

ACC 10000/145/470

HISTORICAL MONUMENTS - GENERAL

DEC. 1943 - JULY 1944

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394

Subcommission for Monuments Fine Arts and Archives

ASE/vr

20034/4/MFAA

1 July 1944

Subject: MIGNANO - Castello - Collections.

To : Director, MFAA Subcommission, ACC.

1. This office was informed verbally by Major Gardner about 13 June 44, that the Carabinieri Stationed near the Castello, MIGNANO, had in their possession a wooden statue found in the Castle ruins by an American Sergeant several months ago and consigned to them on deposit. On 26 June 44, the undersigned visited these Carabinieri with a view to recovering this statue and subsequently having it placed with the other MIGNANO objects in the Museo Nazionale, NAPLES.

2. The Carabinieri on duty pointed out a wooden statue which, they said, came from the Castello, through it was unclear whether it was or was not the statue found by the Sergeant. This statue was, with their consent, taken under receipt (copy herewith), for ultimate consignment to the Museum, and was delivered to the office of the Subcommission 27 June 44.

3. The statue in question is a angel-figure (wings gone), probably sacro.XVII, approximately 26 inches tall, and apparently formed one of a pair of altar-decorations. It is, as found, in two pieces, the figure having broken off from the base.

2887
Albert S. Pennoyer
ALBERT S. PENNOYER
Captain, C.E.
Hq. Staff, MFAA S/C

Copy to:
MFAA Officer, Reg. 3.

Forwarded to Museum

Done

HEADQUARTERS
ALLIED CONTROL COMMISSION
NO 374

20031/1200

Recommendation for Comments Fine Arts and Archives

20031/1200

30 March 1944.

Subject: Recovery of Art Collections in Ruins of Castle at BIELEW.

To: SAC, SAC, 5th Army.

1. At your request I yesterday visited BIELEW and contacted the SAC, Lt. Redmond.

2. There are valuable collections stored within the ruins of the castle, which was mined and destroyed by the Germans. The ruins are visible and previously removed to safety in England all that was superfluous visible. Recently, however, unauthorized grubbing by persons unknown revealed some fresh cases, in one of which a picture of some value was located by the discoverer. The SAC requested that we be informed and has himself continued the work of clearance to forestall further looting.

3. His action appears to have been very proper, and the work is being carefully done. But in view of the value of the collections it is not a fair responsibility for the SAC, and I am sending out Captain BIELEW to organize such further work as is necessary and to arrange for the transport of the recovered items to safe storage. I myself yesterday removed, against receipt, four valuable early printed books which
2885
urgent first-aid treatment.

4. From the condition of the objects recovered and in view of the impossibility of preventing further looting (particularly now that the word has got around) I would recommend very strongly that, as far as practicable, the remaining storage-rooms be cleared completely.

Isaac Krumm
J. B. Krumm
Major, U.S.A.
Deputy Director.

Copies to:
Officer, Hq. Reg. 3, AGO
Captain Mason
File 2462/1200.

2nd Ind.

TO: Controller of Property, HQ Region 3, ASC, 6 March 1944.

1. All records of the town and Castello of Signano have been destroyed. As far as can be ascertained, the following facts seem to be true:

a. The Castello was not the property of the Duchess of Signano or her husband.

b. The art collection was the property of the husband, an English subject named Guinness. No further information of name or present address is known, except he is believed to be out of Italy.

c. It is understood that according to Italian law, the Duchess is an English subject.

Paul Gardner
Major, AUS,
Regional Fine Arts Officer.

2885

HEADQUARTERS
REGION 3, ALLIED MILITARY GOVERNMENT
A.P.O. 394, U. S. ARMY

FA-14

10 February 1944

SUBJECT: The Guinness-Mignano Collection from the
Castello of Mignano.

TO : Controller of Property, Hq., Region 3, AMG.

1. The presence of a collection of art at the Castello of Mignano was reported to this office by the AMG Liaison Officer with the 3rd Division on 11 November 1943.

2. Local Italian museum authorities were consulted and the information was received that this was an important collection belonging to a British subject Guinness who had married the Duchess of Mignano. The collection had not been assigned to the Italian Superintendent of Monuments for removal to safety as had been the case with many private collections. 2884

3. On 13 November the undersigned visited Mignano. It was found that the Castle was practically destroyed by German mines and later by shelling. The custodian in the employ of the owners of the Castle stated that the finest examples in the collection and library had been removed by the Germans before they retreated and mined the building. The remainder of the collection was found cased and fairly safe from rain. The town was under shell fire at the time, all bridges destroyed and it was not possible to remove the collection from Mignano. The Castle was guarded by the M.P. and later by civilian guards placed there by AMG.

4. Mignano remained in the front area and was under shell fire for some weeks. As soon as roads were cleared and it was safe to approach the town, the remainder of the collection was brought to Naples on 9 January and placed

in the custody of the Superintendent of Monuments at the Museo Nazionale. Included are 27 paintings, 10 sculptures, 5 frames and 196 books. Itemized lists are being prepared and will be filed with AMG.

Paul Gardner
Major, AUS.
Division of Fine Arts

2883

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
REGION No. 3.

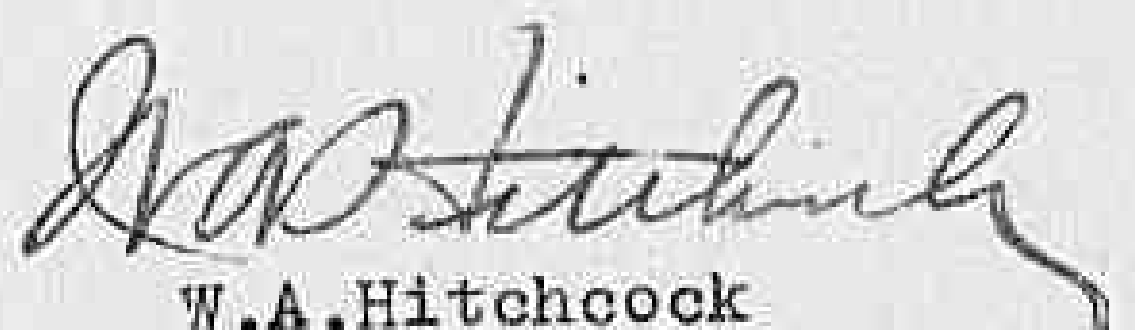
OFFICE OF CONTROLLER OF PROPERTY
122, VIA FRANCESCO CRISPI

NAPLES, 9 Feb. 44

To Major Gardner
From Major, W.A. Hitchcock
Subject: Request of report of Art collection

The Controller of Property ACC Lt. Col.
Harris has requested me to forward to him
a copy of your report on the Art collection
which you saved near Caserta. It happens
the owner is an English woman married to an
Italian and therefore his interest.

2883



W.A. Hitchcock
Major, C.E.
Controller of Property

HEADQUARTERS
REGION 3, ALLIED MILITARY GOVERNMENT
APO 464, U.S. Army

18 November 1943.

MEMORANDUM:

TO : Colonel Edgar Erskine HUME, 04033, GSC.

1. Late on the afternoon of 11 November, a Major Holmgreen of the M.P.s of the 3rd Division brought in a message from Major Walker, liaison AMG officer with the division, stating that an important collection of art was housed in a castle in the town of Mignano; near the front, and was in danger of damage from the elements due to the fact that the castle had been mined and bombed. The collection was the property of an Italian countess who was married to a British by the name of Guinness. The next morning I checked with the local museum officials and was told that the castle did house a very fine group of paintings and furniture that was important enough to save if possible. 2881

2. A truck was secured and early on the morning of 13 November, my sergeant and I set out for the front. We found that Mignano was still very near the front, that the two roads leading into the town had been blocked by mined trees and that the two bridges, over a span at least one hundred feet deep, had been blown up. We did manage to make our way to the town by climbing over trees and wreckage and found the town practically deserted as it is still under shell fire. The castle is in the center of the town and was reached only by climbing over great piles of mined houses. It was guarded by an M.P. who informed us that the town had been shelled and bombed the last days and the castle further damaged. We found the custodian of the castle, an intelligent young man, and made our way through holes in the wall of the second floor into the castle. Here I found that most of the paintings are boxed and fairly safe from damage by rain but vulnerable if there is further shelling of the castle itself. It was humanly impossible to consider trying to move any of the heavy boxes with the blocked roads

and the bridges destroyed. Further more, the town was shelled while we were there and we had to take refuge in caves. I did suggest to the custodian that he arrange to get the natives to help him to move the most important paintings to the safety of the caves and that later when the front had advanced that perhaps the crates could be brought to Naples where the Museum has offered to store them.

3. I believe that this is an excellent example of cooperation by one of our liaison officers with tactical units and an attempt by AMG to rescue and protect works of art in the path of the military advance.

Paul Gardner

PAUL GARDNER,
Major, AUS.,
Division of Education &
Fine Arts.

2883

HEADQUARTERS
AMG FIFTH ARMY
A.P.O. 464 U.S.ARMV

11 December, 1943.
205/CA

MEMORANDUM:

SUBJECT: Mignano Case.

TO: Major Gardner, Finance Section, Region 3.

1. Herewith for your information extract from weekly report from SCAO II Corps, received today.

"Commune of Mignano

"On 9 December, accompanied by Major Holmgreen, I visited Mignano and made a survey of conditions. The town is probably more than 95% destroyed. The destruction was almost entirely by German demolition. Approximately 1800 of the 4000 people are living mainly in caves around the town, and in basements under some of the destroyed buildings. The Podesta, Secretary and Doctor were taken away by the Germans. There are approximately 20 wounded or sick in need of medical care.

2873

"Doctor-----Salvatore, an ex-Colonel (Medical Officer) of the Italian Army, was appointed Podesta. Three (3) tons of flour, 100 cans condensed milk, 10 cans pea soup, together with necessary medical supplies were delivered to the town 11 December. All necessary hospital cases will be taken by AMG truck to Civilian Hospital in Santa Maria. A through survey for local food supplies will be made at once.

"The Ducal Castle (Ginis) is almost a complete ruin. I visited the few rooms to which entrance was possible, but difficult, and found most of the objects of Art were packed in cases. One rather huge portrait was uncased, but uninjured. The caretaker, stated the Germans had transported most of the finer things to

1842

Cassino before they destroyed the castle. A guard was not placed because it seemed unnecessary. It will be very difficult for any one to climb in and out of the small entrances and none of the objects of Art could be removed through them. The caretaker can protect the place from any civilians. The Director of Fine Arts, AMG has an excellent job of excavation at this point to recover the Art Treasures, and I recommend that he take over as soon as possible. Vehicular travel to Mignano by the principal road, is blocked by a destroyed bridge. It can be reached by an improvised road, fording the creek opposite the town."

For the Commanding Officer:

D.R.B. Mynors Cap.
D.R.B. MYNORS,
Capt, Scots Guards,
Asst Adjutant General.

2878

Following message received
on telephone by Sgt Rinaldi
(name of caller unknown).

- In the town of MIGNANO,
in the Duchess's Palace,
there are some paintings which
should not be left there.

Extract from Duty
Officer's Report 19.12.43.

H. Smith
H.M.

2877

20 Dec. 43.

ALLIED MILITARY GOVERNMENT
Senior Civil Affairs Officer
Main de II Corps

31 December 1943

SUBJECT: Art Treasuries Vignano.

TO : SCAG, AMG 5th Army.

Yesterday I inspected the ruined castle in Vignano, and found that considerable looting of the art treasures had taken place within the past week, and was advised that American soldiers had done the looting. AMG had placed a civilian guard there, but they were unable to stop the soldiers. I found several wooden cases of small articles including one box of tapestries, broken open and everything taken. One large crate of paintings opened, and three large paintings left exposed to the elements. I do not know whether any of the paintings were taken.

I immediately reported the matter to the Corps Chief of Staff, and he placed Military Police on guard. He directed me to tell you that he would not be able to keep the guard there very long, and advised that immediate steps be taken to remove the objects of art. I feel that ten days will be the limit of time the guards will be kept there.

I shall make every effort to determine who took the objects from the castle, and have the statement of the Corps Chief of Staff that he will take appropriate action if the persons can be identified as members of this corps.

FRANCIS M. GRAY
Major, AMG
SCAG, II Corps

2875

HEADQUARTERS
ALLIED CONTROL COMMISSION
Subcommission for Monuments Fine Arts and Archives

MH/bmp

11 February 1944.

In reply refer to:
20031/MFAA

Subject: Transmittal of Attached Letter.

To : Adviser on Monuments, Fine Arts, and Archives, Reg. 3 Hq. ACC.

1. Forwarded to you herewith for necessary action is a letter written by T/Sgt Albert B. Reet, Hq Co - 1108th Engr C, Gp, dated 31 January 1944, requesting instructions as to the disposition of a wooden statue found by Sgt Reet in the demolished castle of the Duchess of Mignano, Mignano.

Mason Hammond
Mason Hammond
Capt, AC
For the ~~Asst~~ Director, Sub-
comm. for MFAA.

