasporto che non era affatto necessario data la situazione del rifugio rispetto alle operazioni di guerra.

Successivamente il Colonnello Rammann delle SS. venne con un espresso ordine di Himmler a ritirare le opere d'arte piu' importanti esistenti a Firenze; ordine a cui la Soprintendenza pote' resistere vittoriosamente allegando e la impossibilita' del trasporto delle opere d'arte di grandissima mole, e la circostanza dell'assenza da Firenze della maggior parte delle opere veramente importanti.

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

App. 5 to report  
20006/8/MFAA  
Dated 3 Dec 1944

III

Elenco sommario dei ricoveri di opere d'arte della Soprintendenza  
di Pisa

1. Calci, Certosa - Sculture varie da Pisa e Lucca.  
(Pisa)  
Dipinti vari da Pisa e Lucca e province  
sculture da Livorno (Baratta) ed altre  
Dipinti del soffitto del Duomo di Livorno  
Archivio di Stato di Pisa (con custode proprio)  
Archivio di Stato di Livorno (con custode proprio)
2. Farneta Certosa - Pinacoteca Civica di Lucca (con custode proprio)  
(Lucca) Q1282
3. S. Miniato al Tedesco - Palazzo Grifoni - Dipinti vari ed oggetti  
(Pisa) Q4560  
da Livorno - Casse con manoscritti della Biblio-  
teca Labronica fra i quali 40 volumi di manoscritti  
fossoliani
4. Villa Vescovile di S. Colombano - pochi oggetti rimasti dopo lo  
(Lucca) Q1684  
scontro fatto dal Pacini nel 1942 (?)
5. Villa del Poggio a Galano - Dipinti del Museo Civico di Livorno  
(Firenze)  
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. Giulio di Li-  
vorno
7. Villa dell'Ugolino - Museo Civico di Pisa  
(Firenze)

3. S. Miniato al Tedesco - Palazzo Grifoni - Dipinti vari ed oggetti da Livorno - Casse con manoscritti delle Biblioteca Labronica fra i quali 40 volumi di manoscritti toscani
4. Villa Vescoville di S. Colombano - pochi oggetti rimasti dopo lo sgombero fatto dal Pacini nel 1942 (?)
5. Ville del borgo a Caieno - 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. Giulio di Livorno
7. Villa dell'Ugolino - Museo Civico di Pisa

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f.to Ing. Piero Sanpaollesi

Montecatini 11 Agosto 1944

1318  
p. 7 to report  
20906/8/NFAA

Dated 3 Dec 1944

R. ARCHIVIO DI STATO DI SIENA

Relezione circa i documenti rubati dai tedeschi nel deposito di questo Archivio al Castello di Grotti.

Sulla scorta di una memoria da me preparata il 24 giugno, traggio gli elementi essenziali di quanto è avvenuto.

Segnalatomi il furto operato dai tedeschi, lo denunziai al comando della Peldgendarmeria 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 alcune tavolette di Bicherna, e poi mancanza evidente di almeno altre 3 casse contenenti i documenti e registri della Mostra. Ebbi col Maggiore uno scambio di parole dure; intervenne il Comandante della gendarmeria osservando che la guerra avrebbe distrutto ugualmente tutto, e io risposi che, avendola fatta anch'io per tre anni nel 1915-18, sapevo come fosse difficile prevedere quel che si salvava e distruggeva e che era inutile ~~inutile~~ prevenire quel che poteva non accadere. Mi disse allora che gli americani avrebbero distrutto tutto, e io risposi che anche questa era una cosa da avvenire e che, a ogni modo, non vedevo perchè proprio dei soldati tedeschi volessero risparmiare agli americani la fatica e la vergogna di commettere una simile 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 mi servirono per potere, con l'aiuto del fattore di Grotti, nascondere sotto le pile di registri rovesciati, il Caleffo dell'Assunta, di cui fine allora era sfuggita ai ladri la miniatura del frontone.

vando che la guerra avrebbe distrutto ugualmente tutto, e io risposi che, avendola fatta anch'io per tre anni nel 1915-18, sapevo come fosse difficile prevedere quel che si salvava e distruggeva e che era inutile ~~inutile~~ prevenire quel che poteva non accadere. Mi disse allora che gli americani avrebbero distrutto tutto, e io risposi che anche questa era una cosa da avvenire e che, a ogni modo, non vedevo perchè proprio dei soldati tedeschi volessero risparmiare agli americani la fatica e la vergogna di commettere una simile 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 sommarientemente 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 Gendarmaria e il maggiore stettero chiusi per 10 minuti in altra stanza. Quei 10 mi servirono per potere, con l'aiuto del fattore di Grotti, nascondere sotto le pile di registri rovesciati, il Caleffo dell'Assunta, di cui fine allora era sfuggita ai ladri la miniatura del frontespizio.

3073

Ripartiti da Grotti, il comandante della Gendarmaria parlò di far trasportare verso Milano, per sicurezza, il materiale di Grotti. Io protestai che, per salvarlo, 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 deppi 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 Gendarmaria 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 Gendermeria 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 a 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 Con-tratti, 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.

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 pare che sia stato portato via materiale, almeno che non siano state sottratte alcune tavolette di Biccherna che erano in una cassa e che era sono state riunite dal proprietario, che non ha 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 biancheria all'ultimo momento.

Non mi sembra che vi sia altro da aggiungere a questa relazione; essendo stato a Grotti, dove potei recuperare il Caleffo dell'Assunta e lo Statuto del Comune che avevo nascosti quando vi

tratti, 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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Non mi sembra che vi sia altro da aggiungere a questa relazione; essendo stato a Grotti, dove potei recuperare il Caleffo dell'Assunta e lo Statuto del Campoio che avevo nascosti quando vi ero stato insieme al comandante della Gendarmeria tedesca, mi sembrò che niente altro fosse stato rubato oltre 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 riconoscerai subito pezzo per pezzo, se si ritrovasse. Credo che 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 C. CECCHINI

- 3 -

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.

5071

1 5 2 3

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

App. 8 to report

20906/8/MPAA

Dated 3 Dec 1944

R. ARCHIVIO DI STATO

di

S I E N A

Prot. n. 218 Inr. n. VI

Siena 25 Ottobre 1944

Oggetto: Tavolette dipinte della  
"Piccherne" e "Gabelle"

AL MINISTERO DELL'INTERNO

Direzione Generale Amm. ne

Civile - Archivi di Stato

Risposta e nota del 13/10/44  
n. 61879/8912.76

La richiesta fatta dal Ministero della Pubblica Istruzione, relativamente alle Tavolette di "Piccherne" è messa sicuramente da una notizia incompleta, che il Dott. Castelnuovo (già impiegato a quel Ministero) raccolse qui nei primi giorni della liberazione di Siena, quando ancora non avevo potuto andare a Grotti per verificare ciò che vi fosse accaduto dopo la visita da me fatta alla fine di giugno insieme al Comandante della Gendarmeria tedesca. Il Dott. Castelnuovo venne in Archivio domandandomi notizie sulle sorti del nostro materiale e io gli raccontai quanto ho esposto nella mia relazione circa il fatto da me constatato a Grotti nel mese di giugno. Questo nessuno poi più tardi in una breve relazione da me data al capitano Ellis, della sottocommissione allestita per le Belle Arti e Archivi; ma mentre ebbi ancora occasione di rivedere l'Ellis dopo che avevo fatto una gita di verifica a Grotti in agosto, correggendoci così le notizie datagli in un primo tempo, ciò non avvenne per il Castelnuovo, il quale deve avere così portato al Ministero dell'Istruzione la notizia della sparizione delle Tavolette. Ricapitolò perciò quanto riguarda queste serie, e lo stato di fatto attuale.

Quando nel giugno andai a Grotti col Comandante la Gendarmeria tedesca, constatato come fossero sparite le casse contenenti

La richiesta fatta dal Ministero delle Pubbliche Istruzione, relativamente alle Tavolette di "Giecherne" è mossa sicuramente da una notizia incompleta, che il Dott. Castelnuovo (già impiegato a quel Ministero) raccolse qui nei primi giorni della liberazione di Siena, quando ancora non avevo potuto andare a Grotti per verificare ciò che vi fosse accaduto dopo le visite da me fattevi alla fine di giugno insieme al Comandante della Gendarmeria tedesca. Il dott. Castelnuovo venne in Archivio domandandomi notizie sulle sorti del nostro materiale e io gli raccontai quanto ho esposto nella mia relazione circa il furto da me constatato a Grotti nel mese di giugno. Questo messurai poi più tardi in una breve relazione da me data al capitano Ellis, della Sottocommissione alleata per le Belle Arti e Archivi; ma mentre ebbi ancora occasione di rivedere l'Ellis dopo che avevo fatto una gita di verifica a Grotti in agosto, correggendo così le notizie datagli in un primo tempo, ciò non avvenne per il Castelnuovo, il quale deve avere così portato al Ministero dell'Istruzione la notizia della sparizione delle Tavolette. Riepilogò perciò quanto riguarda questa serie, e lo stato di fatto attuale.

Quando nel giugno andai a Grotti col Comandante la Gendarmeria tedesca, constatavi come fossero sparite le casse contenenti le Tavolette di "Giecherne", i codici miniati o con coperte dipinte, e le due Mostre. Nei primi tempi dopo la liberazione di Siena, quando era assolutamente proibito circolare fuori di città, non potei andare a verificare se altro fosse stato tolto; ma supponevo che nulla fosse invece stato riportato a posto, e in base a ciò detti al Castelnuovo le notizie che egli mi domandava. Siccome però non si trattava che di una constatazione sommaria, non ebbi mai un rapporto scritto, come egli chiedeva, anche perchè non mi risultava che egli fosse autorizzato a compiere simili inchieste. Al Capitano Ellis avevo invece fatto una breve relazione, che correossi a voce l'ultima volta che ebbi occasione di vederlo il 3 settembre.

Se che è stato qui, anche recentemente, un membro della Commissione Alleata per le Belle Arti, e anzi ho pregato più volte il locale Soprintendente ad avvertirmi quando ciò avveniva; ma le giunte sono state sempre così rapide, che il Soprintendente ha detto di non aver avuto mai il tempo sufficiente per mandarmi a chiamare; e così è mancata questa occasione di rettificare la notizia data da me al Castelnuovo relativamente al materiale archivistico di interesse artistico.

Tornando a Grotti nell'Arceto, potrei rilevare come fosse stata riportata nella sala minore del castello le casse contenente le tavolette di "Ricocherne"; mentre altro materiale era stato portato via, oltre a quello di cui avevo constatato la spartizione nel giugno. Come ho detto nella mia relazione, suppongo che il Comando della Gendarmeria tedesca abbia tolto il materiale di cui era constatata la spartizione al Maggiore comandante di Grotti che lo aveva rubato e che avesse poi cominciato uno sgombero metodico e ufficiale di tutto, che fortunatamente si limitò ad un solo camion, data la rapida avanzata delle truppe francesi.

Non avendo potuto riportare ancora a Siena quel materiale non posso dire con esattezza assoluta quello che effettivamente manca, ma per le tavolette, posso accertare questo:

Vi sono tutte quelle più antiche, che avevo sgomberato a Castel Vercelli e che ho riportato in archivio pochi giorni fa.

Quelle del XVI secolo e seguenti, che sono di dimensioni notevoli, non sono mai state allontanate da Siena, avendo io solo portato nei piani più bassi dell'Archivio, da dove si sono riportate al posto in questi giorni.

Di quelle del XV secolo è rimasta la cassa che conteneva le più belle, mentre altre due tavolette le ritrovai gettate sul mucchio di registri disordinati dei tedeschi. Potrebbe darsi che qualcuno oltre si trovasse fra i registri stessi, che i tedeschi avevano rovesciato e messi sottosopra e che il personale di Grotti ha spazzato da un lato della stanza, per tenerlo il più lontano possi-

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Suppongo che manchino la tavoletta del "Liber notularum", quella del "Libro di Casseri" e quella della "Marcatura delle Vesti" che si trovavano in una delle casse ancora mancanti. Sono tavolette di piccole dimensioni, non superiori ai 45 cm. sul lato maggiore. Potranno poi mancare anche le tavolette, più grandi, con la Presa di Colle, l'Ingresso di Carlo VIII a Siena, e lo Sposelizio di S. Caterina. Non crederei che in queste serie vi fossero mancanze maggiori, e meno che qualche tavoletta non sia stata tolta dalla cassa riportata e posta.

- 3 -

Mancano certamente le casse dei codici miniati e quelle dei registri con copertine dipinte degli archivi dello Spedale, Opera del Duomo e Concistoro, e si tratta di perdita grave, oltre che per la bellezza di alcune delle miniature, anche per il valore storico dei registri stessi, che sono Statuti del Comune, della Mercanzia, della Biccherne, della Sabella, i cosiddetti "Libri dei Leoni" contenenti le estrazioni dei membri del Concistoro e infine i documenti delle due Mostre, che hanno valore esclusivamente storico, ma notevolissimo. Sono poi stati portati via alcuni archivi, o parti di archivi, citati nella mia relazione, ma che qui è inutile ripetere.

Non ho potuto finora riportare qua il materiale di Grotti, perchè la SEPRA che deve fornirmi gli automezzi non poteva farlo nel mese di settembre avendo allora pochissimi e tutti impegnati al rifornimento alimentare di Siena e di Firenze, che si trovavano allora in condizioni critiche. Poi è cominciato il maltempo, che impedisce di stabilire la data del trasporto, per timore di avere poi qualche diluvio come capita in questi giorni; ma spero che potremo avere presto una schiarita che permetta di trasportare qua i documenti della sala minore di Grotti. Non è possibile fare sul posto tale verifica, dato l'ammassamento del materiale, la confusione in cui lo hanno ridotto i tedeschi e la mancanza di spazio sufficiente per distenderlo tutto, come è necessario per la verifica. Ma per quel che riguarda le tavole di Biccherne, credo che le mancanze saranno quelle da me accennate. Si tratta sempre di dipinti di piccole dimensioni, e per il resto manderò la nota dei pezzi di cui è accertata la mancanza, appena avrò fatta la verifica esatta. Non credo che il materiale senese possa ritrovarsi seguendo le tracce dei trafugamenti, perchè anche le poche tavolette mancanti, i codici miniati ecc. sono in casse che, per l'apparenza, contengono semplicemente registri e volumi, la cui importanza artistica appare solo sfogliandoli, mentre nelle stesse casse vi sono numerosi documenti e registri che non hanno alcun valore d'arte. E siccome il (relativamente) poco materiale artistico fu portato via in un unico camion insieme a una massa abbastanza notevole di materiale puramente archivistico, credo che tutto si troverà radunato in uno stesso punto se, come auguro e spero, avremo la fortuna di recuperare questa parte del nostro patrimonio culturale.