2875

January 31, 1944

AMG
Art Conservation Department
Italy.

Memo SC

Subject: Disposal of salvaged Art material.

Herewith I apply to you for necessary instructions as to the art objects I have in my custody.

In Mignano, Italy in the demolished castle of the Dukes of Mignano I picked up a wooden statue in the rubbish of the building. All around the place lot of other objects were being salvaged by servicemen. This piece is about 36" in height and quite valuable according to my estimation.

At first I wanted to ship said object home, that I saved from certain loss, damage, or possible destruction. Before doing so I wanted to present this case to you in order to clarify myself.

Please let me know whether 1, this object should be preserved for the former possessor and taken back to the heap of debris in Mignano, or 2, you desire to dispose with it, or I may send it to the States to my family?

The statue may be inspected by your authorized representative in the bivouac area of our unit.

Your prompt action will be much appreciated.

Respectfully

T/Sgt Albert B. Rees
Hq Co - 1108th Engr C. Gp
APO #302 90 PM
New York, N. Y.

HEADQUARTERS
REGION 3, ALLIED MILITARY GOVERNMENT
A.P.O. 394, U. S. ARMY

FA-17

15 February 1944

SUBJECT: Return of Salvaged Art Object.

TO : T/Sgt. Albert B. Reet, HQ Co. 1108 Eng. C. Gp.
A.P.O. 302, U.S. Army.

1. The wooden statue from the Castello of Mignano
now in your possession is the property of a British subject.

2. It should be returned to this Headquarters to be
stored with the remainder of the collection which has been
brought here for safe keeping. If this is not feasible, it
should be placed in the custody of the Carabinieri of
Mignano where it will later be picked up by this Division.

2873

Paul Gardner,
Major, AUS.
Division of Fine Arts.

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
APO 894

21 January 1944.

Memorandum to: Major Gardner, Chief of Division of Monuments
and Fine Arts, Region 3.

Subject : Castello at Mignano.

1. Today, through the courtesy of Capt. Schotten, Political Intelligence, and Capt. Becker, Office of Chief Accountant, both of AMG Hq., I was enabled to visit Mignano.
2. It is unnecessary to report to you on the state of the Castle, with which you are already familiar.
3. I found that one large picture (about 6x5 ft) in a case with the front off was found in one of the rooms. While I am not competent to pass judgment on its excellence, I would regard it as 15th century, perhaps retouched, but of some value. On enquiry in the town, I found a man who had interested himself in the pictures and he stated that Sgt. Brunettin had known of the picture but either had forgotten it or had not had time to take it. Since troops have free access to the Castle and also the room where the picture was seemed very insecure, we removed it to the office of the Carabinieri nearby. This office leaks when it rains and, of course, is exposed to the chance of shell-fire but it seemed to me that these risks were less than those of exposure in the unguarded Castle. The picture was placed with its face to the wall and the casing should protect it from any leakage of rain. Attached is a receipt from the Maresciallo of the Carabinieri.
4. I enquired about the general history of the materials there and, while my opportunity was short due to the need of my comrades to proceed, the account given me might be placed on record to check with other versions. Unfortunately I did not get the name of the man who had interested himself in the collection but he stated that he had dealt with Sgt. Brunettin. He is apparently something to do with Italian communications and is eager to get back to a regiment at Caserta, though he was in civilian clothes. He had no official connection with the Castle but his father had been Maresciallo of the Carabinieri and on retirement had bought part of the castle at a time when the owners had sold it. Some four years ago, I gathered, a member of the Guinness family had married the Duchess of Mignano and bought back all the castle, restored it, and brought his collections there, some at least from London. This, of course, is a hasty version as gathered from the man. He came to Mignano after the Occupation and out of pure interest tried to conserve the contents of the castle.

- 2 -

5. According to his account, the Intendente of the owner stored the pictures and furniture in a wing of the Castle on the north side of the main court, between this and a smaller raised court - you are undoubtedly familiar with the lay out. This wing was walled up and according to this version, the Germans did not enter and take anything at least from this portion. Also according to this version, the famous incident of the US Captain was one of removal of furnishings, not pictures, but he seemed a little vague and I did not press him due to shortness of time.

6. He apparently gathered and removed to a cellar on the south side of the court a considerable number of pictures, namely those since removed to Naples, which I have not seen. He stated that there is a Da Vinci among them, though he disclaimed competence to judge of its authenticity. He further stated that from the storage place, i.e. after the occupation, a Gainsborough of a Dressed Lady was cut out of its frame and "vanished mysteriously". There still remain in his storage place a carved wooden panel of the Rise of Jesus, apparently modern, and two trays of which the one I saw seemed valueless. He said that these had been left by Sgt. Brunstein for lack of space.

7. In the wing there remain a large marble slab of a scene of Roman cavalry largely protected by its case, so I did not attempt to move it. There are also several empty frames and some very damaged canvases of what appear to be Chinese scenes, which he said had been unrolled by troops. There were the remains of a library scattered about and a certain amount of cased furniture which had evidently been broken open - besides that damaged by the bombardment. There was a good deal of ornamental iron-work and some pieces of armor scattered about. This material is, of course, free for the taking. Undoubtedly much has already gone. Three pictures, according to his version, in cases are partly buried in the rubble. The rear of the case can be seen through a hole in the bathroom wall, possibly broken through by plunderers, who also broke the back of the case, some sort of painted wooden panel.

8. I suggested to the man that he deposit any other objects he saw fit with the Carabinieri. This seemed the only security. 2871

9. It is recommended that a truck be sent up a second time, with some money, and that a gang be organized to collect as much as possible of the contents worth saving and also to dig out the buried pictures. If I remain here next week, I would be glad to secure a truck, if possible, from AMG Hqs.

10. It is further recommended that, if this has not already been done, a representative of the Property Controller for Region 3 accompany the truck and examine the present state of the property, taking it over formally, and attempting to collect as accurate a version as possible of the fate of the property for the owner. This should be done before my informant gets away. The Property Controller might also list the objects already taken or to be taken for deposit in the National Museum, Naples.

- 3 -

11. Some suitable recognition and report of my informant's interest might be made to the owner. He could at least be aided to get to Caserta.

12. The problem is primarily one for the Property Controller and the owner should have some action taken to protect his interest. It is realized that it is not the obligation of Monuments and Fine Arts to protect the objects of private owners, particularly those not of artistic value. Nevertheless, since the art objects are removed to the Museum, it seems that the remaining objects of value which can easily be recovered (not a great many) might be collected with the pictures as a gesture of good will. These would comprise some books, some pieces of armor, and one or two pieces of furniture.

Mason Hammond

Mason Hammond
Capt. AC

2879

21 Gennaio 1944

Consegnato al Ufficio del
Carabinieri un quadro del

Costello Migoena rappresentante

Cristo Crocifisso dal Capitano

Hammond di AMB

Preso in consegna

Amministratore
Bagnoli

2869

BEST COPY POSSIBLE

HEADQUARTERS
AB I D MILITARY GOVERNMENT
APO 394

21 January 1944.

Memorandum to: Major Gardner, Chief of Division of Monuments
and Fine Arts, Washington 3.

Subject : Castello at Vigevano.

1. Today, through the courtesy of Capt. Schotten, Political Intelligence, and Capt. Becker, Office of Chief Accountant, both of AFHQ, I was enabled to visit Vigevano.

2. It is impossible for me to report to you on the state of the castle, with which you are already familiar.

3. I found that one large picture (about 6x5 ft) in a room with the front of the room is one of the rooms. While I was in the room I saw a large picture on the wall. I would regard it as a picture of some value. On entering the room, I found a man who had interested himself in the picture and he stated that Capt. Brunetti had known of the picture but had forgotten it or had not had time to take it. Since there have been no access to the castle and since the picture was so valued very much, we removed it to the office of the Carabinieri. This of course leaves the picture in a room, of course, is exposed to the danger of small fire but it seemed to me that there were no other means of exposure in the unguarded castle. The picture was placed with its face to the wall and the window would protect it from any damage of rain. Attached is a receipt from the Carabinieri of the Carabinieri.

2868

4. I enquired about the general history of the materials there and, while my opportunity was short due to the lack of my command to proceed, the account given me might be placed on record to check with other versions. Unfortunately I did not get the name of the man who had interested himself in the collection but he stated that he had dealt with Capt. Brunetti. He is a currently something to do with Italian communications and is eager to get back to a regiment at Genoa, though he is in civilian clothes. He had no official connection with the castle but his father had been a member of the Carabinieri and on retirement had bought part of the castle at a time when the owners had sold it. Some four years ago, I gathered, a member of the Guinness family had bought the castle of Vigevano and bought back all the castle, restored it, and brought this collection there, some at least from London. This, of course, is a hasty version gathered from the man. He came to Vigevano after the Occupation and out of pure interest tried to conserve the contents of the castle.

- 2 -

5. According to his account, the Intendente of the owner stored the pictures and furniture in a wing of the Castle on the north side of the main court, between this and a smaller walled court - you are undoubtedly familiar with the layout. This wing was walled up and according to this version, the Germans did not enter and take anything at least from this portion. Also according to this version, the famous incident of the US Captain was one of removal of furnishings, not pictures, but he seemed a little vague and I did not press him due to shortness of time.

6. He apparently gathered and removed to a cellar on the south side of the court a considerable number of pictures, namely those which he removed to Naples, which I have not seen. He stated that there is a David in among them, though he declined competence to judge of its authenticity. He further stated that from the storage place, he after the occupation, a "wainscoting" of a "treasure" was "cut out" of its frame and "vanished mysteriously". There still remain in his storage place a carved wooden panel of the *Kiss of Judas*, apparently modern, and two fragments of which the one I saw was a valuable one. He said that these had been left by Sgt. Brunetti for lack of space.

7. In the wing there remains a large marble slab of a scene of Roman cavalry largely swarted by its case, so I did not attempt to move it. There are also several empty frames and some very damaged canvases of what appear to be religious scenes, which I saw and have unrolled by two ops. There were the remains of a library scattered about and a certain amount of empty space which had evidently been broken open - besides that covered by the bombardment. There was a good deal of original iron-work and the pieces of armor scattered about. This date 1943, of course, after the taking. Undoubtedly much has already gone. Three pictures, according to his version, in cases are partly buried in the rubble. The rear of the case can be seen through a hole in the masonry wall, possibly broken through by plunderers, who also broke the back of the case, some sort of painted wooden panel.

8. I suggested to the man that he deposit 2867 other objects he can fit into the Casabianca. This seemed the only security.

9. It is recommended that a truck be sent up a second time, with some money, and that a gang be organized to collect as much as possible of the contents, saving and also to dig out the buried pictures. If I remain here next week, I would be glad to secure a truck, if you like, from AMG HQ.

10. It is further recommended that, if this has not already been done, a representative of the Property Controller for Region 3 accompany the truck and examine the present state of the property, taking it over formally, and attempting to collect as accurate a version as possible of the fate of the property for the owner. This could be done before my informant gets away. The Property Controller might also list the objects already taken or to be taken for deposit in the National Museum, Naples.

- 3 -

11 Some suitable recognition and report of my informant's interest might be made to the owner. He could at least be aided to get to Caserta.

12 The problem is primarily one for the Property Controller and the owner should have some action taken to protect his interest. It is realized that it is not the obligation of monuments and time true to protect the objects of private owner, particularly those not of artistic value. Nevertheless, since the art objects are removed to the Museum, it is not that the remaining objects of value which can easily be recovered (not a great many) might be collected with the pictures as a gesture of good will. These would comprise some books, some pieces of armor, and one or two pieces of furniture.

Jason Hammond
Capt. AC

2865

FHM/vr

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 334

Subcommission for Documents Fine Arts and Archives

20462/AFAM

4 April 1944

Subject: MICHIANO

To : The Director, Sub-Commission for AFAM, AOC
and
Regional Fine Arts Officer, RA, Region III, AAB.Report of Captain F.H.J. Maresa

1. On the 31 March 1944 I went to MICHIANO accompanied by Signora Carol of the Soprintendenza ai Monumenti, Naples, for the purpose of excavating works of art and books from the rubble of the Castello di Mignano, the property of the Duchessa di Mignano and her husband Mr. Benjamin Guinness. The Castello and the entire village of MICHIANO had been mined by the Germans.

2. The few works of art and property which we were able to collect from the rubble of the Castle were transported to the Deposito at the Museo Nazionale, Naples on the 3rd of April 1944 in a three-ton lorry lent by the 8th Army.

3. On arrival at MICHIANO we found that the work of clearing the rubble had been well organized by the C.A.O., Lieutenant Simpson, whose hospitality was much appreciated. The two "rooms", where quarrying was going on were the former "Sala da Pranzo" and the Bedroom of the Duchessa. All valuables were carefully collected and housed in the local "Stazione dei Carabinieri", whose Brigadiere took a lively interest in our work.

2863

4. It was this latter gentleman who gave us unexpected information which took us to a family of two peasant sisters, the Signorine Angela and Giulia Lalone, with whom we lodged a young man formerly of the Italian Army. They lived in one of the few houses left unmined by the Germans. All three were very communicative and helpful. On being told the object of our visit they unearthed from the bottom of a large zinc trunk filled to overflowing with clothes three small canvas paintings one of which was alleged to be a Van Dyck and a second a Van Dyck. There also appeared from another mysterious hiding place a rather fine 17th Century (?) "Ajolica Plate".

All these treasures, which are listed in Appendix A attached, were also transported to the Museo Nazionale, Naples. Also all the silver plate alleged to be the property of Signora Zaccardi an "argeniere" in Rome, had been hidden walled up under an boiler close to the entrance. The above treasures are also mentioned in the attached letter dated 16th Jan. 1944 (Appendix B.).

5. It appears that these treasures had been saved from vandalism by a

1857

Report of Captain F. H. H. H. H. H.

1. On the 31 March 1944 I went to MUSEO accompanied by Signore Carol of the Soprintendenza ai Monumenti, Naples, for the purpose of excavating works of art and books from the rubble of the Castello di Mignano, the property of the Duchessa di Mignano and her husband Mr. Benjamin Guinness. The Castello and the entire village of MIGNANO had been mined by the Germans.

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2863

4. It was this latter gentleman who gave us unexpressed information which took us to a family of two peasant sisters, the signorine Angela and Giulia Lazzalone, with whom I lodged a young man formerly of the Italian Army. They lived in one of the few houses left unmined by the Germans. All three were very communicative and helpful. On being told the object of our visit they unearthed from the bottom of a large zinc trunk filled to overflowing with clothes three small canvas paintings one of which was alleged to be a Van Dyck and a second a Van Dyck. There also appeared from another mysterious hiding place a rather fine 17th Century (?) "Ajolica Plate".

All these treasures, which are listed in Appendix A attached, were also transported to the Museo Nazionale, Naples. Also all the silver plate alleged to be the property of Signore Zaccardi an "ingegnere" in Rome, had been hidden walled up under an boiler close to the entrance. The above treasures are also mentioned in the attached letter dated 16th Jan. 1944 (Appendix B.).

5. It appears that these treasures had been saved from vandalism by a certain Venenuto Bonzani, a "Tenente del Conto in complemento" of the Italian Army, and had been consigned to the two sisters Lazzalone for safe keeping until the return of the Duchessa. The story of his adventures and the secretion of the above treasures is told in two letters dated 12th and 16th January 1944, written by him to the Duchessa di Mignano, copies of which are attached in Appendix B. It is suggested that the originals be entrusted to the Superintendent of Monuments at the Museo Nazionale. A letter had also been written by him to Signore Zaccardi, the owner of the silver plate, but the new Sindaco of MIGNANO, Dott. Domenico Salvatore, believed that this silver plate really belongs to the Duchessa. As the silver plate had been walled up, we were unable to check up on this. Tenente BONZANI was last heard of in January in S. MARIA CA' FIA VETERE but has since left destination unknown.

6. Amongst the property recovered from the Castle are the following:

a) Two oil paintings on wood, Flemish School 15th Century.

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- b) A large German Oil Picture of Christ Crucified surrounded by Saints and Angels; Italian School late 15th or early 16th Century (?).
- c) Two Renaissance Italian School late 15th Century (?) oil paintings on wood showing a Legend of Satyres and Nymphs. One of these is broken.
- d) A 17th Century (?) landscape with figures.
- e) A wooden panel showing the "Kiss of Judas".
- f) A broken Majolica Vase.

Besides the above it was thought advisable to bring to Naples all other valuables belonging to the family and amongst these antique linen, a sewing machine and a cinematograph. Also were detached and brought to the Museo Nazionale part of an architectural stone column in the former garden courtyard close to the ruined Torre Germana and three old carved wooden mantle piece supports, two of which were detached from the Duchess's bedroom.

7. The Mayor and another local inhabitant informed us that prior to her departure to Switzerland, the Duchess di Mignano had secreted the most valuable pictures from the watchful eyes of the Germans quartered in her Castle. These had been packed in wooden and zinc boxes, which were buried in the Torre Germana. The "local inhabitants" had been entrusted with the task of building the wall inside the Torre Germana. The tower is now a ruin and these treasures are buried under the rubble. Nevertheless there is still a chance of their recovery and I recommend that an effort should be made. The task would involve a dozen men removing the very heavy stone work of the tower and could be accomplished in about a week at a cost of approximately Lire 8000. It was a task which was too heavy and delicate for us to undertake during my time in Mignano. Labour was not forthcoming as everybody was in arrears of pay and arts are obliged to take a second place to the more important war work of building bridges and clearing streets and roads and there is much to do in Mignano in this latter respect. Notwithstanding the above, the Mayor, Dottore Domenico Salvatore, will be only too pleased to start clearing the Torre Germana. He himself was an apprentice mason per gli scavi di Mignano and has written an interesting history of Mignano entitled "Notizie storiche sulla Torre di Mignano". He would appear therefore fully qualified to supervise the recovery of the above treasures when found. I wrote from Mignano to Mayor Newton at the 6th Army Headquarters about this project and asked him to give every encouragement for such work. I also spoke to the S.C.A.O. of the 6th Army on this matter.

There is also a fine wrought iron fire back (17th or 18th Century) one of the lower rooms of the Castello. It has Imperial bearings with the Fleur de Lys of the Royal House of France. This should be excavated from the present abode and brought to Naples. Again this was a task beyond our competency at the time.

8. It was decided on the spot that the expense for work so far accomplished and for the project in paragraph 6 should be met out of General Funds and that the Duchess di Mignano should reimburse the Command on her return. The S.C.A.O. of the 6th Army gave verbal consent to this plan.

9. I was informed that the Administration for the Duchess di Mignano is Signore Turoni, who left Mignano in October (vide letter of Tenente Bonanni). Some say he was carried away by the Germans and is now in Rome. The more probable version is the Mayor's which is that he left Mignano before the Armistice of his own accord, entrusting the Castello to the Germans. The Germans took away all the valuables they could lay hands on and with them.

chine and a Giamaltozupolo. Also were detached from the stone column in the former garden courtyard. The stone part of an architectural stone column in the former garden courtyard was detached from the stone column in the former garden courtyard. The stone part of an architectural stone column in the former garden courtyard was detached from the stone column in the former garden courtyard.

7. The Mayor and another local inhabitant informed us that prior to her departure to Switzerland, the Duchess di Mignano had secured the most valuable pictures from the watchful eyes of the Germans quartered in her castle. These had been packed in wooden and zinc boxes, which were valued in the Torre Grande. The "local inhabitant" had been entrusted with the task of building the wall inside the Torre Grande. The tower is now a ruin and these treasures are buried under the rubble. Nevertheless there is still a chance of their recovery and I recommend that an effort should be made. The task would involve a dozen men moving the very heavy stone work of the tower and could be accomplished in about a week at a cost of approximately Lire 8000. It was a task which was too heavy and delicate for us to undertake during my time in MIGNANO. Labour was not forthcoming as everybody was in arrears of pay and short of food. Also in the problem of priority of work, monuments and first arts are obliged to take a second place to the more important war work of building bridges and clearing streets and roads and there is much to do in MIGNANO in this latter respect. Notwithstanding the above, the Mayor, Dottore Domenico Salvatore, will be only too pleased to start clearing the Torre Grande. He himself was an Inspector Curatore per gli scavi di Mignano and has written an interesting history of Mignano entitled "Notizie storiche sulla Torre di Mignano". He would appear therefore fully qualified to supervise the recovery of the above treasures when found. I wrote from MIGNANO to Major Newton at the 8th Army Headquarters about this project and asked him to give every encouragement for such work. I also spoke to the S.O.A.O. of the 3th Army on this matter.

There is also a fine wrought iron fire safe (17th or 18th Century) one of the lower rooms of the Castello. It has inscribed bearings with the Fleur de Lys of the Royal House of France. This should be excavated from the present abode and brought to Naples. Again this was a task beyond our competency at the time.

8. It was decided on the spot that the expenses for work so far accomplished and for the project in paragraph 6 should be met out of Communal Funds and that the Duchess di Mignano should reimburse the Commune on her return. The S.O.A.O. of the 8th Army gave verbal consent to this plan.

9. I was informed that the Administration for the Duchess di Mignano is Signore Pirelli who left Mignano in October (vide letter of Tante Bonnard). Some say he was carried away by the Germans and is now in Rome. The more probable version is the Mayor's which is that he left MIGNANO before the Armistice of his own accord, as forming the Castello to the Germans. The Germans took away all the valuables they could lay hands on and with these were taken away the Mayor, treasure, all the servant of the family and anyone who might be a useful witness to the Allies.

10. The inhabitants told me that whilst quartered in the Castello, German officers practised pistol shooting in the private chapel, using the statue of the Madonna as a target.

11. Signore Guerci, the representative of the Soprintendenza ai Monumenti, who throughout proved very useful and energetic, holds a complete list of

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1860

all the valuables taken from the Castello and placed in the Deposito of the Museo Nazionale.

12. I do not know whether the collection of works of Art belongs to the Duchessa di Mignano or to her husband, Mr. Benjamin Guinness, but the property probably belongs to the Duchessa di Mignano and so need not be taken into custody by Property Controller.

E.H. J. Reese

P.H.J. MAXSEN
Captain.
Lt Col S/C, AGO.

2863

APPENDIX "A" as report of
Capt. Morse - 20452/MPAA of
4 Apr 44.

Nei sottoscritti laureati Angelina e Iannaluna Giulia abbiamo consegnato ai sottoscritti Signori gli oggetti d'arte seguenti:

- 1 Van Gogh.
- 1 Montgumery.
- 1 Elliott Knight.
- 1 Van Dyck.
- 1 Piatto di maiolica con figure di tutto rilievo di forma ovata.
- 2 Lettere dirette alla Signora Duchessa di Mignano - Duchessa Tuttavilla in Histerghines, inviate dal Sig. Tenente Bonanni Vassanio.
- 2 Pianta del Castello del II piano.
- 1 del III piano.

Mignano 31.3.1944.

(signed) W. H. J. MAXWELL 2862
Captain
MPAA Subcommission, AGC.

(signed) Signore GUGLIELMO
Per la Soprintendenza ai
Monumenti.
Museo Nazionale
Naples.

Letter addressed to the
Duchessa Tuttavilla Guinness di Mignano

Mignano 12.1.44.

Signora Signora,

Sono per lei uno sconosciuto e con ogni probabilità restero tale per sempre. Conosco il sig. Turcati, il Castello Ducale e, in parte, i tentori di arte che esso conteneva. Da circa un anno mi trovo a Mignano: ero tenente di complemento del Carlo del fu esercito italiano. Dopo l'armistizio ho seguito alla scuola spietata dei tedeschi, dove tutti tenervi hanno un po' in paese, un po' male non fanno.

Il sig. Turcati ne ha un'idea, da Mignano con la famiglia verso la metà di ottobre. Il giorno 29 ottobre cado una bomba di aereo americano nella casa in cui ero rifugiato. Vivo per miracolo, mi rifugio nella grotta del Castello Ducale, dove trovo parecchie altre persone. La sera stessa i tedeschi incominciano a ritirarsi e a distruggere sistematicamente tutte le case di Mignano.

Il mattino del 30 arriva la genocidia tedesca e cubana, fucili mitragliatori alla mano, tutti i rifugiati a salire sul camion per essere portati a Berlino. Sempre così la tragedia "via orpide" del povero popolo italiano, ancora, sempre avanti, senza fiato, senza vesti, spauriti e miserabili da inghiottire anche le tregue.

Non c'è via di scampo, bisogna scappare, bisogna sopravvivere, morire.

Bisogna fuggire e mi rifugio nei boschi.

La famiglia Tollo, il podestà, il prete e tutti, dico tutti i rifugiati, sono costretti ad obbedire. Un destino terribile e implacabile! Dalle alture di Mignano assisto, impotente, alla distruzione del paese. Vedo, il giorno di la torre grande e quasi tutto il castello cadere in aria, uno spettacolo terrificante! Persino la torretta di guardia, al piedi di Cassina, subisce la medesima sorte.

Il giorno 6 novembre, sull'improvviso, passano i primi carri armati americani. Il giorno più bello della mia vita!

Mi dirigo verso il paese, verso il Castello. Mettendo ordine: ricordo, ricordo. Certo orizontanti e mi dirigo dove il sig. Turcati aveva fatto nascondere i quadri. La forma dell'esplosione aveva fatto crollare la porta murata, parecchie tele erano andate pressoché distrutte e altre si trovavano sparse sulle macerie. Rimette un po' di ordine e visito la parte del Castello ancora in piedi. Nella camera tutto in ordine, casse, mobili ecc.

Le cannonate tedesche continuavano a fioccare sul paese. Leado passavo qualche giorno. I digiunati tentano visitare il castello. Mi oppongo e riesco facilmente ad allontanarli, trasformando in guardiano il custode del Castello. Vedo dalla polizia americana, parlo con il colonnello, dico del valore della tele e delle opere d'arte.