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IL DIRETTORE

F.to G. CECCHINI

5039

App. 9 to report  
20906/8/NFAA.  
Dated 3 Dec 1944

Detailed Lists of Objects Removed and  
Missing from the Deposits at BARBERINO  
DI MUGELLO, DICOMANO, MONTAGNANA, POGGIO  
A CAIANO, POPPI, and SOCI.

5052

CARTOONS MISSING FROM VILLA REICH, BARBERINO DI MIGELLO

21 September 1944

|           |                                                                                                           |
|-----------|-----------------------------------------------------------------------------------------------------------|
| 11074 E.  | - Federico Zuccari - La Caccia al Cervo                                                                   |
| 6127 F.   | - Jacopo Callot - Tentazione di S. Antonio                                                                |
| 1779 E.   | - Fra Bartolommeo - La Madonna e S. Giuseppe che adorano il Bambino Gesù                                  |
| 738 E.    | - Tintoretto - Il Corpo di Gesù morto portato da due angeli                                               |
| 1774 E.   | - Da Raffaello - La Madonna detta del Velo                                                                |
| 925 E.    | - Francesco Purini - Incontro di San Filippo Neri con S. Carlo Borromeo                                   |
| 1772 E.   | - Lorenzo di Credi - Madonna col Bambino                                                                  |
| 476 E.    | - Lorenzo di Credi - Madonna col Bambino                                                                  |
| 1783 E.   | - Soglianini? - S. Domenico                                                                               |
| 1786 E.   | - Federico Baroccio - La Maddalena col Bambino                                                            |
| 91461     | - Andrea del Sarto - Due donne e due fanciulli                                                            |
| 91462     | - Scuola di Andrea del Sarto - Tre putti musicanti                                                        |
| 1088 E.   | - Giovanni da S. Giovanni - Progetto per la decorazione pittorica del Palazzo dell'Antella in P.S. Croce. |
| 95 st.    | so. Andrea Andreani - Il sacrificio di Abramo                                                             |
| 96775     | - Domenichino - Santo, mezza figura                                                                       |
| 1773 E.   | - Scuola dei Carracci dal Correggio - Testa di donna                                                      |
| 1790 E.   | - Carlo Cignani - Due serafini e tre angeli                                                               |
| 1791 E.   | - Scuola di Andrea del Sarto - Madonna col Bambino                                                        |
| 686 E.    | - Livio Agresti - La Circoncisione                                                                        |
| 96774     | - Annibale Caracci - Figura virile imberbe                                                                |
| 8444 s    | - G. Audran - Disfatta di Poro                                                                            |
| 18754 st. | so. " - Battaglia di Arbella                                                                              |
| 18749 "   | " - Ingresso di Alessandro in Babilonia                                                                   |
| 8455 "    | " - Il passo del Granico                                                                                  |
| 8446 "    | " - Edelinck - Tenda di Dario                                                                             |

5057

WORKS OF ART MISSING FROM THE ORATORY OF S. ONOFRIO, DICOMANO

23 September 1944

R. Galleria degli Uffizi

Inventario sculture

|    |     |                                         |      |
|----|-----|-----------------------------------------|------|
| n. | 91  | - Doriforo                              |      |
| "  | 296 | - Selene                                |      |
| "  | 232 | - Apollo                                |      |
| "  | 75  | - Adriano Imperatore                    |      |
| "  | 231 | - Cerere                                |      |
| "  | 160 | - Atleta Greco                          |      |
| "  | 192 | - Marte                                 |      |
| "  | 68  | - Bacco                                 |      |
| "  | 312 | - Rilievo con foglie d'acanto           |      |
| "  | 318 | - Rilievo con baccanale                 |      |
| "  | 314 | - Rilievo con baccanale                 |      |
| "  | 441 | - Venere                                |      |
| "  | 325 | - Frammento del Trono di Giove, rilievo |      |
| "  | 313 | - Interno di bottega di stoffe, rilievo |      |
| "  | 320 | - Incognito, rilievo                    |      |
| "  | 336 | - Tempio, rilievo                       |      |
| "  | 124 | - Tritoni e Nereidi, rilievo            |      |
| "  | 311 | - Rilievo con foglie d'acanto           |      |
| "  | 342 | - Rilievo con sacrificio                |      |
| "  | 922 | - Vaso di marmo                         | 5656 |
| "  | 388 | - Vaso di alabastro                     |      |
| "  | 63  | - Cinghiale                             |      |
| "  | 294 | - Niobe e la figlia minore              |      |
|    |     | - Due sarcofaghi non identificati       |      |
| 4  |     | - Gruppo di Marte e Venere              |      |
|    |     | - Due casse dello stipo della Tribuna   |      |

Museo dell'opera del Duomo

32 - La Maddalena - Terracotta invetriata  
 11 - Maschera di Brunellesco  
 - No 12 figurine di Apostoli e sei di Profeti, della facciata del Duomo

- " 318 - Rilievo con baccanale  
 " 314 - Rilievo con baccanale  
 " 441 - Venere  
 " 325 - Frammento del Trono di Giove, rilievo  
 " 313 - Interno di bottega di stoffe, rilievo  
 " 320 - Incognito, rilievo  
 " 336 - Tempio, rilievo  
 " 124 - Tritoni e Nereidi, rilievo  
 " 311 - Rilievo con foglie d'acanto  
 " 342 - Rilievo con sacrificio  
 " 922 - Vaso di marmo  
 " 388 - Vaso di alabastro  
 " 63 - Cinghiale  
 " 294 - Niobe e la figlia minore  
 " - Due sarcofaghi non identificati  
 " 4 - Gruppo di Marte e Venere  
 " - Due casse dello stipo della Tribuna

5058

Museo dell'opera del Duomo

- 32 - La Maddalena - Terracotta invetriata  
 11 - Maschere di Brunellesco  
 - No 12 figurine di Apostoli e sei di Profeti, della facciata del Duomo  
 - No 4 figure di angeli musicanti della facciata del Duomo

Rimane però da identificare il contenuto di sei casse che non recano indicazioni

WORKS OF ART MISSING FROM VILLA BOSST-PUCCI, MONTAGNANA

19 September 1944

R. Galleria degli Uffizi

|              |      |                                                            |
|--------------|------|------------------------------------------------------------|
| Inv. Dep. N° | 29   | - Sandro Botticelli - Minerva e il Centauro                |
| "            | 7    | - Dossio Dossi - Madonna in gloria e Santi                 |
| "            | 8399 | - Lorenzo di Credi - Adorazione dei Pastori                |
| "            | 929  | - Paris Bordone - Ritratto virile                          |
| "            | 3190 | - Rosso Fiorentino - La Vergine in trono                   |
| "            | 906  | - Moroni Giov. Battista - Ritratto del Conte Piero         |
|              |      | Secco Suardi                                               |
| "            | 8350 | - Lippi Piliopo - La Vergine che adora il Figlio           |
| "            | 3246 | - Lippi Filippino - Madonna adorante                       |
| "            | 1460 | - Luca di Leida - Cristo coronato di spine                 |
| "            | 3049 | - Lorenzo di Credi - La Venere                             |
| "            | 8388 | - Domenico Ghirlandaio - Vergine in trono e Santi          |
| "            | 506  | - Piero di Cosimo - Concezione di Maria Vergine            |
| "            | 495  | - Pollaiuolo Piero e Antonio - La Speranza                 |
| "            | 497  | - Pollaiuolo Piero e Antonio - La Temperanza               |
| "            | 8368 | - Luca Signorelli - La Crocifissione                       |
| "            | 1587 | - Albertinelli Mariotto - La Visitazione                   |
| "            | 487  | - Baldovinetti Alessio - Vergine col Bambino e Santi       |
| "            | 8365 | - Pietro Perugino - La Pietà                               |
| "            | 8359 | - Botticini Francesco - I tre Arcangeli e Tobia            |
| "            | 8395 | - Andrea del Sarto - I quattro Santi                       |
| "            | 8347 | - Lorenzetti Pietro - Storie della vita della Beata Umiltà |
| "            | 1446 | - Raffaello - S. Giovanni nel deserto                      |
| "            | 8354 | - Filippo Lippi - La Vergine in trono e Santi              |
| "            | 3253 | - Guido Reni - Un Domenicano                               |
| "            | 483  | - Baldovinetti Alessio - Annunciazione                     |
| "            | 445  | - Lorenzetti Pietro - La Vergine col Bambino               |
| "            | 1436 | - Van Dyck Antonio - Ritratto di Giovanni Montfort         |
| "            | 1610 | - Pollaiuolo Piero e Antonio - La Prudenza                 |
| "            | 496  | - Pollaiuolo Piero e Antonio - La Giustizia                |

- Piero di Cosimo - Concezione di Maria Vergine
- " 495 - Pollaiuolo Piero e Antonio - La Speranza
- " 497 - Pollaiuolo Piero e Antonio - La Temperanza
- " 8368 - Luca Signorelli - La Crocifissione
- " 1587 - Albertinelli Mariotto - La Visitazione
- " 487 - Baldovinetti Alessio - Vergine col Bambino e Santi
- " 8365 - Pietro Perugino - La Pietà
- " 8359 - Botticini Francesco - I tre Angeli e Tobia
- " 8395 - Andrea del Sarto - I quattro Santi
- " 8347 - Lorenzetti Pietro - Storie della vita della Beata Umiltà
- " 1446 - Raffaello - S. Giovanni nel deserto
- " 8354 - Filippo Lippi - La Vergine in trono e Santi
- " 3253 - Guido Reni - Un Domenicano
- " 483 - Baldovinetti Alessio - Annunciazione
- " 445 - Lorenzetti Pietro - La Vergine col Bambino
- " 1436 - Van Dyck Antonio - Ritratto di Giovanni Monfort
- " 1610 - Pollaiuolo Piero e Antonio - La Prudenza
- " 496 - Pollaiuolo Piero e Antonio - La Giustizia
- " 1450 - Pollaiuolo Piero e Antonio - La Fede
- " 499 - Pollaiuolo Piero e Antonio - La carità
- " 8367 - Pietro Perugino - Cristo nell'Orto
- " 510 - Piero di Cosimo - Un sacrificio per la liberazione di Andromeda
- " 1438 - Baroccio - Ritratto del Duca di Urbino
- " 969 - Bassano Jacopo - Ritratto virile
- " 3885 - Piero di Cosimo - La Vergine e Santi
- " 1114 - Van der Weyden Roger - Trasporto di Cristo al Sepolcro
- " 8545 - Angelo Bronzino - La Pietà
- " 741 - Angelo Bronzino - Ritratto di Bartolommeo Pan-  
cietichi

|              |      |   |                                                                  |
|--------------|------|---|------------------------------------------------------------------|
| Inv. Dep. N° | 1029 | - | Davi Gerard - L'Adorazione dei Magi                              |
| "            | 5312 | - | Caravaggio - Bacco                                               |
| "            | 941  | - | Giov. Battista Moroni - Ritratto di un G. Pantera                |
| "            | 8356 | - | Lippò Filippo - L'Arcangelo Gabriele e S. Giovanni Battista      |
| "            | 1532 | - | Pontorno - Nascita di Giovanni Battista (cassa)                  |
| "            | 1554 | - | Bronzino - Cristo Deposto (cassa)                                |
| "            | 1478 | - | Antonio del Pollaiuolo - Ercole che soffoca Anteo (cassa)        |
| "            | 3157 | - | Niccolò Bonaccorsi - Presentazione al Tempio (cassa)             |
| "            | 763  | - | Alessandro Allori - Ritratto di Torquato Tasso (cassa)           |
| "            | 2185 | - | Lorenzo di Credi - Autoritratto (cassa)                          |
| "            | 1614 | - | Lorenzo di Credi - Cristo e la Samaritana (cassa)                |
| "            | 1492 | - | Piero del Pollaiuolo - Ritratto di Galeazzo Maria Sforza (cassa) |
| "            | 8357 | - | Fra Filippo Lippi - Annunciazione (cassa)                        |

# R. Galleria Palatina

5054

|              |     |   |                                                          |
|--------------|-----|---|----------------------------------------------------------|
| Inv. Dep. N° | 130 | - | Bassano - Ritratto muliebre                              |
| "            | 9   | - | Rubens - Ulisse nell'isola dei Feaci                     |
| "            | 14  | - | Rubens - Ritorno di contadini                            |
| "            | 582 | - | Palissandre Princeschini - Una burla del Pievano Arlotto |
| "            | 183 | - | Caravaggio - Amore dormiente                             |
| "            | 35  | - | Giov. Battista Moroni - Ritratto del Vescovo Argentino   |
| "            | 434 | - | Bronzino - Ritratto di Luca Martini                      |
| "            | 149 | - | Bronzino - Ritratto di Guidobaldo della Rovere           |
| "            | 184 | - | Paligo Domenico - Ritratto di Pietro Carne-secchi        |
| "            | 56  | - | Marillo - La Madonna del Rosario                         |
| "            | 379 | - | Caracci - Adorazione dei Magi                            |
| "            | 70  | - | Tintoretto - Ritratto di Andrea Frizze                   |
| "            | 148 | - | Dosso Dossi - Bambocciata                                |
| "            | 30  | - | Domenico Feti - La dramma perduta                        |

R. Gallerie Palatine

5054

|              |      |                                                                                   |
|--------------|------|-----------------------------------------------------------------------------------|
| Inv. Dep. No | 130  | - Bassano - Ritratto muliebre                                                     |
| "            | 9    | - Rubens - Ulisse nell'isola dei Feaci                                            |
| "            | 14   | - Rubens - Ritorno di contadini                                                   |
| "            | 582  | - Baldassarre Franceschini - Una burla del Piovano Arlotto                        |
| "            | 183  | - Ceravaggio - Amore dormiente                                                    |
| "            | 35   | - Giov. Battista Moroni - Ritratto del Vescovo Argentino                          |
| "            | 434  | - Bronzino - Ritratto di Luca Martini                                             |
| "            | 149  | - Bronzino - Ritratto di Guidobaldo della Rovere                                  |
| "            | 184  | - Fuligo Domenico - Ritratto di Pietro Carne-                                     |
|              |      | sechi                                                                             |
| "            | 56   | - Murillo - La Madonna del Rosario                                                |
| "            | 379  | - Caracci - Adorazione dei Magi                                                   |
| "            | 70   | - Tintoretto - Ritratto di Andrea Frizie                                          |
| "            | 148  | - Dosso Dossi - Bamboccista                                                       |
| "            | 30   | - Domenico Feti - La dracma perduta                                               |
| "            | 26   | - Domenico Feti - Parabola della Vigna                                            |
| "            | 113  | - Rosso Fiorentino - Le Parche                                                    |
| "            | 109  | - Bordone Paris - Ritratto muliebre                                               |
| "            | 200  | - Tiziano - Filippo II di Spagna                                                  |
| "            | 182  | - Pontorno - Undicimile martiri                                                   |
| "            | 121  | - Moroni - Ritratto virile                                                        |
| "            | 106  | - Sustermans - Ritratto di Galileo Galilei                                        |
| "            | 462  | - Van Huysum - Fiori e frutta                                                     |
| "            | 312  | - Salvator Rosa - Marina                                                          |
| "            | 306  | - Salvator Rosa - Paesaggio Ponte rotto                                           |
| "            | 451  | - Rechele Ruysch - Frutti fiori e insetti                                         |
| "            | 147  | - Dosso Dossi - Ninfa inseguita da un satiro                                      |
| "            | 2148 | - Carlo Dolci - Ritratto di Claudia Felicità                                      |
| 1890         | "    | - Antonio Van Dyck - Ritratto di Carlo I d'Inghilterra e di Enricoetta di Francia |

|               |      |                                                             |
|---------------|------|-------------------------------------------------------------|
| Inv. Dep. No. | 222  | - Bonifazio Veronese - Ritratto muliebre                    |
| "             | 3    | - Tintoretto - Venere Amore e Vulcano                       |
| "             | 408  | - Peter Lely - Ritratto di Cliviero Cronwell                |
| "             | 128  | - Giov. Batt. Moroni - Ritratto muliebre                    |
| "             | 85   | - Andre del Sarto - Autoritratto                            |
| "             | 409  | - Sebastiano del Piombo - Ritratto di Raccio Valeri         |
| 1890          | 4343 | - Giusto Sustermans - Leopoldo de' Medici                   |
| "             | 280  | - Bartolommeo Mancini - San Francesco Saverio               |
| "             | 276  | - Bartolommeo Mancini - S. Enrico da Baviera e S. Cunegonda |
| "             | 271  | - Scuola Bolognese del sec. XVII - S. Sebastiano            |
| "             | 330  | - Jacopo Bassano - Ritratto virile                          |
| "             | 295  | - Scuola del Dolci - S. Lucia                               |
| "             | 285  | - Francesco Carradi - S. Caterina                           |
| "             | 348  | - Taddéo Zuccheri - S. Maria Maddalena portata in cielo     |
| "             | 69   | - Scuola Veronese sec. XVI - Ritratto virile                |
| "             | 302  | - Carlo Dolci - Madonna con Gesù Bambino                    |
| "             | 206  | - Bronzino (scuola) - Ritratto di Francesco 1° de' Medici   |
| "             | 378  | - Andrea del Minga - Adamo ed Eva cacciati dal Paradiso     |
| "             | 367  | - Andrea del Minga - La creazione di Eva                    |
| "             | 3678 | - Scuola francese del sec. XVII - Giunone vestita d'azzurro |
| "             | 594  | - Scuola francese del sec. XVII - Diana con alcune ancelle  |
| "             | 89   | - Paolo Veronese - Ritratto di uno scultore                 |
| "             | 423  | - Scuola di Tiziano - Presepio                              |
| "             | 145  | - Puligo - Madonna, Bambino e un Santo                      |
| "             | 146  | - Puligo - Madonna, Bambino, Santo e S. Giovannino          |
| "             | 475  | - Cristofano Allori - Adorazione dei pastori                |
| "             | 435  | - Giovanni de S. Giovanni - Ritratto di cuoco               |
| "             | 468  | - Van Aekst - Frutti                                        |
| "             | 452  | - Paolo Brill - Paese                                       |
| "             | 449  | - Paolo Brill - Paese                                       |
| "             | 1222 | - Pietro van Laer detto il Bamboccio - Scuderia di campagna |
| "             | 455  | - Rachele Rysch - Fiori e frutta                            |
| "             | 450  | - Van Aekst - Frutta e vasellame                            |

- " 69 - Scuola Veronese sec. XVI - Ritratto di Bambino  
 " 302 - Carlo Dolci - Madonna con Gesù Bambino  
 " 206 - Bronzino (scuola) - Ritratto di Francesco 1° de' Medici  
 " 378 - Andrea del Minga - Adamo ed Eva cacciati dal Paradiso  
 " 367 - Andrea del Minga - La creazione di Eva  
 " 3878 - Scuola francese del sec. XVIII - Giunone vestita d'azzurro  
 " 594 - Scuola Francese del sec. XVIII - Diane con elcune ancelle  
 " 89 - Paolo Veronese - Ritratto di uno scultore  
 " 423 - Scuola di Tiziano - Presepio  
 " 145 - Puligo - Madonna, Bambino e un Santo  
 " 146 - Puligo - Madonna, Bambino, Santo e S. Giovennino  
 " 475 - Cristofano Allori - Adorazione dei pastori  
 " 435 - Giovanni de S. Giovanni - Ritratto di cuoco  
 " 468 - Van Aekst - Frutti  
 " 452 - Paolo Brill - Paese  
 " 449 - Paolo Brill - Paese  
 " 1222 - Pietro van Laer detto il Bamboccio - Scuderia di campagna  
 " 455 - Rachele Rysch - Fiori e frutta  
 " 459 - Van Aelst - Frutta e vasellame  
 " 454 - Van Aelst - Selvaggina e arnesi di caccia  
 " 412 - Swenewelt Herman - Paese  
 " 498 - Scuola Fiamminga - sec. XVII - Paese  
 " 448 - Pietro Ciafferi - Cristo esposto al popolo  
 " 148 - Benedetto Genneri - David  
 " 430 - Gigoli - Madonna con Gesù Bambino  
 " 467 - Breughel Abramo - Corona di Fiori  
 " 8037 - Francesco Furini - Tarquinio e Lucrezia  
 " 8036 - Francesco Furini - Lucrezia Romana  
 " 77 - Niccolò Soggi - La Vergine col Bambino e Santi  
 " 310 - Anonimo del sec. XVII - Ritratto virile

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|               |      |                                                                                                  |
|---------------|------|--------------------------------------------------------------------------------------------------|
| Inv. Dep. No. | 292  | - Scuola di Andrea del Sarto - L'Arcangelo e Tobia                                               |
| "             | 153  | - Copia del Correggio - Putto                                                                    |
| "             | 459  | - Ignoto del sec. XVII - Paese dei cacciatori                                                    |
| "             | 372  | - Sandro Botticelli - Ritratto virile                                                            |
| "             | 259  | - Copia del Correggio - Testa del Redentore                                                      |
| "             | 425  | - Annibale Caracci - Santa Famiglia                                                              |
| "             | 290  | - Cigoli Francesco                                                                               |
| "             | 240  | - Penni Luca - S. Famiglia                                                                       |
| "             | 334  | - Ignoto tedesco - Ritratto virile                                                               |
| "             | 1082 | - Francesco Floria - Adamo ed Eva                                                                |
| "             | 24   | - Guido Reni - Ritratto di un vecchio                                                            |
| "             | 1997 | - Sandrart Giocchino - Apollo vince il serpente                                                  |
|               |      | Pitone                                                                                           |
| "             | 31   | - Ottavio Vannini - Vecce Homo                                                                   |
| "             | 1319 | - Salvator Rosa - Paese                                                                          |
| "             | 1346 | - Giovanni Bonatti - S. Carlo Borromeo                                                           |
| "             | 531  | - Emilio Sovernzi - La Deposizione                                                               |
| "             | 774  | - Ignoto del sec. XVII - Pietro Francavilla                                                      |
| "             | 8750 | - Filippo Pietro Rosa detto Rosa da Tivoli - Paese                                               |
| "             | 998  | - Jean Jouvenet - S. Anna e la Vergine                                                           |
| "             | 293  | - Sustermans - Ritratto di Edoardo I di Parma già<br>creduto Massimiliano III arciduca d'Austria |
| "             | 328  | - Bronzino (scuola) - Ritratto muliebre                                                          |
| "             | 314  | - Sustermans (scuola) - Ritratto virile                                                          |
| "             | 1358 | - Cristofano Allori - Gesù alla croce                                                            |
| "             | 2371 | - Sustermans - Ritratto di Ozomodanof Ivanowich                                                  |
| "             | 339  | - Jacopo Robusti - Ritratto virile                                                               |
| "             | 327  | - Cristofano dell'Altissimo - Ritratto di Clarice<br>Ridolfi Altoviti                            |
| "             | 806  | - Francesco Albani - Gesù fanciullo e angeli                                                     |
| "             | 807  | - Fontana Levinia - Predicatore Milanese                                                         |
| "             | 157  | - Tiziano - Copia del Baccanale della Galleria<br>nazionale di Londra                            |
| "             | 996  | - Giacomo Stella - Gesù servito dagli angeli                                                     |
| "             | 2578 | - Baldassarre Franceschini - Ritratto di Antonio<br>Baldinucci                                   |
| "             | 1338 | - Denis Calvaert - Assunzione della Vergine                                                      |
| "             | 1516 | - Ramacciotti Giov. Battista - Natività della<br>Vergine                                         |

" 8750 - Filippo Pietro Rosa detto Rosa da Tivoli - Paese  
 " 998 - Jean Jouvenet - S. Anna e la Vergine  
 " 293 - Sustermans - Ritratto di Edoardo I di Parma già  
     creduto Massimiliano III arciduca d'Austria  
 " 328 - Bronzino (scuola) - Ritratto muliebre  
 " 314 - Sustermans (scuola) - Ritratto virile  
 " 1358 - Cristofano Allori - Gesù alla croce  
 " 2371 - Sustermans - Ritratto di Czomodanof Ivanowich  
 " 329 - Jacopo Robusti - Ritratto virile  
 " 327 - Cristofano dell'Altissimo - Ritratto di Clarice  
     Ridolfi Altoviti  
 " 806 - Francesco Albani - Gesù fanciullo e angeli  
 " 807 - Fontana Lavinia - Predicatore Milanese  
 " 157 - Tiziano - Copia del Baccanale della Galleria  
     nazionale di Londra  
 " 996 - Giacomo Stella - Gesù servito dagli angeli  
 " 2578 - Baldassarre Franceschini - Ritratto di Antonio  
     Baldinucci  
 " 1338 - Denis Calvaert - Assunzione della Vergine  
 " 1516 - Ramacciotti Giov. Battista - Natività della  
     Vergine  
 " 1015 - Dufresnoy Carlo - La morte di Socrate 5052  
 " 821 - Luti Benedetto - Testa di cherubino  
 " 819 - Luti Benedetto - Testa di giovanetta  
 " 98 - Cigoli - S. Maria Maddalena  
 " 99 - Francesco Barbieri detto il Guercino - S. Seba-  
     stiano  
 " 231 - Lenfranchi Giovanni - Assunzione della Madonna  
 " 173 - Albani Francesco - Apparizione di Gesù alla  
     Vergine  
 " 315 - Cristofano dell'Altissimo - Gentildonna Bolo-  
     gnese  
 " 117 - Sustermans - Ritratto di Simone Pagannucci  
 " 433 - Lavinia Fontana - Ritratto virile (cassa)

- " 8750 - Filippo Pietro Rosa detto Rosa da Tivoli - Paese  
 " 998 - Jean Jouvenet - S. Anna e la Vergine  
 " 293 - Sustermans - Ritratto di Edoardo I di Parma già  
     creduto Massimiliano III arciduca d'Austria  
 " 328 - Bronzino (scuola) - Ritratto muliebre  
 " 314 - Sustermans (scuola) - Ritratto virile  
 " 1358 - Cristofano Allori - Gesù alla croce  
 " 2371 - Sustermans - Ritratto di Czomodanof Ivanowich  
 " 339 - Jacopo Robusti - Ritratto virile  
 " 327 - Cristofano dell'Altissimo - Ritratto di Clarice  
     Ridolfi Altoviti  
 " 806 - Francesco Albani - Gesù fanciullo e angeli  
 " 807 - Fontana Lavinia - Predicatore Milanese  
 " 157 - Tiziano - Copia del Baccanale della Galleria  
     nazionale di Londra  
 " 996 - Giacomo Stella - Gesù servito dagli angeli  
 " 2578 - Baldassarre Franceschini - Ritratto di Antonio  
     Baldinucci  
 " 1338 - Denis Calvaert - Assunzione della Vergine  
 " 1515 - Ramacciotti Giov. Battista - Natività della  
     Vergine  
 " 1015 - Dufresnoy Carlo - La morte di Socrate 5052  
 " 821 - Luti Benedetto - Testa di cherubino  
 " 819 - Luti Benedetto - Testa di giovanetta  
 " 98 - Cigoli - S. Maria Maddalena  
 " 99 - Francesco Barbieri detto il Cuercino - S. Seba-  
     stiano  
 " 231 - Lanfranchi Giovanni - Assunzione della Madonna  
 " 173 - Albani Francesco - Apparizione di Gesù alla  
     Vergine  
 " 315 - Cristofano dell'Altissimo - Gentildonna Bolo-  
     gnese  
 " 117 - Sustermans - Ritratto di Simone Paganuoci  
 " 433 - Lavinia Fontana - Ritratto virile (cassa)