Mi risponde: niente da fare, c'è la guerra.

In realtà le artiglierie tedesche sparano da maledette sul paese e nelle vicinanze. Bisogna ottenere che giornalmente un aereo, rimanga di guardia al Castello. Io dabo spesso allontanarmi per procurarmi da mangiare.

Dopo otto giorni gli americani indietreggiano. Mignano corre pericolo di ricadere nelle mani tedesche. La polizia scappa.

Combattimenti, tiri di artiglieria. Uollano tre stanze del Castello. Gli americani danno la presa di Mignano come avvenuta l'11 dicembre. Infatti dall'11 novembre all'11 dicembre Mignano era senza salute. Non c'erano americani, non c'erano tedeschi. Mignano in possesso degli alleati: incomincia la tragedia del Castello.

Ufficiali e soldati iniziano a trasportare a Mignano e a esportare piccoli oggetti del Castello.

nella grotta del castello. Meglio l'unità che non la distruzione. Un rotolo di tele, troppo grande per essere portato, e' andato completamente distrutto per opera di questi momenti vandelli (Tele "Le Brion") così era scritto sullo smaltaggio.

Le orreviate antiche spezzate e asportate (souvenir)

Non riusciro' mai per iscritto a darle un'idea di quello che e' successo qui: ha dello irreversibile.

Ma io debbo, voglio conoscerla. Quando questo tragico carnevale, che dura ormai da quasi cinque anni, sarà finito, io desidero, voglio vederla e conoscerla.

Quello che e' stato fatto nel tuo povero Castello e dai tedeschi e dagli alleati!

Il semplice soldato asportava oggetti di poco valore e distruggeva oggetti di valore; lo ufficiale di linea a consiglio e a portar via quello che la sua cultura gli piaceva essere così pregevoli.

Pensavo i nobili hanno sporcato con le armi!

Un particolare: ho visto con i miei occhi la polizia inglese mangiare nelle stoviglie asportate dal castello!

Ricorro ancora alla polizia. Naturalmente, come ho visto, si decidono a mandare qualche guardia.

Dopo una decina di giorni arriva un camion dell' A.M.G. e io posso consegnare loro la tele. L'armata trasportata a Napoli e nel paese Reale.

Ho tentato di dare un elenco, ma, da notare quale senso, o non conoscendo che in parte gli autori, credo sia riuscito un modesto pasticcio.

1) Center 2) Schumacher 3) Leonardo da Vinci (La Madonna), 4) Scuola del Reno (Pre-sentazione al tempio) 5) Scuola del Reno (Nascita della Vergine)

6) Abel Brion (Castiglione)

7) Canaletto (S. Paolo e il Ponte)

8) Tavolotta rappresentando la Trasfigurazione.

9) Indietro rappresentando sull'altare e partito con figure nere

10) Figure di donne. (Tela grande)

11) Rialto Ritratto (1.500 x 1.000)

12) Matteo grande in legno con la pittura

13) Tavolotta in legno con cavallo e donne.

14) Piccola tela rappresentante signori con occhiali

15) Tela rappresentante velieri e in primo piano negro legato.

16) Dipinto in legno rappresentante dama cecchiatrice.

17) n.2 tavolotta in legno

18) Tela fortemente danneggiata

19) 3 rappresentante figura di santa

20) Rilievo in legno (figura di uomo con vischiere)

21) "

22) Cristo scolpito in legno

23) n.2 dipinti su ardesia

24) Lorenzo Stranelli (Comtes Heller von Hallenstein) rovinato

25) Madonna in legno

26) " con bambino in pietra

27) Cristo in legno (cristallino)

28) Profili di papa in uranio

29) di certo che quattro quadri sono stati asportati dai signori ufficiali americani tra cui un gineceale.

Credo che quelli dell'A.M.G. ritornino per trasportare altro materiale.

Si dimenticavo aggiungere alla lista 3 grandi tele di cui una rappresentava la Regina

Vittoria e qualche casa di libri.

Si sono dimenticati una tela grande del 1400 oredo.

Io sono un incompetente, ma quelli!

2860

Il semplice soldato asportava oggetti di poco valore, quello che la sua cultura ufficiale gli limitava a scegliere e a portar via quello che la sua cultura ufficiale gli permetteva di portare.

Un particolare: ho visto con i miei occhi la polizia inglese mangiare nelle stoviglie.

Perché i mobili hanno sporcato con le sarti! La polizia inglese mangiava nelle stoviglie. Un particolare: ho visto con i miei occhi la polizia inglese mangiare nelle stoviglie.

asportare dal castello. Finalmente, come ho visto, si decidono a mandare qualche guardo.

Dopo una caccia di giorni arriva un camion dell'A.A.A. e lo posso consegnare loro la tela. Scrivono trasportate le stoviglie e l'armamento Reale.

Ho tentato di fare un disegno, ma, da questo quale cosa, e non conoscendo che in arte.

gli autori, ora che è riuscito un nuovo pasticcio.

1) Enter 2) Schmitt 3) Leonato da Vinci (La Madonna) 4) Scuola del Reno (Pre-

sentazione di Vercelli) 5) Scuola del Reno (Nascita della Vergine)

6) Adel Brim (Castiglione)

7) Canaletto (a. Paolo e il Ponte)

8) Tavoletta rappresentante la Madonna e il Ponte con figure umane

9) Tavoletta rappresentante la Madonna e il Ponte con figure umane

10) Figura di donna (della gancia)

11) Tavoletta in legno con figure umane

12) Tavoletta in legno con cavallo e donna.

13) Tavoletta in legno con cavallo e donna.

14) Piccola tela rappresentante velieri e in primo piano regno legato.

15) Tela rappresentante velieri e in primo piano regno legato.

16) Dipinto in legno rappresentante barca associativa.

17) n.2 tavoletta in legno

18) Tela fortemente emendata

19) 3 rappresentanze figura di Santa

20) Rilievo in legno (figura di uomo con bilanciere)

21) Cristo scolpito in legno

22) n.2 dipinti su orbesia

23) Lorena Strandi (Christus Heller von Hüllersheim) rovinato

24) Madonna in legno

25) Cristo in legno (cristoforo)

26) Profili di ruota in metallo

27) di certo che quattro quadri sono stati asportati dai signori Ufficiali americani

tra cui un ginepro.

Credo che quelli dell'A.A.A. ritornino per trasportare altro materiale.

Ma dimenticavo aggiungere alla lista 3 quadri (che di cui una rappresentava la regina

Vittoria e qualche casa di libri.

Si sono dimenticati una tela grande del 1400 credo.

Io sono un incompetente, ma quelli!

A lei e a suo marito auguro ogni sorta di bene

/s/ Rozzani Venanzio

(firma) Valenzo Lanellina

II

Migero 16.1.45

Ag. Sig. Duchesne,

una casa preziosa per lei, signora, una bella sorpresa: ho potuto recuperare un Van

Gogh (credo) un Montgomery e un Von Wick.

Sono conservati presso la famiglia Lanzione in Mignano. Io parto, vado verso Caserta.

Il mio ospite qui a Mignano e' ormai terminato.

/s/ Valenzo Rozzani.

2880

ALLIED MILITARY GOVERNMENT
Senior Civil Affairs Officer
Main Hq II Corps

*True copy for
Admiral J. J. Jan*

Date *4/1*
File No *207/3*

31 December 1943

SUBJECT: Art Treasures Mignano.

TO : SCAG, AMG 5th ARMY.

Yesterday I inspected the ruined castle in Mignano, and found that considerable looting of the art treasures had taken place within the past week, and was advised that American soldiers had done the looting. AMG had placed a civilian guard there, but they were unable to stop the soldiers. I found several wooden cases of small articles including one box of tapestries, broken open and everything taken. One large crate of paintings opened, and three large paintings left exposed to the elements. I do not know whether any of the paintings were taken.

I immediately reported the matter to the Corps Chief of Staff, and he placed Military Police on guard. He directed me to tell you that he would not be able to keep the guard there very long, and advised that immediate steps be taken to remove the objects of Art. I feel that ten days will be the limit of time the guards will be kept there.

I shall make every effort to determine who took the objects from the castle, and have the statement of the Corps Chief of Staff that he will take appropriate action if the persons can be identified as members of this corps.

Francis M. May
FRANCIS M. MAY
Major, AMG
SCAG, II Corps

2853

HEADQUARTERS
REGION 3, ALLIED CONTROL COMMISSION
A.P.O. 394, U. S. ARMY

5 July 1944

FA - 89

MEMO:

TO : Major Fletcher.

1. With reference to the attached correspondence, the Palazzo Serra di Cassano has been investigated and this office is informed by the Italian authorities that it is a historical monument.

2. It is recommended that the request of Sig. G. B. Serra Cassano of the Ministry of Foreign Affairs, that the Palazzo be derequisitioned, be granted or at least that it be used for the billeting of officers and not as a barracks.

Paul Gardner,
Major, AUS,
Regional Fine Arts Officer

285
2858

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COPY

ALLIED CONTROL COMMISSION
Subcommission for Monuments, Fine Arts and Archives
(tel. 439081, ext. 442 2664; 4730240)

20044/141A

10 July 1944

Subject: Report on visits to TERRACINA, FAICCHIO, TERRACIA, FORMIA,
SESSA AURUNCA, ALFELIA, CALVI RISORTA.

To : Sub-Commission for Monuments, Fine Arts and Archives A.C.C. AMG.

1. On 13 June visited TERRACINA (walls of city at N. 4294 and amphitheatre at N. 441905). Although modern village of TERESI has suffered some damage, neither Roman walls nor amphitheatre have suffered at all. (ref. 1/100,000 Sheet 173).

2. On 15 June 44 visited FAICCHIO (N. 4097) and walked up to see Roman bridge at N. 442972. It is called by the local inhabitants PORTE FABIO MASSIMO. It is a very fine specimen which is now completely intact and undamaged by the Germans. In my opinion no restoration should be attempted. (ref. 1/100,000 Sheet 173).

3. On 24 June 44 visited TERRACINA (1/100,000 Sheet 170 M. 3798). No damage to Cathedral or church except San Salvatore, situated on north of main street; one German mine has exploded inside and destroyed the Votaz, di Pietro by Ces. Pietro. The Pietà by Cincinnato Bernuzzi is not damaged. There is another unexploded mine in this church. Museo Civico is not very damaged structurally, but it was not locked up when I saw it and I gave orders for it to be locked and for papers to be stacked away from open windows. It has been looted of all small objects, including a collection of coins; occupations by German and then American troops. The local inhabitants consider that the Temple of Jove Anur M. 380988 is still mined, as German artillery occupied positions there up to this evacuation. Dott. Reg. Giuseppe Pennarola or Father Maria Pennarola accompanied me, and the former was prepared to see that the Museum was secured.

4. On 24 June 44 visited FORMIA (M. 6795) and learnt (second-hand) that the Museum had been destroyed.

5. On 24 June 44 visited SESSA AURUNCA (M. 9593) and learnt (second-hand) that the Museum was intact.

6. On 1 July 44 visited ALFELIA (M. 5215) and found no trace of damage by enemy action.

7. On 9 July 44 visited CALVI RISORTA (N. 1289) (Guide Touring Club d'It., It. Med. III 182) and found no damage to exterior of Cathedral, or to Roman remains (overgrown and undisturbed) or to the Grotto dei Santi.

Subject: Report on visits to TELESIA, FALCONIO, TERNOLANO, TERNI, SESSA AURUNCA, ALFILLIA, CALVI DI SORSA.

To : Sub-Commission for Monuments, Fine Arts and Archives A.C.C. AMG.

1. On 13 June visited TERNOLANO (walls of city at N. 4291 and amphitheatre at N. 44905). Although modern village of TERNOLANO has suffered some damage, neither Roman walls nor amphitheatre have suffered at all. (ref. 1/100,000 Sheet 173).

2. On 15 June 44 visited FALCONIO (N. 4097) and walked up to see Roman bridge at N. 442972. It is called by the local inhabitants FORTI FALCONIO. It is a very fine specimen which is now completely intact and undamaged by the Germans. In my opinion no restoration should be attempted. (ref. 1/100,000 Sheet 173).

3. On 24 June 44 visited TERNOLANO (1/100,000 Sheet 170 M. 3738). No damage to Cathedral or churches except San Salvatore, situated on north of main street; one German mine has exploded inside and destroyed the Vozz. di Pietro by Ces. Pietro. The Pietà by Cincinnato Baruzzi is not damaged. There is another unexploded mine in this church. Museo Civico is not very damaged structurally, but it was not locked up when I saw it and I gave orders for it to be locked and for papers to be stacked away from open windows. It has been looted of all small objects, including a collection of coins; occupations by German and then American troops. The local inhabitants consider that the Temple of Jove at N. 380988 is still mined, as German artillery occupied positions there up to this evacuation. Dr. Reg. Giuseppe Pennarola or Father Maria Pennarola accompanied me, and the former was prepared to see that the Museum was secured.

2857

4. On 24 June 44 visited FORTI (M. 6795) and learnt (second-hand) that the Museum had been destroyed.

5. On 24 June 44 visited SESSA AURUNCA (M. 9593) and learnt (second-hand) that the Museum was intact.

6. On 1 July 44 visited ALFILLIA (M. 5215) and found no trace of damage by enemy action.

7. On 3 July 44 visited CALVI DI SORSA (M. 1289) (Guide Touring Club d'It., It. Med. III 182) and found no damage to exterior of Cathedral, or to Roman remains (overgrown and undisturbed) or to the Grotto del Sauti, which, however was not locked up when I visited it.

/s/ J. L's. Brownish

/t/ J. L's. BROWNE
Major, Middlesex Regt.

Copy to:
MENA Officer, AMG Reg. 5.

SUBJECT:- Release of Requisitioned Property Q 502/65

Major FLETCHER, AMG Region III

Palazzo Sede di Cassano

Reference letter on above accommodation
addressed to you by Regional Fine Arts Office.

1. Town Major states that the premises were badly war damaged and benefited considerably from the repairs done by an occupying Italian Engineer Unit.
2. They are stated to have been used before the war as accommodation for Fascist Militia.
3. The premises are not considered good enough in their present state for use as officers' quarters.
4. The new applicants are an Italian AW Coy and they have been referred to the Italian Military HQ in the hope that this objection can be overcome through their own channels.

2856

Field

/O Jul 44

NR/CM/RMC

Copy to:- Town Major NAPLES.

Major
Lt-Col,
AMC,
HQ 57 Area.

21 10 1936
Owing to confusion resulting from the split
Hd. and the move the submission of mine
copy was unfortunately delayed. Sorry. Gene Calks

B. M. Peebles s/sgt
C.C., MFAA

19 July 1944

NAVY
UNITED STATES DEPARTMENT OF THE NAVY
NAVY

NAVY

Subcommittee for Maritime Film Arts and Archives

20034/2000

15 June 1944

Subject: Inspection of Restoration of Roman Bridge,
POMPEII, ITALY.

To : Director, Monuments, Film Arts and Archives (MFAA)
Washington.

1. On 11 June 1944, conducted by Capt. Sullivan of Public Works and Facilities Administration, I visited the Highway Project at POMPEII, ITALY (N 5073) on the ancient Via Appia (Route 7, CA 1000-1000000 Road) reported to us verbally on 2 June by Capt. Sullivan, and inspected the work in progress. P.W. & U. official transportation, such survey as time permitted was made and sketch plan and photographs are attached in amplification of this report. Capt. Sawyer of MFAA accompanied us as photographer.

2. Description and "First Aid". The original bridge, a three-arched structure with arched abutments, was apparently blown by the Germans (probably by means of charges laid at the level of the springing of the arches) so as to throw blocks of masonry of about 20-30 cu. ft. some distance up stream, where a subsequent disaster washed away and completed their disintegration. The center span was completely destroyed and the piers were almost down to the original foundations. A temporary diversion and timber bridge has been constructed upstream. 2855

3. Investigation Aspect. In stripping away facing material and generally preparing for reconstruction, it became evident that the bridge as known was a later (medieval) incorporation of a Roman structure of the early Imperial period as evidenced by the use of typical tufa opus reticulatum. The use of the Roman bridge necessitated a diversion of the modern road - digressing from the Via Appia - in an S-bend, with minor structural modifications, e.g. the aqueduct over the return angle of Roman wall (X on plan) to corbel out the carriageway over the original alignment of the abutting walls. The diversion of the medieval road to utilize the Roman work is also proved by another considerable area of opus reticulatum on the N.W. abutment (I on plan) in process of being cleared.

4. Project. The 3 spans and stone and 7 metre carriageway are being totally rebuilt up from the original foundations and remaining parts (talent-
ments, on the original alignment, and the approach ways follow that of the
mediated adaptation (S-bend). The carriageway will have a single parapet
wall, and an escape-way and steps (2 on plan) will be provided from the
S.E. abutment to the river side to facilitate inspection by the public.

5. Materials. Since completely to restore the pretide appearance
of the Roman structure would entail the opening of Carolingian quarries and
the recruitment of highly skilled labour for masonry of almost cyclopean
scale, it was decided to cut down and use such original blocks as remained
after demolition, laid in careful ashlar, so that at any rate the
regard is paid to the conjunctural appearance of the original Roman bridge
both in design and materials. The side vaults are in small stone units
(about 1'0" x 1'0") and the ^{centre} vault in Roman bricks - 10 1/2" x 5 1/2" x 2 1/2". It is
~~known~~ to be hoped that for the faced work the Italian contractors will
not employ the rather "fancy" scribbled or pointed joint which in other
examples we saw (of less antiquarian interest) rather detracted from the
appearance of the new work, particularly where careful ashlar is laid.
This may seem a minor point, but it will perhaps be conceded that resto-
ration to the lay mind is largely a matter of superficial texture and
detail, and the general impression of Roman masonry and ashlar might
better be conveyed by a narrow struck joint perhaps "hack pointed" or
even "dipped" (the latter spaced a little way over the stone surface to
soften the mechanical rectangularity of the blocks). I understand that
these "fancy" jointings are a technique to which the Italian contractors
are well, but it is a tradition which I feel has its roots rather in
Victorian "cray paving" or railway-station "architecture" than in anti-
quity.

6. Summary. The project represents a most satisfactory reconcilia-
tion of present military necessity and of long-term amenities. Apprecia-
tion is expressed of R.E.U.'s action in calling attention to and arranging
inspection of a job the importance of which from the R.E.U. angle they have
evidently appreciated.

2854

7. Personnel Employed

Supervision. Major Leslie G. Utilities Subordinate.
(in charge - Capt. Fildan (S))

Contractors. Messrs Domenico Tucci, for the Italian Government.
(Engineer-architect, Mr. Raffaele Mancini)

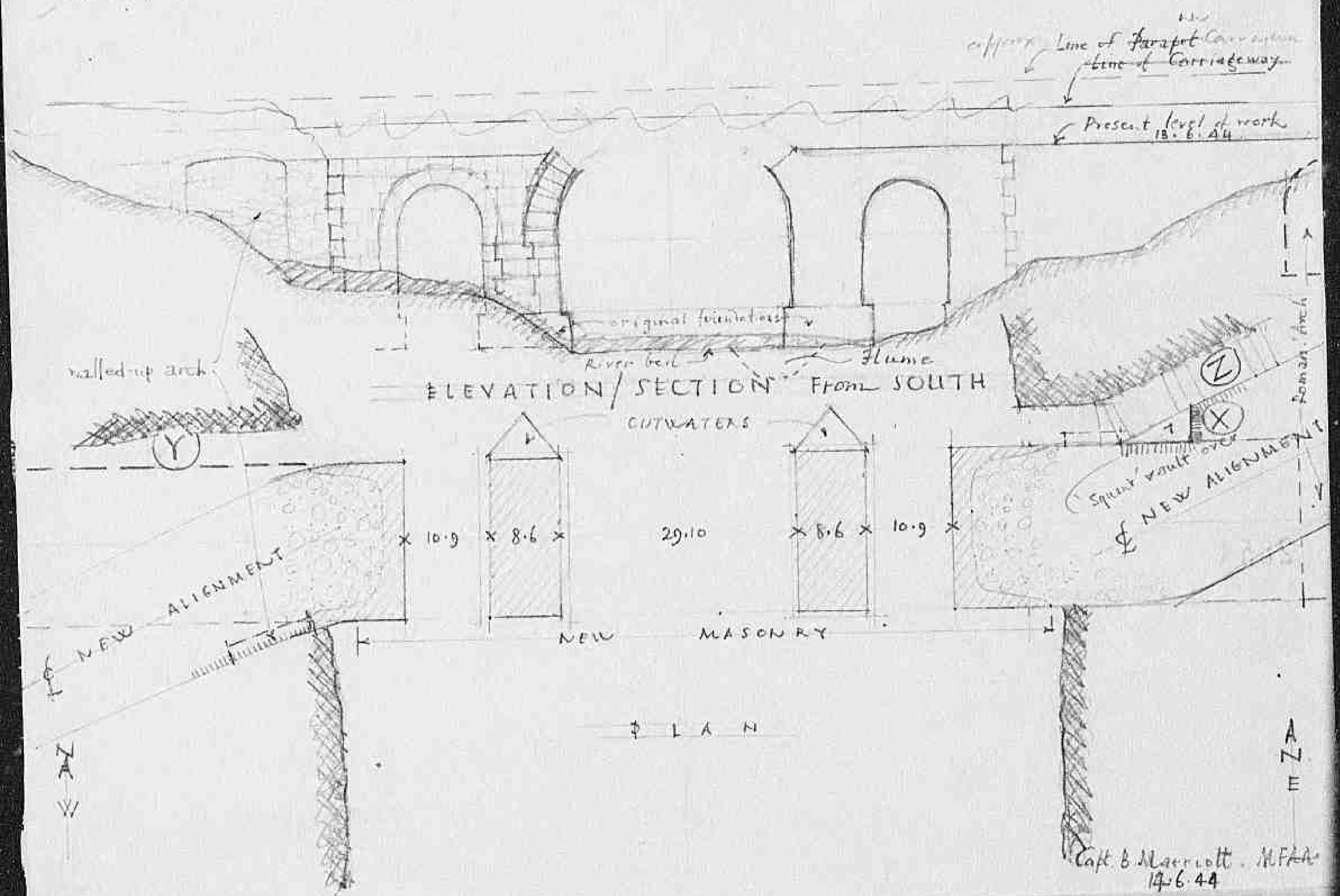
The unskilled work is largely being carried out by women and girls.

8. On the outward and return journeys we stopped to see several bridg-
ing projects under construction which were however of less antiquarian
interest.

R. F. Fildan
Capt. R.E.U. (S) - Comm.

Copy to:
(1) Capt. Fildan, R.E.U., Region 3,
attn. R.E.U. Officers

PONTI SCARRETELLA RECONSTRUCTION



HEADQUARTERS
REGION 3, ALLIED CONTROL COMMISSION
A.P.O. 394, U. S. ARMY

FA - 95

24 July 1944

SUBJECT: Substitute for Window Glass.

TO : E & S, Hq., Region 3, ACC.

1. One of the materials most difficult to obtain in connection with the protective projects being carried out in Historical Monuments by this Section, is window glass.

2. We have been informed by the Superintendent of Monuments that a manufacturer in Rome is prepared to make reasonable quantities and at a fair price, a substitute like the enclosed sample if he can be supplied with the basic wire screen.

3. It will be appreciated if information can be furnished if this screening is obtainable.

283

Paul Gardner,
Major, AUS,
Regional Fine Arts Officer.

TRANSJUNCTION
ARMED CONTROL COMMISSION
APO 39L

31/11

Subcommission for Monuments Fine Arts and Archives

20031/AFAA

14 June 1944

Subject: Inspection of Restoration of Roman Bridge,
PORTO SANT'ANNA.

To : Director, Monuments, Fine Arts and Archives Sub-
Commission.

1. On 13 June 1944, conducted by Capt. Feldman of Public Works and Utilities Subcommission, I visited the Highways Project at PORTO SANT'ANNA (N 5973) on the ancient Via Appia (Route 7, CASERTA-BENEVENTO Road) reported to us verbally on 2 June by Capt. Feldman, and inspected the work in progress. P.W. & U. afforded transportation. Such survey as time permitted was made and sketch plan and photographs are attached in amplification of this report. Capt. Penoyer of AFMA accompanied us as photographer.

2851

2. Demolition and "Pier Aid". The original bridge, a three-arched structure with arched abutments, was apparently blown by the Germans (probably by means of charges laid at the level of the springing of the arches) so as to throw blocks of masonry of about 22-32 cu. ft. some distance up stream, where a subsequent cloudburst washed many away and completed their disintegration. The centre span was completely destroyed and the piers wrecked almost down to the original foundations. A temporary diversion and timber bridge has been constructed upstream.

3. Antiquarian Aspects. In stripping away facing material and generally preparing for reconstruction, it became evident that the bridge as known was a later (medieval) incorporation of a Roman structure of the early Imperial period as evidenced by the use of typical opus caementicium. The use of the Roman bridge necessitated a diversion of the medieval roadway - diverging from the Via Appia - in an S-bend, with minor structural complications, e.g. the squint-vault over the return angle of Roman wall (X on plan) to corbel out the carriageway over the original alignment of the abutting walls. The diversion of the medieval road to utilize the Roman work is also proved by another considerable area of opus caementicium on the N.W. abutment (Y on plan) in process of being cleared.

4. Project. The 3 spans and piers and 7 metre carriageway are being totally rebuilt up from the original foundations and remaining parts (abutments, on the original alignment. The approach ways follow that of the medieval adaptation (S-bend). The carriageway will have a simple parapet wall, and an access-way and steps (2 on plan) will be provided from the N.E. abutment to the river edge to facilitate inspection by the public.