- Inv. Dep. No 424 - Maniera dell'Holbein - ritratto virile (cassa)  
 " 360 - Bartolomeo Schidone - Madonna e figlio (cassa)  
 " 356 - Francesco Vanni - S. Francesco in estasi (cassa)  
 " 432 - Scuola Veneta - Ritratto virile - (cassa)  
 " 350 - Annibale Carracci - Riposo in Egitto (cassa)  
 " 260 - Maniera di Poussin - Ritratto muliebre (cassa)  
 " 274 - Ignoto sec. XVII - Ritratto virile (cassa)  
 " 325 - Carlo Dolci - La Maddalena e Gesù fanciullo (cassa)  
 " 356 - Ignoto sec. XVII - Predicazione di S. Giovanni (cassa)  
 " 355 - Bassano Jacopo - Ritratto virile (cassa)  
 " 461 - Domenico Zampieri - Paese (cassa)  
 " 283 - Scuola Fiorentina sec. XVI - Ritratto muliebre (cassa)  
 " 267 - Ignoto sec. XVI - Ritratto di un fanciullo (cassa)  
 " 273 - Ignoto del sec. XVII - Ritratto muliebre (cassa)  
 " 268 - Ignoto del sec. XVII - Ritratto di un fanciullo  
 " 278 - Francesco Albani - L'Angelo che libera S. Pietro  
 dal carcere (cassa)  
 1890" 4996 - Scuola Bolognese - L'Annunciazione (cassa)  
 " 1552 - Masa da S. Friano - Elena Gaddi Queratesi (cassa)  
 " 1315 - B. Barbetelli - L'ultima cena (cassa)  
 " 1465 - Fontebuoni - S. Giovannino (cassa)  
 " 1498 - Allori Cristofano - La Vergine col Bambino (cassa)  
 " 1325 - Salvator Rosa - Marina (cassa)  
 " 1518 - Volterrano - S. Caterina da Siena (cassa)  
 " 6266 - Alessandro Allori - Venere e Adone (cassa)  
 " 253 - Maniera del Caravaggio - Il Presepio (cassa)  
 " 284 - Jean Van Aken - Sacra famiglia (cassa)  
 " 263 - Scuola del Bronzino - Gesù in Croce (cassa)  
 " 282 - Scuola di Van Dyck - Madonna col Bambino e Santi  
 (cassa)  
 " 385 - Scuola Fiorentina - Creazione dell'orto (cassa)  
 " 337 - Scipione Pulzone & Ferdinando I° de' Medici (cassa)

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Reali Appartamenti di Palazzo Pitti

## Inv. Uffizi

- No 2341 - Sustermans - Carlo di Lorena duca di Guisa  
 " 577 - Richard Cosway - Generale Paoli  
 " 2203 - Sustermans - Ritratto di giovinetto  
 " 4339 - Angelica Kaufmann - Poetessa Fantastici

- 1890" 4996 - Scuola Bolognese - L'Annunciazione (cassa)
- " 1552 - Mesa da S. Friano - Elena Gaddi Quaratesi (cassa)
- " 1315 - B. Berbetelli - L'ultima cena (cassa)
- " 1463 - Fontebuoni - S. Giovannino (cassa)
- " 1498 - Allori Cristofano - La Vergine col Bambino (cassa)
- " 1325 - Salvator Rosa - Marina (cassa)
- " 1518 - Volterrano - S. Caterina da Siena (cassa)
- " 6266 - Alessandro Allori - Venere e Adone (cassa)
- " 253 - Maniera del Caravaggio - Il Presepio (cassa)
- " 284 - Jean Van Aken - Sacra famiglia (cassa)
- " 263 - Scuola del Bronzino - Gesù in Croce (cassa)
- " 282 - Scuola di Van Dyck - Madonna col Bambino e Santi (cassa)
- " 385 - Scuola Fiorentina - Orazione dell'orto (cassa)
- " 337 - Scipione Pulzone - Ferdinando I° de' Medici (cassa)

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Reali Appartamenti di Palazzo Pitti

Inv. Uffici

- N° 2341 - Sustermans - Carlo di Lorena duca di Guisa
- " 577 - Richard Cosway - Generale Paoli
- " 2203 - Sustermans - Ritratto di giovinetto
- " 4339 - Angelica Kaufmann - Poetessa Fantastici
- " 2260 - Francesco Pourbus - Enrico IV di Francia
- " 2259 - Francesco Pourbus - Maria de' Medici
- " 2793 - Rigaud - Mezza figura di giovane gentiluomo
- " 5136 - Scuola Italiana - Natura morta
- " 5137 - Scuola Italiana - Natura morta
- " 2860 - Rigaud - Fanciullo
- " 2584 - Volterrano - Maria Luisa di Toscana
- " 727 - Peter Lely - Tommaso Butler
- " 724 - Sustermans - Claudia de' Medici
- " 802 - Lippi Lorenzo - Santa Caterina
- " 803 - Lippi Lorenzo - S. Agata
- " 784 - Ignoto Toscano - Ritratto di ignoto
- " 752 - Sustermans - Principessa Claudia
- " 2136 - Marcello Bacciarelli - Ritratto di Re Stanislao
- " 2821 - Giov. Battista Lampi - Elisabetta principessa di

Württemberg

## Inv. Uffizi

N° 2447 - Sustermans - Francesco di Lorena  
 " 4343 - Sustermans - Francesco de' Medici  
 " 2208 - Sustermans - Ritretto di giovinetta  
 " 2200 - Sustermans - Ritretto di giovinetto  
 " 2405 - Francesco Pourbus - Luigi XIII di Francia  
 " 2399 - Francesco Pourbus - Elisabetta di Francia  
 " 766 - Giovan Francesco Douven - Elisabetta Haurey  
 " 5781 - Alfonso Laschi - Soggetti Musicali  
 " 2807 - Giacinto Rigaud - I musicisti V. Olivacciani,  
 F. Cavalletti, A. Rivani

## Inv. Pitti

N° 1390 - Ignoto - Marie de' Medici  
 " 1389 - Ignoto - Anna d'Austria di Francia  
 " 775 - Sustermans - Cardinale  
 " 845 - Puligo? - Sacra Famiglia  
 " 764 - Tiziano - Giulia Varano  
 " 749 - Bronzino - Pietro de' Medici  
 " 746 - Bronzino - Cosimo II° de' Medici  
 " 777 - Belvedere Andrea - Fiori e Anatre  
 " 1388 - Ignoto - Don Filippo di Borbone  
 " 719 - Ignoto - Ferdinando II° de' Medici  
 " 807 - Tiepolo - Soggetto allegorico  
 " 1794 - Furini - S. Maria Maddalena  
 " 839 - Carlo D'Alci - Annunciazione  
 " 779 - Palma il Vecchio - Ritretto di vecchio  
 " 798 - Van Dyck - Antiquario (Studio del Rubens?)  
 " 751 - Carlo D'Alci - Madonna delle stoffe  
 " 767 - Paolo Veronese? - Francesco I° de' Medici  
 " 2279 - Francesco Pourbus - Principessa Margherita  
 " 751 - Cornice della Madonna delle stoffe di Carlo Dolci

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## Inv. Uffizi

N° 437 - Van Dick - (scuola) Riposo in Egitto  
 " 4337 - Francesco Pourbus - Elisabetta di Francia  
 " 2267 - Sustermans - Claudia de' Medici  
 " 766 - Giovanni Douven - Elisabetta Haurey

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- " 749 - Bronzino - Pietro de' Medici
- " 745 - Bronzino - Cosimo II° de' Medici
- " 777 - Belvedere Andrea - Fiori e Anatre
- " 1388 - Ignoto - Don Filippo di Borbone
- " 719 - Ignoto - Ferdinando II° de' Medici
- " 807 - Tiepolo - Soggetto allegorico
- " 1794 - Farini - S. Maria Maddalena
- " 839 - Carlo D'Alci - Annunciazione
- " 779 - Palma il Vecchio - Ritratto di vecchio
- " 798 - Van Dyck - Antiquario (Studio del Rubens?)
- " 751 - Carlo D'Alci - Madonna delle stoffe
- " 767 - Paolo Veronese? - Francesco I° de' Medici
- " 2279 - Francesco Pourbus - Principessa Margherita
- " 751 - Cornice della Madonna delle stoffe di Carlo D'Alci

Inv. Uffizi

- N° 437 - Van Dick - (scuole) Riposo in Egitto
- " 4337 - Francesco Pourbus - Elisabetta di Francia
- " 2267 - Sustermans - Claudia de' Medici
- " 766 - Giovanni Douvan - Elisabetta Haeren
- " 2805 - Domenico Gabbiani - Soggetti musicali
- " 2808 - Domenico Gabbiani - Soggetti musicali
- " 2802 - Domenico Gabbiani - Soggetti musicali
- " 1431 - Francesco di Lorena e Maria Teresa con la Famiglia
- " 8542 - Ercole da Ferrara - S. Sebastiano
- " 509 - Piero di Cosimo - Nozze di Perseo disturbate da Fineo
- " 950 - Palma il Vecchio - Santa Famiglia
- " 6279 - Domenico Feti - La Cattura di Cristo
- " 943 - Bellini - La Pietà
- " 4659 - Caravaggio - Il sacrificio di Isacco
- " 4347 - Pontorno - La Carità
- " 2179 - Lys Ven Giovanni - Venere allo specchio
- " 1169 - Giovanni Van Lys - Il Figliol Prodigo
- " 3107 - Lioa Signorelli - Allegoria della Fecondità
- " 3497 - Tintoretto - Cristo al pozzo
- " 1212 - Brueghel - Salita al Calvario
- " 1439 - Antonio Van Dyck - Ritratto di Carlo V°
- " 1427 - Giuseppe Ribera - S. Girolamo
- " 93 - Pietro Paolo Rubens - S. Francesco in orazione

## Inv. Uffizi

- No 5443 - Giuseppe Maria Crespi - Amore e Psiche  
 " 453 - Salvator Rosa - La Pace incendia le armi  
 " 955 - Jacopo Bassano - Cani da caccia  
 " 1376 - Giovanni Van Lys - Sacrificio d'Isacco  
 " 6387 - Bernardo Cavallino - Ester e Assuero  
 " 989 - Pietro Mignard - Ritratto di Margherita Grignon  
 " 271 - Domenico Feti - L'Indovino  
 " 1441 - Scuola Veronese sec. XVI - Esabella Gonzaga  
 " 489 - Cosimo Rosselli - La Vergine col Figlio e due  
     Santi  
 " 481 - Jacopo del Sellaio - Convito della Regina Ester  
 " 3282 - Lorenzo di Cesta - S. Sebastiano  
 " 3346 - Bartolomeo Vivarini - S. Lodovico da Tolosa  
 " 1454 - Bernardo Luini - Decollazione del Battista  
 " 1604 - Lorenzo di Credi - La Vergine e S. Giovanni  
 " 388 - Filippino Lippi - La Morte di Lucrezia  
 " 493 - Jacopo il Sellaio - Trionfo di Merdocheo  
 " 8023 - Jacopo Ligozzi - La Fortuna

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

785016

- 9 -

WORKS OF ART TAKEN BY THE GERMANS FROM VILLA MEDICEA

AT POGGIO A CAIANO, 23 and 26 August 44

(23 August 1944)

|    |   |                                             |                                                                                                       |                                                               |  |
|----|---|---------------------------------------------|-------------------------------------------------------------------------------------------------------|---------------------------------------------------------------|--|
| 1  | - | Cassa terracotte                            | Tabernacolo di Donatello S. Croce                                                                     | "                                                             |  |
| 2  | - | "                                           | "                                                                                                     | "                                                             |  |
| 3  | - | Robbiana Lunetta Cortile Innocenti          |                                                                                                       |                                                               |  |
| 4  | - | Tabernacolo di Donatello S. Croce           |                                                                                                       |                                                               |  |
| 5  | - | Robbiana Accademia Portico Lunetta Sinistra |                                                                                                       |                                                               |  |
| 6  | - | "                                           | Lunetta destra                                                                                        |                                                               |  |
| 7  | - | "                                           | Lunetta destra                                                                                        |                                                               |  |
| 8  | - | "                                           | Lunetta centrale                                                                                      |                                                               |  |
| 9  | - | "                                           | Lunetta Cortile degli Innocenti                                                                       |                                                               |  |
| 10 | - | "                                           | Accademia Portico Lunetta Centrale O.P.D.                                                             |                                                               |  |
| 11 | - | "                                           | "                                                                                                     | Lunetta sinistre O.P.D.5                                      |  |
| 12 | - | "                                           | N° 253 Bassorilievo circolare Marco Aurelio di Agostino Ridaccio                                      |                                                               |  |
| 13 | - | "                                           | Robbiana Accademia Portico Lunetta centrale O.P.D.1                                                   |                                                               |  |
| 14 | - | "                                           | "                                                                                                     | Lunetta centrale O.P.D.2                                      |  |
| 15 | - | "                                           | Madonna Robbiana Chiesa di S. Maria Nuova O.P.D.13                                                    |                                                               |  |
| 16 | - | "                                           | N° 263 Scultura Salone (Museo Nazionale) Madonna con Figlio Tabernacoli Terracotta (Dona Gherardesca) |                                                               |  |
| 17 | - | "                                           | N° 994 Bassorilievo in marmo Ubriachezza di Noè                                                       |                                                               |  |
| 18 | - | "                                           | "                                                                                                     | 137 S. Giorgio di Donatello (Museo Nazionale)                 |  |
| 19 | - | "                                           | "                                                                                                     | 123 Bacco di Michelangelo                                     |  |
| 20 | - | "                                           | "                                                                                                     | 259 Madonna con Figlio, di Donatello                          |  |
| 21 | - | "                                           | "                                                                                                     | 943 Due giovani che si abbracciano e due delfini fontana      |  |
| 22 | - | "                                           | "                                                                                                     | 940 Base di marmo Diana e Attone - Moschini                   |  |
| 23 | - | "                                           | "                                                                                                     | 262 Madonna con Figlio Tabernacolo in marmo (Dono Torrigiani) |  |
| 24 | - | "                                           | "                                                                                                     | 942 Eros tutto in bronzo. Riscattato dall'Austria (Roccosi)   |  |
| 25 | - | "                                           | "                                                                                                     | 146 David in marmo di Donatello                               |  |
| 26 | - | "                                           | "                                                                                                     | 127 Marzocco in pietra serena di Donatello                    |  |
| 27 | - | "                                           | "                                                                                                     | 172 Madonna col Fanciullo Bassorilievo in terracotta          |  |