5. Materials. Since completely to restore the probable appearance of the Roman structure would entail the opening of devollet quarries and the recruitment of highly skilled labour for masonry of almost cyclopean scale, it was decided to cut down and use such original blocks as remained after demolition, laid as coursed ashlar, so that at any rate due regard is paid to the conjectural appearance of the original Roman bridge both in design and materials. The wide vaults are in small stone units (about 1'0x6" sq.) and the vault in Benevento bricks - 10 1/2" x 5 1/2" x 2 1/2". It is ~~believed~~ to be hoped that for the faced work the Italian contractors will not employ the rather "fancy" scribed or pointed joint which in other examples we saw (of less antiquarian interest) rather detracted from the appearance of the new work, particularly where random ashlar is laid. This may seem a minor point, but it will perhaps be conceded that restoration to the lay mind is largely a matter of superficial texture and detail, and the general impression of Roman masonry and ashlar might better be preserved by a masonry which joint perhaps "rust pointed" or even "dressed" (the mortar spread a little way over the stone surface to soften the mechanical rectangularity of the blocks). I understand that these "fancy" jointings are a technique to which the Italian contractors are wedded, but it is a tradition which I feel has its roots rather in Victorian "crazy paving" or railway-station "architecture" than in antiquity.

6. Summary. The project represents a most satisfactory reconciliation of present military necessity and of long-term amenities. Appreciation is expressed of F.R.N.'s action in calling attention to and arranging inspection of a job the importance of which from the HMAA angle they have evidently appreciated.

7. Personnel Concerned.

Supervisor. Public Works & Utilities Subcommission.
(in charge - Capt. Paldren (A))

Contractors. Messrs. Domenico Tucci, for the Italian Government.
(Engineer-Architect, Dr. Raffaele Mancini)

The unskilled work is largely being carried out by women and girls.

8. On the outward and return journeys we stopped to see several bridging projects under construction which were however of less antiquarian interest.

B. MARRIOTT
Capt. HMAA Sub-Comm.

Copy to: (2)
1) Capt. Paldren, R.D., AM, Region 3,
attn. HMAA Officer.

2853

20334/NEFAA

United Nations News Service, No. 107, 2 May 44

ART TREASURES PRESERVED BY ALLIED FORCES

NAPLES, May 1 - Co-operation between Allied fine Arts officials and Italian government experts has already preserved scores of priceless buildings and art treasures for posterity. Besides taking precautions consistent with military necessity to prevent damage to monuments in areas affected by the war states AGC British, American and Italian art experts and archaeologists have completed many important repair and restoration projects.

One example of this work is the repair of the Church of Monteoliveto in Naples, recently damaged by Nazi bombs. The famous Renaissance church contained priceless Florentine sculptures of the 15th century. Its facade was almost completely destroyed by a German bomb, and the elaborately sculptured Florentine tombs were blasted from their places.

two / Under A.C.C. supervision, salvage work began the morning after the raid. Less than a week later temporary protective walls had been built about the damaged portions of the church, and further restoration can now progress without danger of looting or further collapse of walls.

Other Naples churches, including the Incoronata, San Giovanni a Carbonara, Gerolami, have also been repaired. Funds for urgent restoration work in liberated Italy are advanced by the Allies. American and British art experts and archaeologists inspect proposed projects and supervise repairs, assisting the Italian authorities.

Careful provisions have been made for the protection, as well as military necessity permits, of monuments and other works of art in Rome and other areas beyond the present battle line. Forward Allied units have detailed lists and air photographs showing the location of items to be protected. (U.S.S.)

2849

Copies to:

Major Gardiner

the S. Martino museum are intact: The Castel Sant'Elmo suffered somewhat from German demolitions and burning.

The whole town of Capua suffered severely and the Cathedral was destroyed; the greater part of the building was late, but its forecourt with antique columns dated from the twelfth century. At Caserta the Royal Palace, Vanvitelli's great work, erected in 1752, has not come off scatheless; one of the curved wings enclosing the forecourt has been burnt out (though the shell remains) and there has been damage to the roof of the chapel, but apart from this the main building has suffered very little and the famous staircase is intact. The "Cascades," the two-mile-long waterway with its wealth of Baroque sculpture, has not come to any harm. The eleventh-century church of Sant'Angelo in Formis, four miles from Capua, was shelled by the Germans apparently wantonly, since there were no Allied troops in the neighborhood; part of the side wall was destroyed and much damage was done to the fine Romanesque frescoes. The facade and roof are intact, and the ruined wall is being rebuilt.

Of the classical ruins, Pompeii was heavily bombed in the course of operations. Most of the bombs fell on the area excavated in recent years and a number of buildings along or near the Strada dell'Abbondanza were destroyed or damaged. Well-known buildings that suffered are the Casa delle Vestali, the Casa di Salustio, della Fortuna, and dei Vettii, the crypt-portico of the amphitheatre, the Peristyle, the theatre and the Herculaneu gate. Work was begun in October to protect and make weatherproof the damaged buildings. Fortunately Heracula-

1752, has not come off scatheless; one of the curved wings enclosing the forecourt has been burnt out (though the shell remains) and there has been damage to the roof of the chapel, but apart from this the main building has suffered very little and the famous staircase is intact. The "Cascades", the two-mile-long waterway with its wealth of Baroque sculpture, has not come to any harm. The eleventh-century church of Sant'Angelo in Formis, four miles from Capua, was shelled by the Germans apparently wantonly, since there were no Allied troops in the neighborhood; part of the side wall was destroyed and much damage was done to the fine Romanesque frescoes. The facade and roof are intact, and the ruined wall is being rebuilt.

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POMPEII: War Damage 1943

Owing (it is reported) to the fact that the German army had

To Major Gardner. Received from Bureau of War Reliefs
 The Architectural Review, April, 1944, No. 558, Vol. 307

War Damage to the Historic

Monuments of South Italy

(Following the publication of the official report by the War Office on the damage to historic monuments in Sicily published in last month's issue, here is the official report in full of the war damage to monuments in South Italy.)

The Allied advance from the toe and heel of Italy was so rapid and met, on the whole, with so little opposition, that the Southern towns experienced little of the ravages of war.

Reggio di Calabria had inevitably suffered severely from previous bombardment, but the town contained no outstanding example of architecture. The New Museum building was much damaged, but it had never been occupied, and the valuable contents of the old museum had been removed and stored for safety in an inland deposit. Cosenza, too, which was badly knocked about, was artistically unimportant, having been overthrown by earthquakes and rebuilt three times in the last hundred and fifty years.

In the whole of Calabria no historic monument is reported to have been damaged in any way. In Lucania, Potenza suffered seriously as a town, but since it had been almost entirely rebuilt after the disastrous earthquake of 1857, the loss to art is not very great, although the Cathedral received a direct hit in the choir and the Archbishop's palace was burned. The chief loss here was that of the provincial museum which perished with virtually all its contents, including fragments, terra-cottas, etc., from the Greek temple at Metaponto, and fifteenth century triptych. In Apulia, some harm was done to buildings in Teramo, but no details about it are yet to hand. In Bari, German bombing in December pierced the

the Southern towns experienced little of the ravages of war. Reggio di Calabria had inevitably suffered severely from previous bombardment, but the town contained no outstanding example of architecture. The new museum building was much damaged, but it had never been occupied, and the valuable contents of the old museum had been removed and stored for safety in an inland deposit. Cosenza, too, which was badly knocked about, was artistically unimportant, having been overthrown by earthquakes and rebuilt three times in the last hundred and fifty years. In the whole of Calabria no historic monument is reported to have been damaged in any way. In Lucania, Potenza suffered seriously as a town, but since it had been almost entirely rebuilt after the disastrous earthquake of 1857, the loss to art is not very great, although the Cathedral received a direct hit in the choir and the Archbishop's palace was burned. The chief loss here was that of the provincial museum which perished with virtually all its contents, including frescoes, terra-cottas, etc., from the Greek temple at Metaponto, and fifteenth century bronzes. In Apulia, some harm was done to buildings in Bari, but no details about it are yet to hand. In Bari, German bombing in December pierced the roof and cracked one wall of the Baroque chapter-house attached to the Cathedral, but the latter, a fine Byzantine building, lost only its window glass and a few roof tiles; The Baroque church of Sta Chiara was slightly cracked, as was the Jesuit church (a building of no artistic merit at all); the magnificent church of S.

Nicola had its windows blown in by blast but suffered no structural damage. Barletta and the many towns south of it such as Trani, Altamura, Canosa, Gravina, Matera, with their splendid churches, and the romantic Gothic Castel del Monte (used as a deposit for pictures and treasures from the Bari district), are all intact. On the other hand in the Molise, further north, where German resistance has been strong and the Allied advance only achieved by desperate fighting, the towns and villages must have suffered heavily and the village churches, as at Fossacesia, must be for the most part in ruins. Few of them are important architecturally, but a good deal of interest must have perished.

The greatest loss recorded yet is that of the eleventh-twelfth century Cathedral of Benevento, which was completely destroyed by bombing of lines of communication. It is to be hoped that the wonderful bronze doors of the eleventh century, with their 72 panels in relief and the exquisite door frame, have been salvaged; but the building itself is a total wreck. The famous Arch of Trajan and the twelfth-century cloisters of St. Sophia are untouched. The town of Avellino has suffered heavily, but the cathedral (remodelled in the nineteenth century but with an interesting crypt) shows no structural damage although the Archbishop's palace adjoining it was razed to the ground. Similarly at Salerno, in spite of the fighting there, the Cathedral is intact: this dates back to the eleventh century (to which date belongs its bronze doors) and contains a number of important tomb monuments and two fine twelfth-cen-

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III

the chapter-house were Giottesque frescoes. Of the other five destroyed churches, that of San Giacomo degli Spagnuoli, Baroque, contained the tomb of the founder by Giovanni da Nola.

Of the seriously damaged churches, the Church of the Incoronata rebuilt in the fourteenth century is famous for a series of frescoes by Roberto Oderisio, pupil of Giotto. San Domenico Maggiore is a fine Gothic building, "restored" in 1850. It contained the tombs of the royal house of Aragon, which are examples of early Renaissance work, as important in their way as are the tombs of Sta Chiara for Gothic art; the sixteenth-century monuments of the Carafa family were also very fine. S. Giovanni a Carbonaro, originally a fourteenth-century building, much altered, contains the splendid Gothic tomb of King Ladislaus (d. 1414) with an equestrian statue by Andrea da Firenze. S. Pietro ad Aram (twelfth century, rebuilt in late seventeenth) has two fine fifteenth-century tombs.

The Gesu Nuovo, of the sixteenth century, has a good Renaissance portal and frescoes by Solimena, Ribera and other painters. S. Paolo Maggiore (built 1590) includes two Corinthian columns and part of the architrave of the Roman temple of Castor and Pollux; the choir, main altar and roof were all destroyed. The church of the Gerolomini (Baroque) has frescoes and ceilings by Luca Giordano and Solimena, and Luca Giordano also did frescoes in S. Gregorio Armeno. The other damaged churches are not of great artistic importance.

Napoli's most imposing monument, the Castello Nuovo, was

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Napoli's most imposing monument, the Castello Nuovo, was hit by a bomb which gutted the interior of one of the angle towers but made only one crack in the outer wall and dislodged a few (modern) battlements; other bombs damaged the roof of the eastern wing and ceiling of the small chapel; but the Sala Grande and the magnificent triumphal arch and bronze doors of Alphonse I of Aragon are not harmed. The Palazzo Reale was hit a number of times and the roofs of the chapel and theatre were destroyed. The buildings of the Museo Nazionale and of

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the S. Martino museum are intact: The Castel Sant'Elmo suffered somewhat from German demolitions and burning.

The whole town of Capua suffered severely and the Cathedral was destroyed; the greater part of the building was late, but its forecourt with antique columns dated from the twelfth century. At Caserta the Royal Palace, Vanvitelli's great work, erected in 1752, has not come off scatheless; one of the curved wings enclosing the forecourt has been burnt out (though the shell remains) and there has been damage to the roof of the chapel, but apart from this the main building has suffered very little and the famous staircase is intact. The "Cascades," the two-mile-long waterway with its wealth of Baroque sculpture, has not come to any harm. The eleventh-century church of Sant'Angelo in Formis, four miles from Capua, was shelled by the Germans apparently wantonly, since there were no Allied troops in the neighborhood; part of the side wall was destroyed and much damage was done to the fine Romanesque frescoes. The facade and roof are intact, and the ruined wall is being rebuilt.

Of the classical ruins, Pompeii was heavily bombed in the course of operations. Most of the bombs fell on the area excavated in recent years and a number of buildings along or near the Strada dell'Abbondanza were destroyed or damaged. Well-known buildings that suffered are the Casa delle Vestali, the Casa di Salustio, della Fortuna, and dei Vettii, the cryptoportico of the amphitheatre, the Peristyle, the theatre and the Herculaneum gate. Work was begun in October to protect and make weatherproof the damaged buildings. Fortunately Herculaneum, which from the scientific point of view is much more important

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POMPEII: War Damage 1943

Owing (it is reported) to the fact that the German army had

made a camping-ground of the excavated city of Pompeii, it was treated as a military objective by the Allies, and certain damage has been done to several of its buildings. The War Office Report above gives more complete information, but from the information supplied by a British officer, who had recently visited the spot, in a recent issue of The Times, the following map has been got out by Mr. H.V. Moleworth Roberts, which shows some at least of the damage.

After lying buried from A.D. 79, the date of the eruption, till 1748, that of the first excavation - nearly seventeen centuries - and lying open for two, it is strange that it should be at last disturbed.

Damaged buildings only are named and are shown with black discs where the damage is definitely described, except in the case of two spots only vaguely located; one monument, cited as the "house of Rex Tiburtinus", has not been identified. This may be intended for the house of Marcus Lollius Tiburtinus, one of the last of the "Nuovi Scavi" (New Excavations) to be uncovered in the 1820's; it is on the south side of the eastern extension of the Strada dell'Abbondanza, at the east end of the excavated area. Where the damage was reported only on hearsay, a circle only has been used; the reported term "Temple of Hercules," has been assumed to relate to the ancient Heric Temple in the Triangular Forum, which was once (inaccurately) so described. As these cases are further described by the numbers of the Regiones (regions), it should be mentioned, to avoid confusion, that the numbers in early guides (including Mau and Beedeker, the last transcribed into the Encyc. Brit., 3.V., 1911) are

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and Etruscan - are, happily, not affected, with the possible exception of the Etruscan Temple (style of the sixth century B.C.)

In time no doubt further particulars will be available, and discoveries will probably be made on the sites as some small compensation of what is lost.

CARLO TIBALDI

IMPRESA COSTRUZIONI EDILI E STRADALI
BENEVENTO
Corso Garibaldi 82

Benevento, 1° maggio 1944.

ALLA R. SOPRAINTENDENZA AI MONUMENTI DELLA CAMPANIA

N A P O L I

La sottoscritta Impresa, in base agli accordi verbali intercorsi a suo tempo, si pregia sottomettere a codesta R. Soprintendenza le sotto elencate voci, con i prezzi a fianco di ognuna indicati quale schema per la stesura di una offerta impegnativa che regoli i rapporti di lavoro per quanto riguarda tutte le opere, dalla stessa impresa già da tempo iniziati, nella fabbrica della Cattedrale di Benevento. L'Impresa rende note altresì che per il buon andamento dei lavori sarebbero necessarie alcune indicazioni di carattere generale che codesta R. Soprintendenza dovrebbe impartire sul posto.

Nella redazione delle "voci" sotto elencate l'Impresa ha cercato di includere il più possibile ogni genere di lavoro per ridurre al minimo gli eventuali lavori da esecuzioni per economia.

1° Per tutti i materiali da trasportare allo scarico pubblico tenuto conto del tempo occorrente per la scelta del materiale utile a giudizio della Direzione dei lavori - escluso dalla "voce" il trasporto e l'accatastamento di tutti i materiali pesanti (colonne - blocchi di pietre - trabeazioni).

2843

ALLA R. SOPRAINTENDENZA AI MONUMENTI DELLA CAMPANIA

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La sottoscritta Impresa, in base agli accordi verbali intercorsi a suo tempo, si pregia sottomettere a codesta R. Sopraintendenza le sotto elencate voci, con i prezzi a fianco di ognuna indicati quale schema per la stesura di una offerta impegnativa che regoli i rapporti di lavoro per quanto riguarda tutte le opere, dalla stessa impresa già da tempo iniziati, nella fabbrica della Cattedrale di Benevento. L'Impresa rende noto altresì che per il buon andamento dei lavori sarebbero necessarie alcune indicazioni di carattere generale che codesta R. Sopraintendenza dovrebbe impartire sul posto.

Nella redazione delle "voci" sotto elencate l'Impresa ha cercato di includere il più possibile ogni genere di lavoro per ridurre al minimo gli eventuali lavori da eseguirsi in economia.

1° Per tutti i materiali da trasportare allo scarico pubblico tenuto conto del tempo occorrente per la scelta del materiale utile a giudizio della Direzione dei lavori - escluso dalla "voce" il trasporto e l'accatastamento di tutti i materiali pesanti (colonne - blocchi di pietre - trabanzoni ecc.) - per i quali occorre il trasporto con mezzi d'opera teorici o previa imballatura con tavolame, puntelli ecc..

CARLO TIBALDI

IMPRESA COSTRUZIONI EDILI E STRADALI

BENEVENTO

Corso Garibaldi 82

Inclusi nella "voce" i materiali di peso inferiore a

kg. 250.

Prezzo al m.c. L. 200,00

2° Per il trasporto, previa imballatura con tavolame, puntelli, corde e ogni materiale idoneo all'opera, dei materiali pesanti o preziosi (blocchi di pietre, marmo, simili, colonne ecc.) per peso superiore ai Kg. 250 ivi compresa le opere di imballo, mezzi d'opera tecnici computando a metro cubo per una distanza massima di metri 100, **2842**

Prezzo al m. c. L. 650,00

3° Demolizioni di parti pericolanti esclusa la puntellatura con grosse orditure - compresa la puntellatura semplice di opere di immediata attuazione - tenuto conto del recupero del materiale prezioso o pesante, della scelta dei materiali, dell'impiego dei mezzi idonei in opera ecc. oltre il trasporto allo scarico dei materiali di risulta

Prezzo al m. c. L. 150,00

4° Opere di puntellamento a carattere semi-permanente con puntelli, sbadacchi in legno, di sezione idonea da eseguirsi su progetto della Direzione dei lavori, ivi compresa fornitura e posa in opera dei materiali occorrenti, compresi i

Prezzo al m.c. L. 200,00

2° Per il trasporto, previa imballatura con tavolame, puntelli, corde e ogni materiale idoneo all'opera, dei materiali pesanti o preziosi (blocchi di pietre, marmo, simili, colonne ecc.) per peso superiore ai Kg. 250 ivi comprese le opere di imballo, mezzi d'opera tecnici computando a metro cubo per una distanza massima di metri 100, **2842**

Prezzo al m. o. L. 650,00

3° Demolizioni di parti pericolanti esclusa la puntellatura con grosse orditure - compresa la puntellatura semplice di opere di immediata attuazione - tenuto conto del recupero del materiale prezioso o pesante, della scelta dei materiali, dell'impiego dei mezzi idonei in opera ecc. oltre il trasporto allo scarico dei materiali di risulta

Prezzo al m. o. L. 150,00

4° Opere di puntellamento a carattere semi-permanente con puntelli, sbadacchi in legno, di sezione idonea da eseguirsi su progetto della Direzione dei lavori, ivi compresa fornitura e posa in opera dei materiali occorrenti, compresi i mezzi d'opera, ferrature ecc., tenuto conto che il materiale in opera resta di proprietà dell'impresa per un tempo massimo di mesi sei oltre i quali passa di proprietà dell'Amministrazione.

CARLO TIBALDI
 IMPRESA COSTRUZIONI EDILI E STRADALI
BENEVENTO
 Corso Garibaldi 82

zione.

a) Con materiale che resta di proprietà dell'impresa al
 Prezzo L. 3500,00

m. c.

b) Con materiale che resta di proprietà dell'Amministrazione.
 Prezzo L. 10500,00

zione al m. c.

5° Murature per eventuali opere di consolidamento e varie
 eseguite con materiale di proprietà dell'Amministrazione per
 quanto riguarda tuffi, mattoni, pietrame, ivi compreso il le-
 gante in calce e sabbia nel rapporto a giudizio della Dire-
 zione dei lavori al m.o. Prezzo L. 950,00

6° Come sopra per murature di mattoni a cuoi e souci con
 mattoni nuovi e cemento fornito dall'Amministrazione al
 Prezzo L. 1500,00

m.o.

7° Opere di qualsiasi natura escluse dalle "voce" di cui
 sopra prezzi a stabilirsi.
 284!

8° Servizio di Guardia notturna calcolata per dodici
 ore a L. 8,00 all'ora più le percentuali d'uso
 Prezzo giornaliero L. 130,00

9° Utile all'impresa a stabilirsi di comune accordo.

In attesa di benestare da parte di codesta Soprintendenza

Distintamente ossequio

M. O. b) Con materiale che resta di proprietà dell'Amministrazione

zione al m. o. Prezzo ,, 10500,00

5° Murature per eventuali opere di consolidamento e varie eseguite con materiale di proprietà dell'Amministrazione per quanto riguarda tufi, mattoni, pietrame, ivi compreso il legante in calce e sabbia nel rapporto a giudizio della Direzione dei lavori al m.o. Prezzo L. 950,00

6° Come sopra per murature di mattoni a cuoi e scui con mattoni nuovi e cemento fornito dall'Amministrazione al m.o. Prezzo L. 1500,00

7° Opere di qualsiasi natura escluse dalle "voci" di cui sopra prezzi a stabilirsi. 284!

8° Servizio di Guardania notturna calcolata per dodici ore a L. 8,00 all'ora più le percentuali d'uso

Prezzo giornaliero L. 130,00

9° Utile all'impresa a stabilirsi di comune accordo.

In attesa di benestare da parte di codesta Soprintendenza

Distintamente ossequio

L'IMPRESA

Paolo Tassi

1898

FABBRICA DELLA CATTEDRALE DI BENEVENTO

Ho eseguito sul posto lo studio delle strutture esistenti. Ritengo di limitare per ora detto studio alle murature del fronte principale. Nel mio esame ho riscontrato

quanto segue:

1) Gran parte delle murature per effetto degli scoppi, degli spostamenti d'aria e conseguenti oscillazioni oltre il limite elastico del materiale, hanno prodotto non soltanto delle lesioni apparescenti ma la disunione delle parti in modo da staccare completamente le malte dalle pietre.

Inoltre le malte usate evidentemente non eccellenti

si sfaldano al primo contatto lasciando supporre che tutte le murature siano disunite.

2849

2) Poichè tutti i marmi del fronte sono direttamente incorporati nella struttura salvo alcune parti a lastra di rivestimento e visto che nella parte scoperta verso l'interno l'effetto di cui sopra, è da prevedere che detti marmi non facciano più corpo con la struttura ma risultino ed essa semplicemente incorporati senza legamenti.

si fa due spessori in muratura di mattoni (probabilmente

1899

ho eseguito sul posto lo studio delle strutture esistenti. Ritengo di limitare per ora detto studio alle murature del fronte principale. Nel mio esame ho riscontrato

quanto segue:

1) Gran parte delle murature per effetto degli scoppi, degli spostamenti d'aria e conseguenti oscillazioni oltre il limite elastico del materiale, hanno prodotto non soltanto delle lesioni apparenti ma la disunione delle parti in modo da staccare completamente le malte dalle pietre.

Inoltre le malte usate evidentemente non eccellenti si sfaldano al primo contatto lasciando supporre che tutte le murature siano disunite.

2849

2) Poichè tutti i marmi del fronte sono direttamente incorporati nella struttura salvo alcune parti a lastra di rivestimento e visto che nella parte scoperta verso l'interno l'effetto di cui sopra, è da prevedere che detti marmi non facciano più corpo con la struttura ma risultino ad essa semplicemente incorporati senza legamenti.

3) I due speroni in muratura di mattoni (probabilmente costruite all'epoca dell'ampliamento a cinque navate) sono

completamente sfaccati dalle murature del fronte.

- 4) L'ultima luce del fronte corrispondente alla navata estrema destra (battistero) è completamente crollata.
- 5) I molti incendi sviluppatisi nell'inferno per effetto delle bombe incendiarie hanno agito sulle mura e sui materiali almeno per le parti esterne esposte.
- 6) E' impossibile dire quale effetto lo sviluppo di calore abbia avuto sulle parti interne delle strutture e quali parti siano state maggiormente deteriorate.
- 7) Il secondo e il terzo arco cieco del fronte sono sfondati: il fatto di avere così esposto al calore degli incendi la struttura ha fatto sì che gli effetti già descritti siano in questo punto molto più preoccupati.

2834

A salvaguardia del complesso architettonico del fronte ritengo necessario ed urgentissimo l'intervento per le seguenti opere :

- 1) Chiusura delle tre aperture d'ingresso, e cioè:

Scarico della piattabanda della porta centrale, puntellamento preventivo e in...

estrema destra (battistero) è completamente crollata.

5) I molti incendi sviluppatisi nell'interno per effetto delle bombe incendiarie hanno agito sulle malte e sui materiali almeno per le parti esterne esposte.

6) E' impossibile dire quale effetto lo sviluppo di calore abbia avuto sulle parti interni delle strutture e quali parti siano state maggiormente deteriorate.