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|                  |       |                                                                                                       |
|------------------|-------|-------------------------------------------------------------------------------------------------------|
| 9 -              | "     | Lunetta centrale                                                                                      |
| 10 -             | "     | lunetta Cortile degli Innocenti                                                                       |
| 11 -             | "     | Accademia Portico Lunetta Centrale O.P.D.                                                             |
| 12 -             | "     | " Lunetta sinistra O.P.D.5                                                                            |
|                  | "     | N° 253 Bassorilievo circolare Marco Aurelio di Agostino Ridaccoli                                     |
| 13 -             | "     | Robbiana Accademia Portico Lunetta centrale O.P.D.1                                                   |
| 14 -             | "     | " Lunetta centrale O.P.D.2                                                                            |
| 15 -             | "     | Madonna Robbiana Chiesa di S. Maria Nuova O.P.D.13                                                    |
| 16 -             | "     | N° 263 Scultura Salone (Museo Nazionale) Madonna con Figlio Tabernacoli Terracotta (Dona Gherardesca) |
| 17 -             | "     | N° 994 Bassorilievo in marmo Ubriachezza di Noè                                                       |
| 18 -             | "     | " 137 S.Giorgio di Donatello (Museo Nazionale)                                                        |
| 19 -             | "     | " 123 Becco di Michelangiolo                                                                          |
| 20 -             | "     | " 259 Madonna con Figlio, di Donatello                                                                |
| 21 -             | "     | " 943 Due giovani che si abbracciano e due delfini fontana                                            |
| 22 -             | "     | " 940 Base di marmo Diana e Atteone - Moschini                                                        |
| 23 -             | "     | " 262 Madonna con Figlio Tabernacolo in marmo (Dona Torrigiani)                                       |
| 24 -             | "     | " 942 Eros tutto in bronzo. Riscattato dall'Austria (Bonacossi)                                       |
| 25 -             | "     | " 146 David in marmo di Donatello                                                                     |
| 26 -             | "     | " 127 Marzocco in pietra serena di Donatello                                                          |
| 27 -             | "     | " 172 Madonna col Figlio Bassorilievo in terracotta del Verrocchio                                    |
| 28 -             | "     | Robbiana lunetta Innocento Cortile O.P.D.9                                                            |
| 29 -             | "     | N° 953 Angiolo Annunziante Guardiagrele (in pietra)                                                   |
| 30 -             | "     | " 954 La Madonna in pietra Guardiagrele                                                               |
| (26 August 1944) |       |                                                                                                       |
| 1 -              | Casse | Scuola Bergamo-Borso di Satiro Greco n.225 - Cassa 56                                                 |
| 2 -              | "     | Robbiana Lunetta del Cortile Innocenti O.P.D.                                                         |
| 3 -              | "     | Robbiana Duomo Pistoia Cassa n.8 Madonna                                                              |
| 4 -              | "     | N. 64 Scuola originale Greca della scuola Bergamo-Gigante Morente                                     |
| 5 -              | "     | 967 Giovanetto con la                                                                                 |
| 6 -              | "     | 62 Testa di Nerone in basalto nero (Comune di Firenze)                                                |
| 7 -              | "     | Autore ignoto busto di Niccolò Machiavelli in terracotta                                              |
| 7 -              | "     | 2 Robbiana Ospedale di Pistoia                                                                        |

|    |   |         |                                                                                 |
|----|---|---------|---------------------------------------------------------------------------------|
| 8  | - | Cassa 3 | Robbiana Ospedale di Pistoia                                                    |
| 9  | - | "       | 3 Robbiana Duomo di Pistoia                                                     |
| 10 | - | "       | 5 Robbiana Duomo di Pistoia                                                     |
| 11 | - | "       | 7 Robbiana Duomo di Pistoia                                                     |
| 12 | - | "       | Apollino 229 Cassa 59                                                           |
| 13 | - | "       | 249 Statua la Madonna con il figlio (terracotta) Arte<br>Fiorentina del sec. XV |
| 14 | - | "       | 956 Giovinetto sulla botte in marmo                                             |
| 15 | - | "       | 965 Architettura - statua in marmo del Giambologna<br>Venere inv. 224           |
| 16 | - | "       | 1 Robbiana del Duomo di Pistoia                                                 |
| 17 | - | "       | 2 Robbiana del Duomo di Pistoia                                                 |
| 18 | - | "       | 4 Robbiana del Duomo di Pistoia                                                 |
| 19 | - | "       | Del Verrocchio da Careggi n° 472 Cassa n.1069                                   |
| 20 | - | "       | 1 Robbiana Ospedale di Pistoia                                                  |
| 21 | - | "       | Chiesa di San Michele di Pistoia                                                |
| 22 | - | "       | 6 Robbiana del Duomo di Pistoia                                                 |
| 23 | - | "       | 7 Stemma del Comune di Pistoia                                                  |
| 24 | - | "       | 65 Doriforo invent. 114                                                         |
| 25 | - | "       | 63 Statua di un Dio Salutare invent. 252                                        |
| 26 | - | "       | 57 Satiro con lo Schavellum invent. 220                                         |
| 27 | - | "       | Stemma del Comune di Pistoia - Cassa n.6                                        |
| 28 | - | "       |                                                                                 |

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28 - " Stemma del Comune di Pistoia - Cassa n.6

WORKS OF ART MISSING FROM THE PALAZZO PRETORIO AT POPPI

(29 September 1944)

Galleria degli Uffizi

|              |         |                                                             |
|--------------|---------|-------------------------------------------------------------|
| Inv. 1890 n. | 8345    | - Rembrandt - Ritratto di vecchio                           |
| "            | 1630    | - Luca Cranach - Autoritratto                               |
| "            | 1945    | - P.S. Kroyer - Autoritratto                                |
| "            | 1948    | - J.A. Ingres - Autoritratto                                |
| "            | 504     | - Botticelli - Madonna con Figlio e Serafino                |
| "            | 1598    | - Filippo Lippi - Madonna e Angeli                          |
| "            | 1389    | - Correggio - Madonna col Bambino e Angeli                  |
| "            | 1486    | - Filippino Lippi - Ritratto di vecchio                     |
| "            | 1482    | - Lorenzo di Credi - Ritratto del Verrucchio                |
| "            | 1483    | - Pontormo - Ritratto di uomo                               |
| "            | 1694    | - Andrea del Sarto - Autoritratto                           |
| "            | 1706    | - Raffaello - Autoritratto                                  |
| "            | 8384    | - Lorenzo Costa - Ritratto di Giovanni II° Bentivoglio      |
| "            | 1350    | - Mazzolino - Strage degli Innocenti                        |
| "            | 23 Dep. | - Nattier - Ritratto di Enrichetta figlia di Luigi XV       |
| "            | 21      | " - Nattier - Ritratto di Maria Adelaide figlia di Luigi XV |
| "            | 1211    | - Jean Van Der Heyden - Veduta della piazza di Amsterdam    |
| "            | 1219    | - Gerrit Adriaenz Berckheyde - Il Croote Marckt di Harleem  |
| "            | 1310    | - Jean Both - Paese                                         |
| "            | 1287    | - Isacco Moucheron - Paese                                  |
| "            | 1245    | - Paolo van Aelst - Uccelli morti                           |
| "            | 1270    | - Isacco Moucheron - Paese                                  |
| "            | 1201    | - Rysdael - Paesaggio                                       |
| "            | 992     | - A. Grimou - Pellegrina                                    |
| "            | 8436    | - Ruysdael - Paesaggio                                      |
| "            | 1202    | - Bamboccio - Paese                                         |
| "            | 1016    | - Grimou - Pellegrino                                       |

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- 1706 - Raffaello - Autoritratto  
 " 8384 - Lorenzo Costa - Ritratto di Giovanni II° Penti-  
 voglio  
 " 1350 - Mazzolino - Strage degli Innocenti  
 " 23 Dep. - Nettier - Ritratto di Enrichetta figlia di  
 Luigi XV  
 " 21 " - Nettier - Ritratto di Maria Adelaide figlia  
 di Luigi XV  
 " 1211 - Jean Van Der Heyden - Veduta della piazza di  
 Amsterdam  
 " 1219 - Gerrit Adriaenz Berckheyde - Il Croote Marcktt  
 di Harleem  
 " 1310 - Jean Both - Paese  
 " 1287 - Isacco Moucheron - Paese  
 " 1245 - Paolo van Aelst - Uccelli morti  
 " 1270 - Isacco Moucheron - Paese  
 " 1201 - Rysdael - Paesaggio  
 " 992 - A. Grimou - Pellegrina  
 " 8436 - Ruysdael - Paesaggio  
 " 1202 - Bamboccio - Paese  
 " 1016 - Grimou - Pellegrino  
 " 1177 - A. Waterloo - Paesaggio  
 " 4445 - P. Neeffs il giovane - Interno di una chiesa  
 " 1043 ( - J. van Cleve - Ritratto di ignoto e della moglie  
 1044)  
 " 8406 - Dürer - il Calvario  
 " 1083 - G. Brighel - il Calvario  
 " 1306 - Pynacher A. - Paese  
 " 1235 - P. de Laer (Bamboccio) - Riposo dalla caccia  
 " 1351 - Carevaggio - Testa di Medusa  
 " 5053 - Magnasco - Famiglia di Zingari  
 " 1294 - T. Wuck - il vecchio - Paese  
 " 1138 - R. Savery - Paese con figure  
 " 1285 - Rysch - Canestro con fiori  
 " 1203 - C. Poelenbourg - Ritrovamento di Mosè

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- Inv. 1890 n. 1185 - A. Van der Werff - Il Giudizio di Salomone  
" 1237 - Sc. Olandese - Crocifissione  
" 8405 - Sc. Fiamminga del sec. XV - Ritratto della moglie  
1036 - di Pier Antonio Baroncelli e quello di Pier  
Antonio Baroncelli  
" 3112 - L. Morales - Cristo porta croce  
" 1159 - M. Rijckaert - La Cascatelle di Tivoli  
" 1313 - A. van der Werff - Adorazione dei Pastori  
" 1296 - G. Metsu - Il Cacciatore e la dama  
" 1123 - Sc. de Memling - Ritratto di ignoto  
" 1056 - L. Cranach il vecchio - S. Giorgio  
" 1152 - G. David - Deposizione dalla Croce  
" 1300 - Van Mieris il vecchio - Autoritratto  
" 1302 - Van Ostade - Villano con lanterna  
" 1149 - L. Cranach il vecchio - Giovanni e Federico elet-  
" 1150 - tori di Sassonia  
" 472 - L. Cranach il vecchio - Martin Lutero  
" 512 - " - Melantone  
" 9156 - Ricci - Ercole al Bivio  
" 520 - Ricci - Ercole e Caco  
" 3358 - Guardi - Veduta  
" 3359 - Guardi - Veduta del Canale a Brenta  
" 1408 - Crespi - Donna che si spulcia  
" 1426 - Orbetto - Cristo al Limbo  
" 1409 - Orbetto - Allegoria  
" 1255 - Scharker - Donna che cuce  
" 1889 - Dürer - Copia antica dell'Autoritratto del Prado  
" 7582 - Scuola Italiana - Natura morta  
" 1404 - Carpioni - Nettuno  
" 7119 - Recco - Natura morta e pesci  
" 3355 - Pellegrini - Lavanda dei Piedi  
" 1301 - Steen - La Colazione  
" 2585 - R. Carriera - Capponi negli Orlandini - Ritratto  
" 1882 - G. Dou - Autoritratto  
" 1305 - Van Mieris - La Famiglia  
" 609 - Maffei - Bozzetto  
" 1392 - Micheli - Visitazione della Vergine  
" 1110 - Amberger - Ritratto di C. Crooss  
" 1321 - Magnasco - Paesaggio

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" 1150) tori di Sassonia  
 " 472 - L. Crenach il vecchio - Martin Lutero  
 " 512 - " - Melantone  
 " 9156 - Ricci - Ercole al Bivio  
 " 520 - Ricci - Ercole e Caco  
 " 3358 - Guardi - Veduta  
 " 3359 - Guardi - Veduta del Canale a Brenta  
 " 1408 - Crespi - Donna che si spulcia  
 " 1426 - Orbetto - Cristo al Limbo  
 " 1409 - Orbetto - Allegoria  
 " 1255 - Scharken - Donna che cuce  
 " 1889 - Dürer - Copia antica dell'Autoritratto del Prado  
 " 7582 - Scuola Italiana - Natura morta  
 " 1404 - Carpioni - Nettuno  
 " 7119 - Recco - Natura morta e pesci  
 " 3355 - Pellegrini - Levanda dei piedi  
 " 1301 - Steen - La Colazione  
 " 2585 - R. Carriera - Capponi negli Orlandini - Ritratto  
 " 1882 - G. Dou - Autoritratto  
 " 1305 - Van Mieris - La Famiglia  
 " 609 - Maffei - Bozzetto  
 " 1392 - Micheli - Visitazione della Vergine  
 " 1110 - Amberger - Ritratto di C. Crooss  
 " 1323 - Magnasco - Paesaggio  
 " 1332 - Magnasco - Paesaggio con freti  
 " 1333 - Cignani - Madonna col Bambino  
 " 3796 - Zuccarelli - Paesaggio  
 " 1405 - A. Micheli - Santa Caterina  
 " 1415 - G. Lys - S. Giovanni Battista  
 " 1417 - G. Ferri - Alessandro che legge Omero  
 " 1183 - Van Mieris - Il figlio Giovanni  
 " 5302 - Crespi - Famiglia del Pittore  
 " 1277 - Van Mieris - Bevitore di Birra  
 " 1208 - Slingslandt - Bolle di sapone  
 " 1207 - David Teniers il giovane - S. Pietro  
 " 1080 - A. Elsheimer - Pastore che suona

|              |      |                                                                            |
|--------------|------|----------------------------------------------------------------------------|
| Inv. 1890 n. | 1915 | - E. Gagnereux - Ritratto di uomo                                          |
| "            | 1023 | - D. Teniers il giovane - I Vecchi amanti                                  |
| "            | 1545 | - Q. Metsys - Ritratto                                                     |
| "            | 1263 | - P. van Mieris - La Cortigiana                                            |
| "            | 1630 | - Hans Holbein - Autoritratto                                              |
| "            | 1288 | - G. Metscher - La fentessa                                                |
| "            | 1827 | - G. Reni - Autoritratto                                                   |
| "            | 3353 | - Bellotto - Rovine                                                        |
| "            | 990  | - Watteau - Suonatore di flauto                                            |
| "            | 1336 | - Castiglione - L'Arca di Noè                                              |
| "            | 3354 | - Bellotto - Rovine                                                        |
| "            | 5051 | - Magnasco - Corvo annessato                                               |
| "            | 1191 | - Stefano Liotard - Ritratto di Adelaide di Savoia<br>in costume orientale |
| "            | 765  | - Baroccio - Ritratto di ignoto                                            |
| "            | 1378 | - Trevisani - Sogni di Giuseppe                                            |
| "            | 7603 | - Crespi - Scena Pastorale                                                 |
| "            | 1099 | - Dürer - S. Giacomo Maggiore                                              |
| "            | 1089 | - Dürer - S. Filippo Apostolo                                              |
| "            | 1161 | - Van Orley - Ritratto muliebre                                            |
| "            | 1140 | - Van Orley - Ritratto di ignoto                                           |
| "            | 1160 | - L. Cranch - Lutero                                                       |
| "            | 987  | - Clouet - Ritratto di Francesco I a cavallo                               |
| Dep. 37      | -    | - Sc. Francese sec. XVI - Ritratto muliebre                                |
| "            | 323  | - L. Cranch - Ritratto muliebre                                            |
| "            | 826  | - Rosalba Carriera - Ritratto                                              |
| "            | 829  | - Rosalba Carriera - Ritratto                                              |
| "            | 1246 | - G. Dau - Maestro di Scuola                                               |
| "            | 1109 | - G. Dou - Maestro di scuola                                               |
| "            | 1174 | - Van Mieris - Il Ciarlatano                                               |
| "            | 1423 | - S. Rosa - Paesaggio                                                      |
| "            | 1362 | - Trevisan - Donna con bambino                                             |
| "            | 4700 | - Piazzetta - Contadina                                                    |
| "            | 4701 | - Piazzetta - Vecchio soldato                                              |
| "            | 1848 | - Baroccio - Autoritratto                                                  |
| "            | 3499 | - Ricci - Autoritratto                                                     |
| "            | 1803 | - Garacci - Autoritratto                                                   |
| "            | 1259 | - Van der Werff - Conversazione                                            |
| "            | 1108 | - ...                                                                      |

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1089 - Durer - S. Philippe Apotrophe  
 " 1151 - Van Orley - Ritratto muliebre  
 " 1140 - Van Orley - Ritratto di ignoto  
 " 1160 - L. Cranach - Lutero  
 " 987 - Clouet - Ritratto di Francesco I a cavallo  
 Dep. 37 - Sc. Francese sec. XVI - Ritratto muliebre  
 " 323 - L. Cranach - Ritratto muliebre  
 " 826 - Rosalba Carriera - Ritratto  
 " 829 - Rosalba Carriera - Ritratto  
 " 1245 - G. Dou - Maestro di scuola  
 " 1109 - G. Dou - Maestro di scuola  
 " 1174 - Van Mieris - Il Cierlatano  
 " 1423 - S. Rosa - Peesaggio  
 " 1352 - Trevisan - Donna con bambino  
 " 4700 - Piazzetta - Contadina  
 " 4701 - Piazzetta - Vecchio soldato  
 " 1648 - Baroccio - Autoritratto  
 " 3499 - Ricci - Autoritratto  
 " 1803 - Caracci - Autoritratto  
 " 1259 - Van der Werff - Conversazione  
 " 1108 - Scuola Fiamminga - Ritratto  
 " 874 - G. Douven - S. Anne  
 " 1084 - Van Cleve il giovane - Vergine  
 " 1115 - A. Wigon - Frutta  
 " 1297 - Lingelbach - Il riposo  
 " 1100 - Merling - S. Benedetto  
 " 1251 - A. Mees - Giovinetta che prega  
 " 1248 - Prueghel il vecchio - Ballo  
 " 828 - Carriera - Ritratto  
 " 1090 - Merling - Ritratto del Portinari  
 " 1139 - Cranach il vecchio - Caterina Bore moglie di  
 Lutero  
 " 1229 - Bamboccio - Ricoso dalla caccia  
 " 799 - Caracci - Uomo con la scimmia

|              |      |   |                                               |
|--------------|------|---|-----------------------------------------------|
| Inv. 1890 n. | 1818 | - | G.M. Crespi - Autoritratto                    |
| "            | 4907 | - | Scuola Iteliano - Natura morta                |
| "            | 1364 | - | L. Giordano - Ratto di Delianira              |
| "            | 1381 | - | Luca Giordano - Trionfo di Teti               |
| "            | 8427 | - | Piazzetta - S. Giovanni Nepomuceno            |
| "            | 1272 | - | Netscher - La Famiglia                        |
| "            | 1120 | - | Sc. dell' Holbein il giovane - Ritratto       |
| "            | 1171 | - | Dürer - Vergine col Bambino                   |
| "            | 1021 | - | P. Neefs - Chiesa                             |
| "            | 1026 | - | Neefs - Chiesa                                |
| "            | 1243 | - | Wouwerman - Il ritorno della caccia           |
| "            | 1187 | - | G. Bega - Suonatore                           |
| "            | 1260 | - | Van Bergen - Paese                            |
| "            | 1282 | - | A. Brouwer - Paesani                          |
| "            | 1775 | - | J. Bruchberg - Figura di uomo quasi intera    |
| "            | 1092 | - | Massys - S. Girolamo                          |
| "            | 1101 | - | Memling - Ritratto                            |
| "            | 1280 | - | Netscher - Il Sacrificio                      |
| "            | 1258 | - | Van der Velde - Paese                         |
| "            | 1206 | - | G. Bega - Zingara                             |
| "            | 1184 | - | Marcellis - Serpe e farfalle                  |
| "            | 1271 | - | Netscher - Offerta a Venere                   |
| "            | 1122 | - | Schalcken - Pigmaliione                       |
| "            | 8445 | - | P. Godts - Concerto                           |
| "            | 1228 | - | D. Teniers il vecchio - Il Medico             |
| "            | 1273 | - | A. Van der Velde - Paese                      |
| "            | 1238 | - | Metza - Donna che eccorda il liuto            |
| "            | 1022 | - | Van Bloot - Rissa di giocatori                |
| "            | 8446 | - | P. Godts - Conversazione                      |
| "            | 1116 | - | A. Elsheimer - Paese                          |
| "            | 1264 | - | Van Heemskerck - il vecchio - Contadini       |
| "            | 1078 | - | A. Goban - Suonatore                          |
| "            | 1189 | - | Netscher - Dama                               |
| "            | 1275 | - | Van Mieris - Bevitore                         |
| "            | 1289 | - | Egebert Van Heemskerck il vecchio - Contadini |
| "            | 1286 | - | Horemans - Giocatori di dadi                  |
| "            | 1109 | - | Molenaar - Il Cavaventi                       |

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" 1280 - Netscher - Il Sacrificio  
 " 1258 - Van der Velde - Paese  
 " 1206 - G. Bega - Zingara  
 " 1184 - Marcellis - Serpe e farfalle  
 " 1271 - Netscher - Offerta a Venere  
 " 1122 - Schalken - Pigmaliione  
 " 8445 - P. Codgs - Concerto  
 " 1228 - D. Teniers il vecchio - Il Medico  
 " 1273 - A. Van der Velde - Paese  
 " 1238 - Metz - Donna che accorda il liuto  
 " 1022 - Van Bloot - Rissa di giocatori  
 " 8446 - P. Codda - Conversazione  
 " 1116 - A. Elsheimer - Paese  
 " 1264 - Van Heemskerck - il vecchio - Contadini  
 " 1078 - A. Goban - Suonatore  
 " 1189 - Netscher - Dama  
 " 1275 - Van Mieris - Bevitore  
 " 1289 - Egebert Van Heemskerck il vecchio - Contadini  
 " 1286 - Horemans - Giocatori di dadi  
 " 1309 - Molenaar - Il Cavadenti  
 " 1172 - G. Brueghel detto dei velluti - Paesaggio  
 " 1257 - Van Bergen - Paese  
 " 1281 - G. Terborck - Dama che beve  
 " 1284 - Berckeyde Gerrit - L'abisso di S. Maria di  
     Colonia  
 " 3919 - Parmini - Paese  
 " 1268 - Horemans - Giocatori  
 " 1182 - G. Bega - I suonatori  
 " 1267 - Van Mieris - due vecchi  
 " 1284 - Gerrita Pot - L'avaro  
 " 1205 - Van der Neer - Paese  
 " 1190 - Paolo Brill - Paese  
 " 4338 - Scuola Francese - Ritratto di Cristina di  
     Lorena

Galleria Palatina

|         |     |   |                  |              |                                  |
|---------|-----|---|------------------|--------------|----------------------------------|
| Inv. n. | 245 | - | Raffaello        | -            | La Velata                        |
| "       | 235 | - | Rubens           | Pietro Paolo | - Sacra Famiglia                 |
| "       | 80  | - | Tiziano          | -            | Ritratto di A. Vesalio           |
| "       | 243 | - | Velasquez        | -            | Ritratto di Filippo IV di Spagna |
| "       | 81  | - | Andrea del Sarto | -            | Sacra Famiglia                   |
| "       | 165 | - | Tiziano          | -            | Concerto                         |
| "       | 278 | - | Andrea del Sarto | -            | S. Giovanni                      |
| "       | 158 | - | Raffaello        | -            | Cardinale di Bibbiena            |

Galleria dell'Accademia

|         |      |   |                |   |                   |
|---------|------|---|----------------|---|-------------------|
| Inv. n. | 8456 | - | Botticelli     | - | Madonna del Mare  |
| "       | 3466 | - | Bernardo Daddi | - | Madonna e Bambino |

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VILLA BOCCI & SOCI

Comune di Bibbiena:  
Proprietà: Dott. Giuseppe Bocci  
Consegnatario: Giuseppe Tellini

Opere d'arte consegnate dal 3 aprile al 28 giugno 1943  
R. Museo Nazionale sculture n.24 cassa n.22

Enti

|                                   |                  |             |
|-----------------------------------|------------------|-------------|
| <u>Museo dell'Opera del Duomo</u> | sculture n. 16   | casse n. 33 |
|                                   | sculture " 6     | casse " 6   |
|                                   | dipinti " 2      | casse " 2   |
| <u>Orfanotrofio del Bigallo</u>   | Oggetti vari n.9 | casse n. 7  |

R. Soprintendenza ai Monumenti  
Loggiato di S. Paolo, Piazza  
S. Maria Novella

sculture n. 11 casse n. 11

Chiese

Chiesa di S. Croce, Cappella Canigiani sculture n. 1 casse n. 7

WORKS OF ART MISSING FROM VILLA BOCCI, SOCI

(29 September 1944)

R. Museo Nazionale  
Consegna del 28 giugno 1943

|         |                                                        |
|---------|--------------------------------------------------------|
| Inv. n. | 152 - Profeta (cassa)                                  |
| "       | 153 - Profeta (cassa)                                  |
| "       | 154 - Profeta (cassa)                                  |
| "       | 155 - Profeta (cassa)                                  |
| "       | 258 - Pila di Acquasanta coppa e fusto (cassa 2)       |
| "       | 146 - La Vergine Annunziata (particolare dell'edicola) |
| "       | 146 - Tappeto (annunciante)                            |

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Loggiato di S. Paolo, Piazza sculture n. 11 casse n. 11  
S. Maria Novella

Chiese

Chiesa di S. Croce, Cappella Canigiani sculture n. 1 casse n. 7

WORKS OF ART MISSING FROM VILLA BOCCI, SOCI

(29 September 1944)

R. Museo Nazionale

Consegna del 28 giugno 1943

|         |     |                                                                       |  |
|---------|-----|-----------------------------------------------------------------------|--|
| Inv. n. | 152 | - Profeta (cassa)                                                     |  |
| "       | 153 | - Profeta (cassa)                                                     |  |
| "       | 154 | - Profeta (cassa)                                                     |  |
| "       | 155 | - Profeta (cassa)                                                     |  |
| "       | 258 | - Pila di Acquasanta coppa e fusto (casse 2)                          |  |
| "       | 146 | - La Vergine Annunziata (particolare dell'edicola)                    |  |
| "       | 146 | - L'Angelo Annunziante ( " )                                          |  |
| "       | 146 | - S. Pietro Martire ( " )                                             |  |
| "       | 146 | - S. Domenico ( " )                                                   |  |
| "       | 146 | - Il Redentore ( " )                                                  |  |
| "       | 80  | - Vescovo (cassa)                                                     |  |
| "       | 229 | - Pila di acqua santa (cassa)                                         |  |
| "       | 319 | - Testa virile colossale (cassa)                                      |  |
| "       | 322 | - Testa virile con capelli abbozzati (cassa)                          |  |
| "       | 163 | - La Vergine col Figlio tra S. Giovanni e Santa Reparata (cassa)      |  |
| "       | 147 | - La Madonna col Figlio anno 1387 (cassa)                             |  |
| "       | 439 | - Iscrizione - gradino della Madonna sopra Angelo Annunziante (cassa) |  |
| "       |     |                                                                       |  |

inv. n. 358 - Capitello in pietra, dal Campanile di Badia (cassa)  
 356-357 - Due capitelli in pietra, del Campanile di Badia (cassa)  
 n. 353 - Stemma della famiglia Rucellai (cassa n.3)  
 " 158 - Puccio Fiorentino Lunatta con Croce sorretta da due  
 mostri dipinti (cassa)

Museo dell'Opera del Duomo  
Consegna del 15 aprile 1943

Angeli cantanti della vecchia Pacciata (cassa n.5)  
 Andrea della Robbia - La Vergine col Bambino fra due angeli (cassa)  
 Testa del Redentore e dell'anima della Vergine (n.63 del catalogo  
 (cassa)

Sec. V a. C. Frenamento di Cippo etrusco (n.51 del catalogo) (cassa)  
 Andrea della Robbia - S.Zanobi fra due Angeli (n.46 del catalogo  
 (cassa)

Scuola della Robbia - Lunetta dipinta in piano con Dio padre fra  
 due angeli

Secolo XV-XIV - Pila per l'acqua santa (n.54 del Cat.) (casse n.2)  
 Puccio Bandinelli e Giovanni dell'Opera - Diciannove Bassorilievi  
 con Santi e Profeti del coro del Duomo (n.68 del  
 catalogo) (casse n.11)

Croce in metallo con figure e smalti (cassa)

Consegna del 26 maggio 1943

504-

Arte Toscana sec. XVII - Testa in pietra serena (n.59 del cat.) (cassa)  
 Arte Toscana sec. XVII - Testa in pietra serena (n.61 del cat.) (cassa)  
 Arte Toscana sec. XV - Testa di Santo in marmo (n.26 del cat.) (cassa)  
 Arte Toscana sec. XIV - Testa di Profeta in marmo (n.65 del cat.) (cassa)  
 Arte Toscana sec. XVI - Testa in pietra serena (n.66 del cat.) (cassa)  
 Arte Toscana sec. XIV - (attr. a Giovanni pisano) - Testa di Profeta  
 in marmo (n.67 del cat.) (cassa)

Arte Toscana sec. XV - Testa in Marmo (n.64 del cat.) (cassa)  
Orfanotrofio del Bicallo

Consegna del 26 maggio 1943

Scuola Fiorentina del sec. XVI - Statua raffigurante S.Cecilia -  
 stucco (cassa)

Scuola della Robbia - Lunetta dipinta in piano con Dio padre fra due angeli

Secolo XV-XIV - Pila per l'acqua santa (n. 54 del Cat.) (casse n. 2)  
Baccio Bandinelli e Giovanni dell'Opera - Diciannove Bassorilievi  
con Santi e Profeti del coro del Duomo (n. 68 del  
catalogo) (casse n. 11)

Croce in metallo con figure e smalti (cassa)

#### Consegna del 26 maggio 1943

504 -

Arte Toscana sec. XVII - Testa in pietra serena (n. 59 del cat.) (cassa)  
Arte Toscana sec. XVII - Testa in pietra serena (n. 61 del cat.) (cassa)  
Arte Toscana sec. XV - Testa di Santo in marmo (n. 26 del cat.) (cassa)  
Arte Toscana sec. XIV - Testa di Profeta in marmo (n. 65 del cat.) (cassa)  
Arte Toscana sec. XVI - Testa in pietra serena (n. 66 del cat.) (cassa)  
Arte Toscana sec. XIV - (attr. a Giovanni Pisano) - Testa di Profeta  
in marmo (n. 67 del cat.) (cassa)

Arte Toscana sec. XV - Testa in Marmo (n. 64 del cat.) (cassa)  
Orfanotrofio del Bisello

#### Consegna del 26 maggio 1943

Scuola Fiorentina del sec. XVI - Statua raffigurante S. Cecilia -  
stucco (cassa)

Due brocche in terracotta (cassa)

Due brocche in bronzo (cassa)

Un arfoleio in metallo (cassa)

Una cassetta in legno intarsiata (cassa)

Una base in legno del Busto del Redentore (cassa)

Scuola Pisana del sec. XIV - La Vergine col Bambino, legno (cassa)

Scuola del Verrocchio - Busto del Redentore, terracotta (cassa)

Sec. XVIII - Busto in gesso di Padre Alberto Leoni, base in marmo  
verde (cassa)

Scuola Pisana del sec. XIV - La Vergine col figlio - marmo Policromo  
(cassa)

Una campana in bronzo (cassa)

Una puleggia in legno (cassa)

Secolo XVII - Copia del Dipinto della SS.ma Annunziata su tavola  
e cornice (cassa)

Secolo XV - La Natività bassorilievo in legno con cornice intagliata (cassa)

Rodolfo del Ghirlandaio - Predelle delle Pala della Cappella - composte di tre tavolette raffiguranti l'uccisione di  
S. Pietro Martire, la Madonna della Misericordia con  
ai lati la nascita di Cristo e la fuga in Egitto (cassa)

Dalla R. Soprintendenza ai Monumenti - Firenze

Consegna del 3 aprile 1943

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Tondi Robbiani staccati dal Loggiato di S. Paolo in Piazza

S. Maria Novella

Mezzo busto di uomo in età virile (cassa)

Gesù che guarisce il lebbroso (cassa)

La figura della Santa che regge con la destra un libro chiuso  
e con la sinistra un giglio (cassa)

Santa che tiene in grembo dei fiori (cassa)

Figura del Cardinale col pastorale nella destra e poggiante la  
mano sinistra su un libro (cassa)

Figura di un frate che regge nella mano destra un tondo con le  
iniziali di Cristo (cassa)

Frate che regge con la mano destra un libro (cassa)

Figura di Vescovo in atto di benedire (cassa)

S. Francesco (cassa)

Figura di Cristo che alza con la mano destra un giovinetto  
inginocchiato (cassa)

Ritratto di Andrea della Robbia (cassa)

Chiesa di S. Croce (Cappella Caniziani)

Consegna del 26 Maggio 1943

Andrea della Robbia - Dossale di altare con le stimmate di  
S. Francesco Tobia e l'Angiolo e S. Bartolomeo  
nella lunetta (cassa n.7)

S. Maria Novella

Mezzo busto di uomo in età virile (cassa)

Gesù che guarisce il lebbroso (cassa)

La figura della Santa che regge con la destra un libro chiuso  
e con la sinistra un giglio (cassa)

Santa che tiene in grembo dei fiori (cassa)

Figura del Cardinale col pastorale nella destra e poggiante la  
mano sinistra su un libro (cassa)

Figura di un frate che regge nella mano destra un tondo con le  
iniziali di Cristo (cassa)

Frate che regge con la mano destra un libro (cassa)

Figura di Vescovo in atto di benedire (cassa)

S. Francesco (cassa)

Figura di Cristo che alza con la mano destra un giovinetto  
inginocchiato (cassa)

Ritratto di Andrea della Robbia (cassa)

Chiesa di S. Croce (Cappella Canigiani)

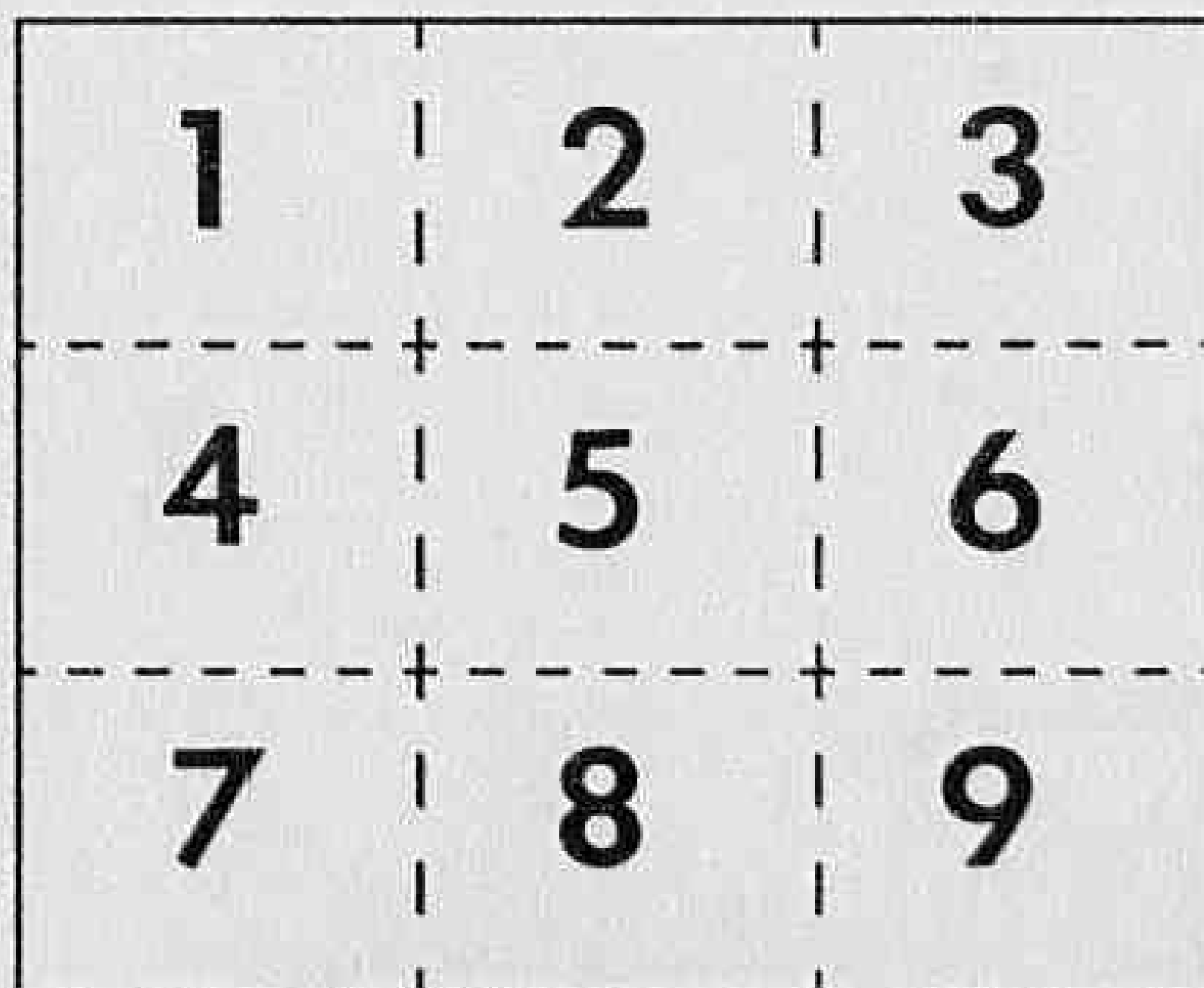
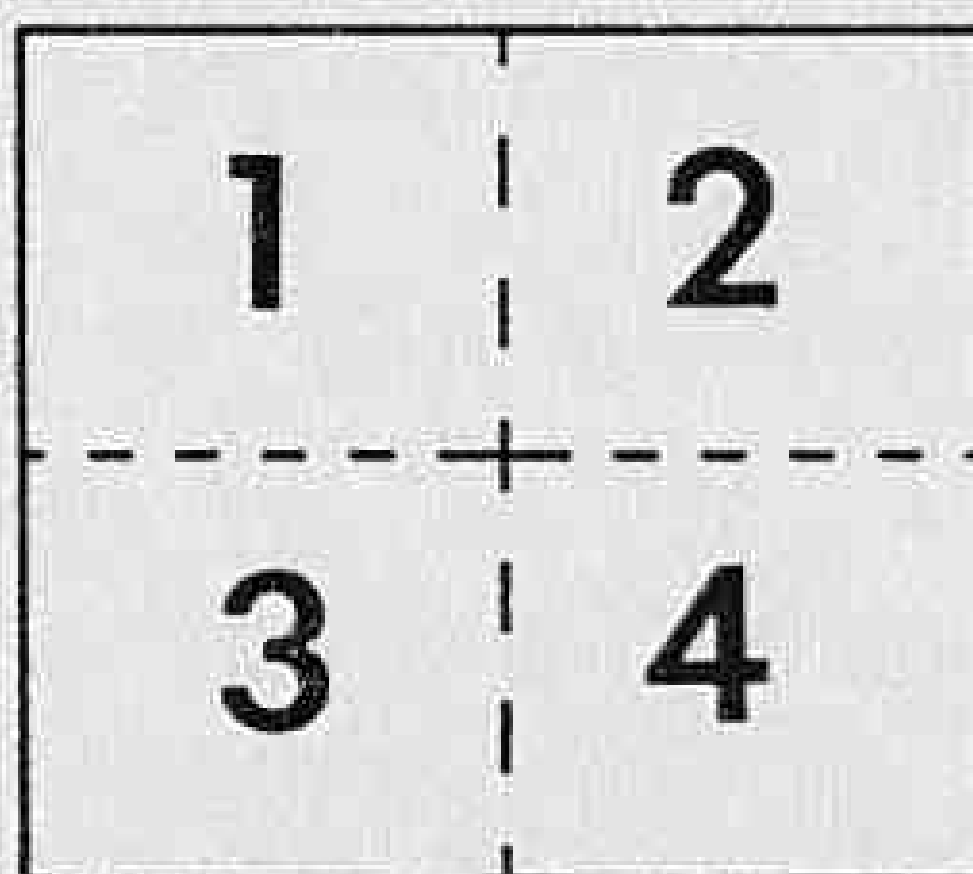
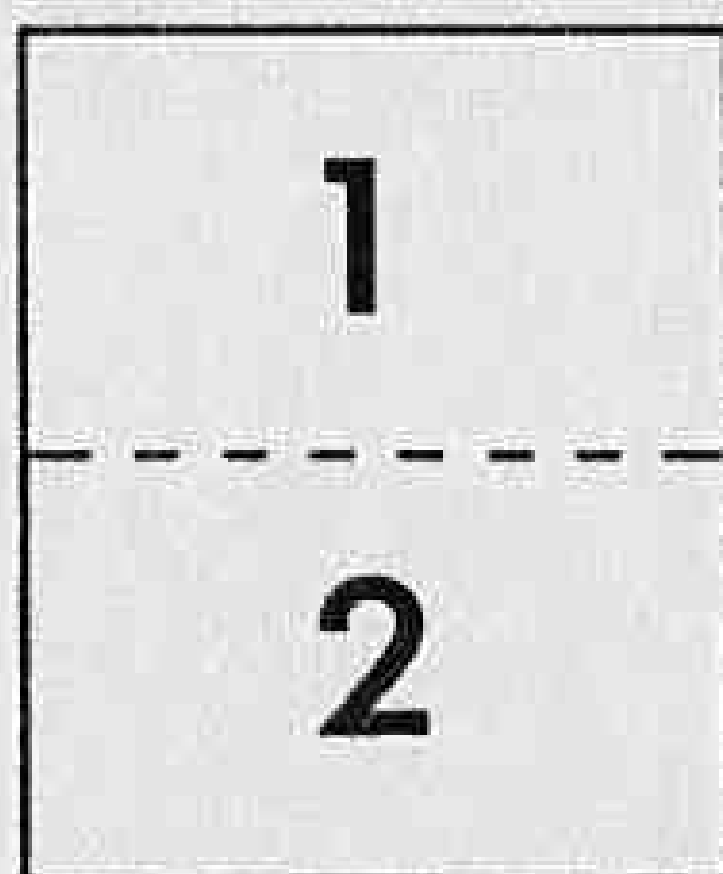
Consegna del 25 Maggio 1943

Andree della Robbia - Dossale di altare con le stimate di

S. Francesco Tobia e l'Angiolo e S. Bertolomeo  
nella lunetta (cassa n. 7)

MAPS AND CHARTS TOO LARGE TO FILM  
ON ONE EXPOSURE ARE FILMED CLOCKWISE  
BEGINNING IN THE UPPER LEFT CORNER,  
LEFT TO RIGHT, AND TOP TO BOTTOM.

SEE DIAGRAMS BELOW.



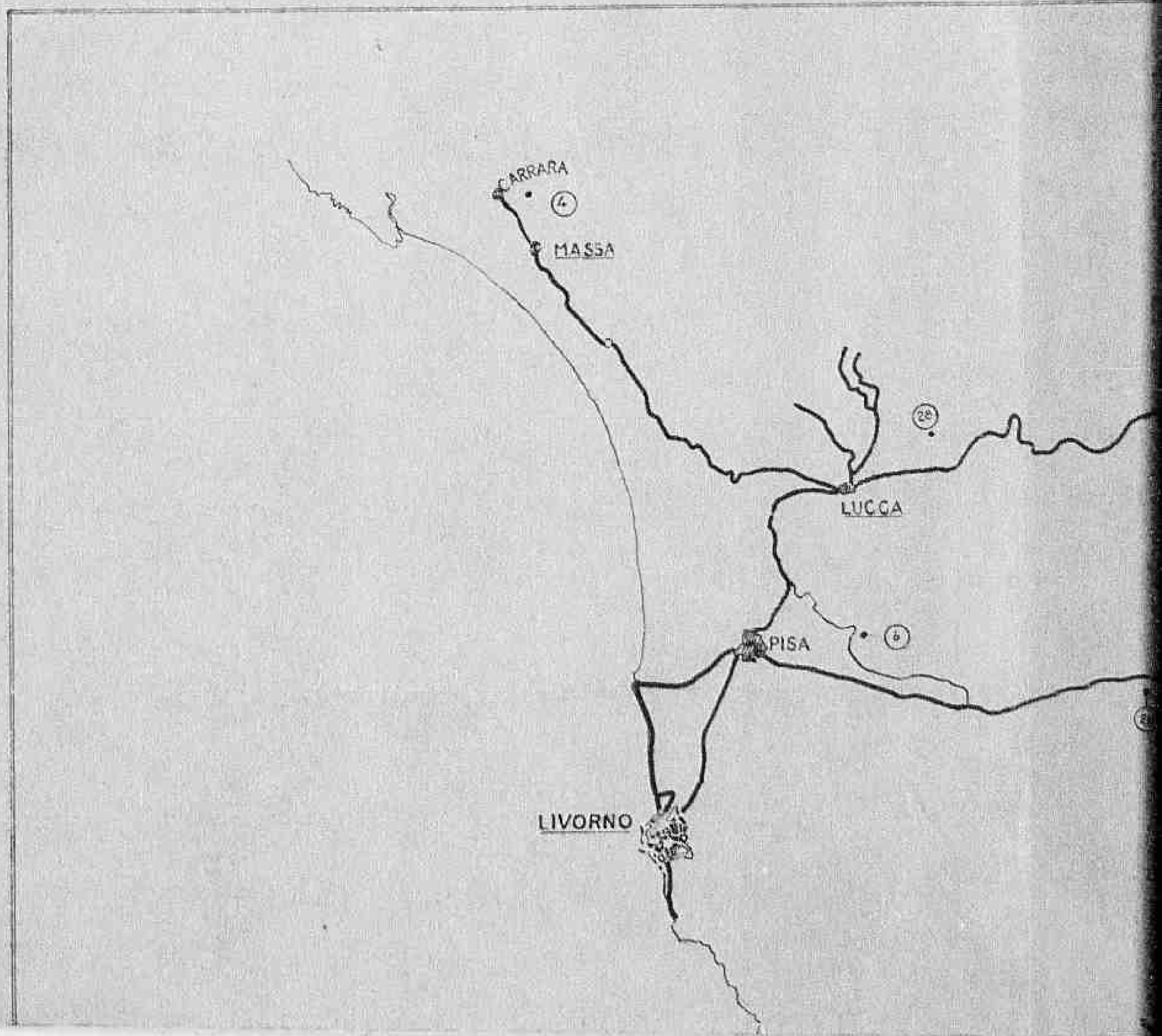
Appendix 10  
to report  
20906/8/MFAA  
dated 3 Dec 44

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

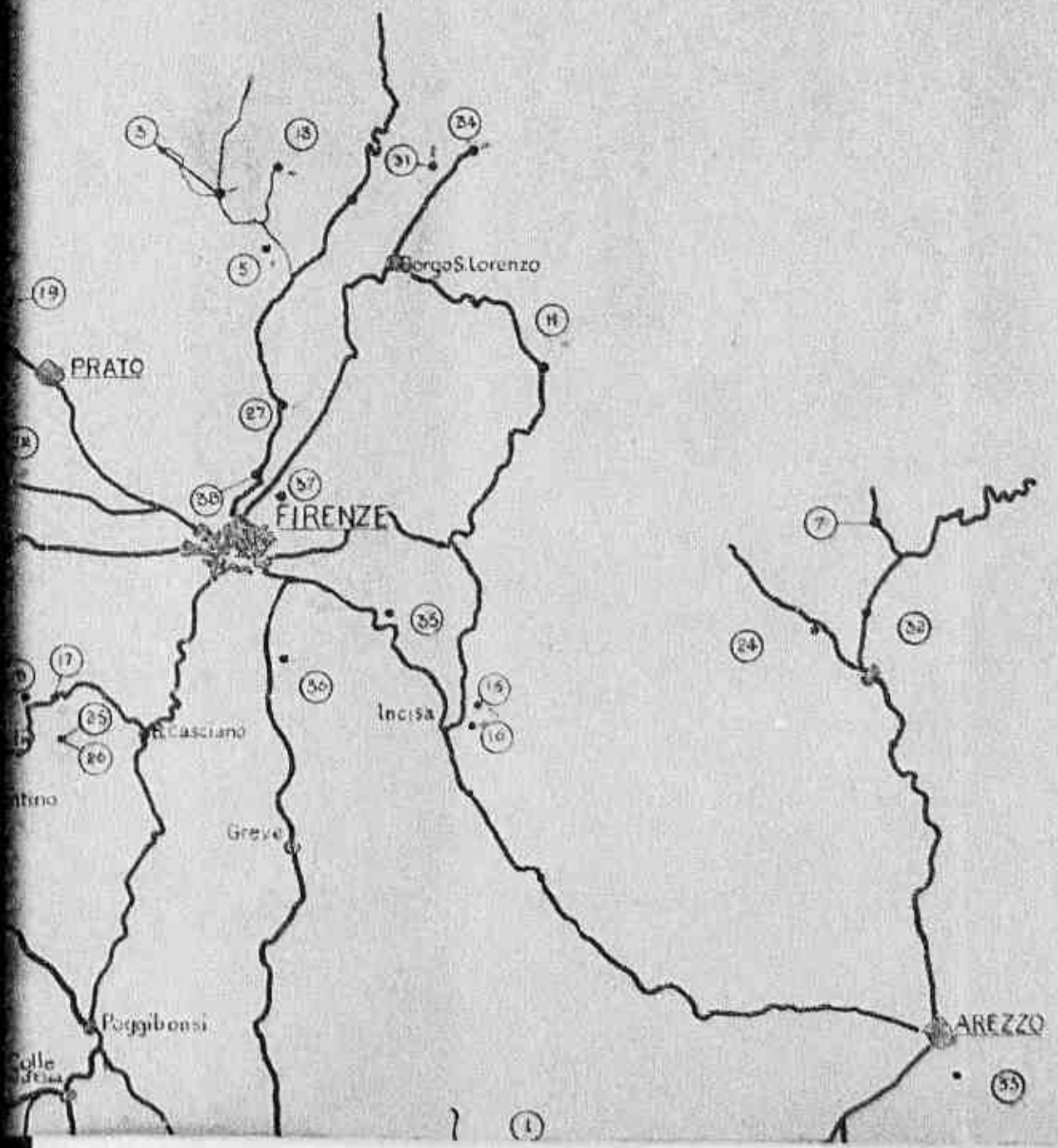
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785016



App. 10 to report  
 20906/8/1FAA  
 dated 3 Dec 44

SKETCH MAP  
SHOWING LOCATION  
OF THE TUSCAN DEPOSITS

|                      |    |                        |        |
|----------------------|----|------------------------|--------|
| ARGENO               | 1  | GROTTI                 | 14     |
| ARTIMINO             | 2  | INCISA VALDARENO       | 15, 16 |
| BARBERINO DI MUGELLO | 3  | MONTAGNANA             | 17     |
| BEDIZZANO            | 4  | MONTEGUFONI            | 18     |
| CAPAGGIOLO           | 5  | MONTEMURLO             | 19     |
| CAICI                | 6  | MONTE OLIVETO          | 20     |
| CAMALDOLI            | 7  | OLIVETO                | 21     |
| CARMIGNANO           | 8  | POGGIO A CALANO        | 22     |
| CASCIE D'ELSA        | 9  | PONTE A ELISA          | 23     |
| CASTELNUOVO          | 10 | POPPI                  | 24     |
| BERARDINCA           |    |                        |        |
| DICOMANO             | 11 | POPPIANO               | 25, 26 |
| FARNETA              | 12 | PRATOLINO              | 27     |
| GAGLIANO             | 13 | SAN COLOMBANO          | 28     |
|                      |    | SAN MINIATO AL TEDESCO | 29     |
|                      |    | SANTOMATO              | 30     |
|                      |    | SCARPERIA              | 31     |
|                      |    | SOCI                   | 32     |
|                      |    | STOPPEDARCO            | 33     |
|                      |    | STRIANO                | 34     |
|                      |    | MADEIRA A COLA         | 35     |

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

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Viterba

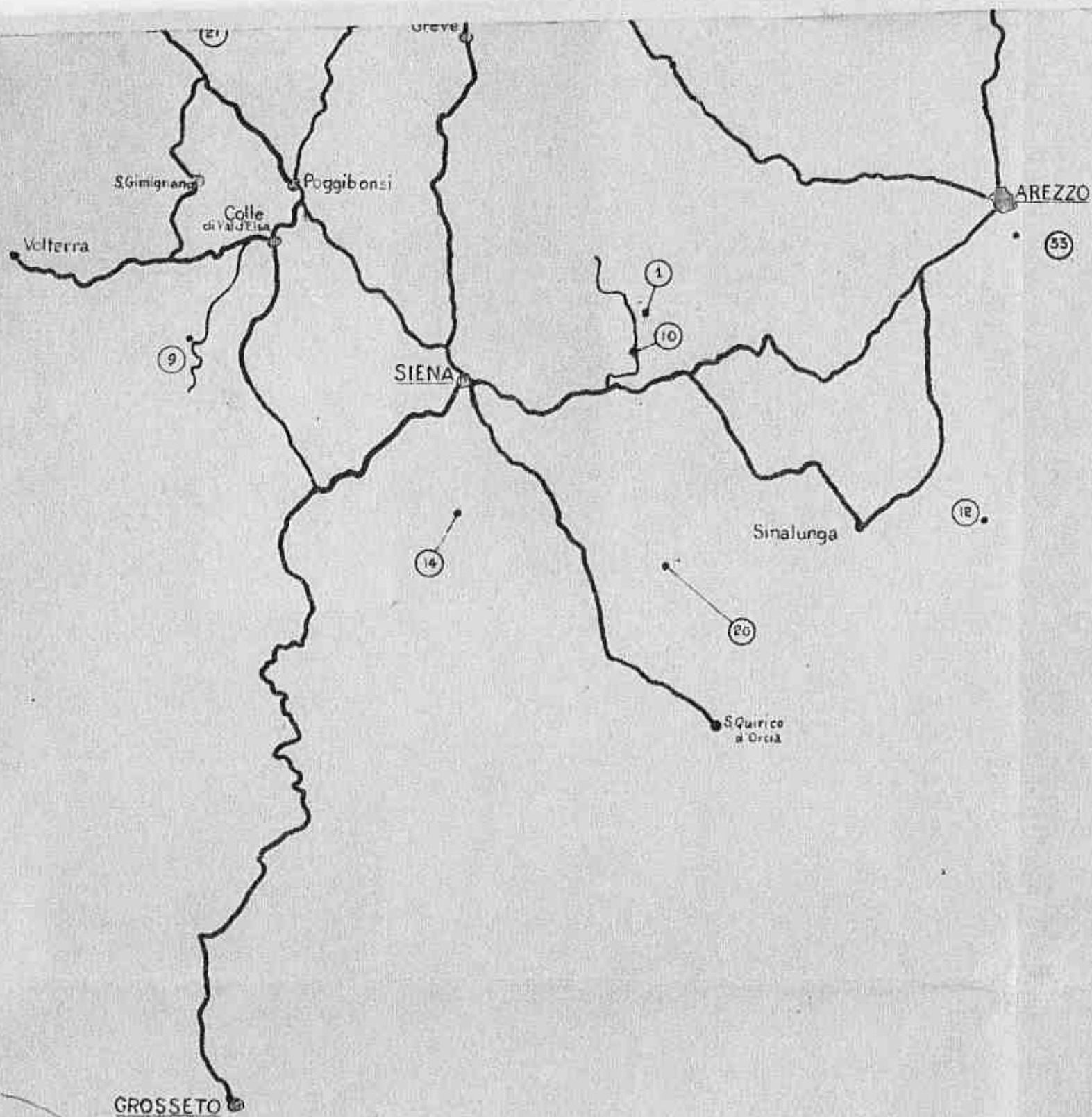
SCALE 1:500 000



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|                        |    |
|------------------------|----|
| SAN MINIATO AL TEDESCO | 29 |
| SANTOMATO              | 30 |
| SCARPERIA              | 31 |
| SOCI                   | 32 |
| STOPPEDARCO            | 33 |
| STRIANO                | 34 |
| TORRE A CONA           | 35 |
| UGOLINO                | 36 |
| VILLA MONTALTO         | 37 |
| VILLA SALVIATI         | 38 |

Note: The numbers marking the deposit-sites on the map refer equally to the paragraphs of Section II of the report.

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