7) Il secondo e il terzo arco cieco del fronte sono sfondati: il fatto di avere così esposto al calore degli incendi la struttura ha fatto sì che gli effetti già descritti siano in questo punto molto più preoccupati. 283

A salvaguardia del complesso architettonico del fronte ritengo necessario ed urgentissimo l'intervento per le seguenti opere :

1) Chiusura delle tre aperture d'ingresso, e cioè:

Scarico della piattabanda della porta centrale, puntellamento preventivo e in secondo tempo definitivo delle parti in marmo scolpate; chiusura dei vani di tutte le aperture del piano terreno con muratura di mattoni pieni pos-

sibilmente nuovi e malta di cemento con impasto Kg. 350

x Mc.

2) Chiusura preventiva con muratura di mattoni come sopra nella breccia aperta in corrispondenza del secondo e terzo arco cieco del frontone ^{e/} dell'occhio del quarto arco cieco.

Questa muratura dovrà essere iniziata sulla muratura esistente e portata fino a raggiungere la chiusura completa del vano; quindi ripresa a cucì scuci della muratura esistente intesa a tutto spessore tenendo conto delle pietre sporgenti che devono essere incorporate nella nuova muratura; questo fino a trovare il piano di appoggio solido ed eseguendo a sezioni che nella mia qualità di direttore dei lavori ordinerò all'impresa appaltatrice durante l'esecuzione stessa dei lavori.

2833

3) Ripresa a cucì-scuci di tutte le murature nei punti che si riterrà necessario dopo i saggi che saranno eseguiti nel corso del lavoro.

4) Nessuna previsione può essere fatta a priori sulle quantità di muratura da eseguire come descritta ai punti 2, e 3;

1903

2) Chiusura preventiva con muratura di mattoni come sopra nella breccia aperta in corrispondenza del secondo e terzo arco cieco del frontone dell'occhio del quarto arco cieco.

Questa muratura dovrà essere iniziata sulla muratura esistente e portata fino a raggiungere la chiusura completa del vano; quindi ripresa a cucì scuci della muratura esistente intesa a tutto spessore tenendo conto dello pietre sporgenti che devono essere incorporate nella nuova muratura; questo fino a trovare il piano di appoggio solido ed eseguendo a sezioni che nella mia qualità di direttore dei lavori ordinerò all'Impresa appaltatrice durante l'esecuzione stessa dei lavori.

2833

3) Ripresa a cucì-scuci di tutte le murature nei punti che si riterrà necessario dopo i saggi che saranno eseguiti nel corso del lavoro.

4) Nessuna previsione può essere fatta a priori sulle quantità di muratura da eseguire come descritta ai punti 2, e 3; poichè nelle varie riprese rimaneggiamenti, consolidamenti, eseguiti nelle murature stesse durante gli scorsi nove secoli sono stati usati sistemi di costruzione malta, materiali

diversi i quali evidentemente si sono compartati in modo diverso sia agli effetti del calore sia degli spostamenti d'aria.

5) Esecuzione di puntellamenti con barbacani in muratura: verso l'interno del corpo di fabbrica dovranno essere eseguiti due barbacani in muratura di mattoni per eliminare eventuale spinta orizzontale prodotta da oscillazioni per il vento o altre cause meccaniche;

6) Esecuzione di puntellamenti con capriate in legno: nell'impossibilità di usare il suddetto sistema verso lo esterno è necessario per le ragioni di cui sopra costruire n. 6 capriate in legno più eventuali collegamenti intermedi: dette capriate devono essere eseguite con tutti gli accorgimenti tecnici tenuto conto dell'azione degli agenti atmosferici per tutto lo spazio di tempo sino al momento della ricostruzione totale della cattedrale.

2837

7) Dei rimanenti lavori da eseguirsi sia per il mantenimento delle parti ancora esistenti quali le tre arcate verso il fronte l'intera navata estrema il muro di confine verso nord-~~est~~ ovest ecc. mi riservo di fornire tutti i ragguagli nel più breve tempo possibile.

1905

5) Esecuzione di puntellamenti con barbacani in muratura: verso l'interno del corpo di fabbrica dovranno essere eseguiti due barbacani in muratura di mattoni per eliminare eventuale spinta orizzontale prodotta da oscillazioni per il vento o altre cause meccaniche;

6) Esecuzione di puntellamenti con capriate in legno: nell'impossibilità di usare il suddetto sistema verso lo esterno è necessario per le ragioni di cui sopra costruire n. 6 capriate in legno più eventuali collegamenti intermedi: dette capriate devono essere eseguite con tutti gli accorgimenti tecnici tenute conto dell'azione degli agenti atmosferici per tutto lo spazio di tempo sino al momento della ricostruzione totale della cattedrale. 2837

7) Nei rimanenti lavori da eseguirsi sia per il mantenimento delle parti ancora esistenti quali le tre arcate verso il fronte l'intera navata estrema il muro di confine verso nord-est ecc. mi riservo di fornire tutti i ragguagli nel più breve tempo possibile.

8) Ho limitato il mio esame scritto alla parte che ritengo

più importante.

Ho ritenuto opportuno rendere il più schematico possibile la descrizione che mi riservo di illustrare ampiamente alla prima occasione sul posto.

9) Ritengo che i lavori di cui sopra siano più che urgenti.
10) Mi riservo di esporre il mio punto di vista sia per quanto concerne l'esecuzione pratica dei lavori di cui sopra sia per quanto riguarda la ricerca dei pezzi e la ricostruzione della parte crollata del fronte.

Dott. Architetto
(ALBERTO ALONNO)

A. Alonno

283

Provincia di Avellino (Pr. nce of Avellino)

Avellino.

Provincial Library: Biblioteca Provinciale: 70,000;
400 manuscripts.

Ariano Irpino.

Church: Duomo (Cathedral) 11th cent. much rebuilt.

Mirabella Eolana.

Archivio della Chiesa Collegiata (Archives of the Collegiate Church. 2 manuscripts of 11th-12th centuries (Exultet Rolls).

Montevergine.

Convent: Convent of Montevergine (Mt. of the Virgin), 5 miles from Avellino famous pilgrimage place. Festivals, Whitsuntide (7th Sunday after Easter) and Sept. 7-8 (vast throngs of pilgrims attend).

Abbazia A' Luceto a Mercogliano, repository opera l'arte.
Sant'Angelo dei Lombardi.

Churches: Ruins of two fine mediaeval churches.

Rocca San Felice. (near S: Angelo di Lombardi) 2835

Golets " " " " "

S. Guglielmo (ruins of church XIII Cent.)

Made 4 Nov. 1943

10 December, 1943

SUBJECT: Inspection of Monuments of Benevento City.

1. VANVITELLI BRIDGE:
Blown up.2. The DUOMO:

Almost completely destroyed; the Campanile intact, the Facade badly damaged with large hole in it, the CHURCH PROPER completely flat except fragment of choir and section of outer right hand wall and a few columns.

The famous BRONZE DOORS badly damaged; the panels broken, twisted and melted. Now gathered to-gether in a Seminary in the custody of Archbishop MANCINELLO.

The two 13th C. PULPITS almost completely destroyed and remaining fragments are now being salvaged and placed in safety in the Museo Provinciale.

As far as known, all important treasure and vestments destroyed but the Biblioteca Capitolare was removed to safety.

The local civil engineers have been instructed to prepare a project for the immediate salvaging of all works of art in the ruins and the possible shoring up of the facade to prevent crumbling.

3. MONUMENT TO POPE BENEDICT XIII.

Badly scarred and head missing but has been recovered. 283%

4. PALACE OF THE ARCHBISHOP.

Almost completely destroyed, including the Great Hall dedicated to Pope Leone XIII.

5. BALAZZO COMUNALE.

Facade badly damaged.

6. TRIUMPHAL ARCH OF TRAJAN.

Almost intact except for slight scars from bomb fragments.

7. CASTELLO.

Intact.

-2-

8. CHURCH OF SANTA SOFIA.

Intact

9. CLOISTERS OF SANTA SOFIA (Museo Provinciale)

Slight bomb hits on two outer corners,
damage not serious

10. ROMAN THEATRE.

Intact.

11. FORT' ARSA;

Intact.

2833

HEADQUARTERS
REGION 3, ALLIED CONTROL COMMISSION

TA-53

24 April 1944

SUBJECT: Status of Temple of Venus at Baia.

TO : D.A.D., Claims and Hirings, 57 Area (Thru: Liaison
Officer, Region 3).

1. With reference to request in your letter of 19 April 1944, OH/48/28, the Temple of Venus at Baia is listed as an Italian National Monument.

2. It is starred in the lists referred to in HQ AAI (ADM Echelon), Adm. Instruction No. 10, dated 30 March 1944. Any planned military use should be governed by the instructions in this document.

For the Regional Commissioner 2832

Paul Gardner
Major, AUS,
Regional Fine Arts Officer.

4 April 1944

Division of Fine Arts, Reg. 3, AWC.

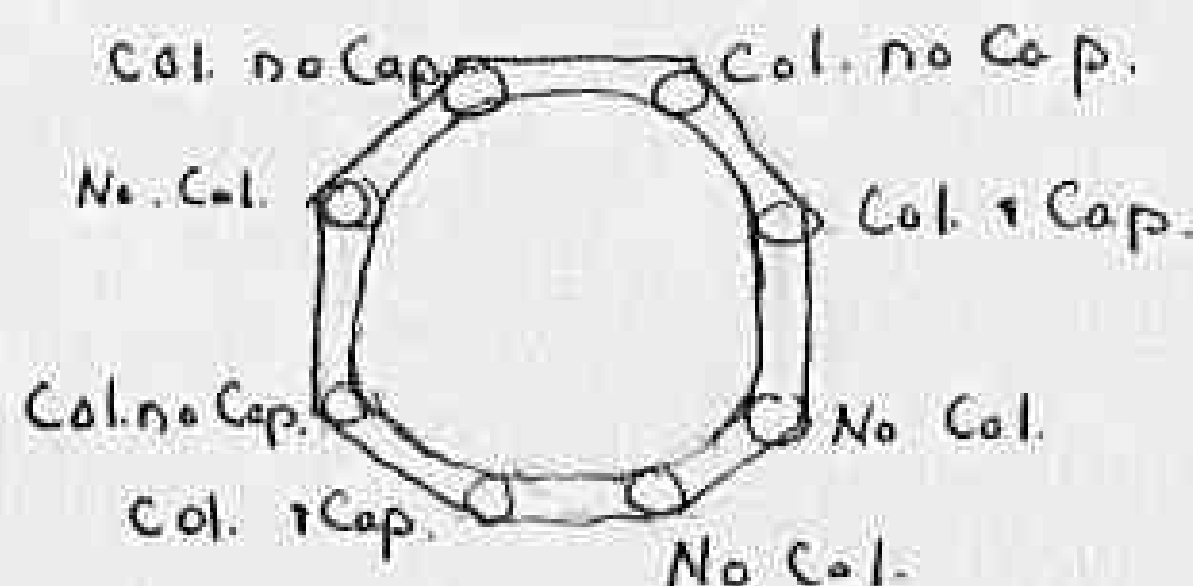
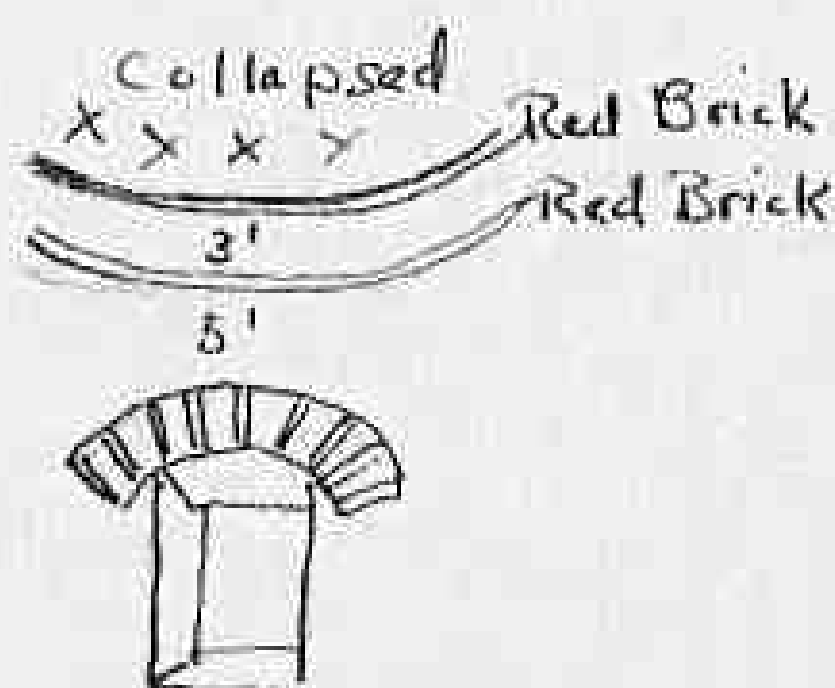
NOTES ON DAMAGE TO S. MARIA MAGGIORE AT NOCERA
SUPERIORE

1. At 1500 hrs. on 30 March 1944, Dr. Molajoli called and stated he had just heard that the dome of S. Maria Maggiore in Nocera Superiore had collapsed due the weight of roof of ashes of recent eruption of Vesuvius.

2. On the afternoon of 31 March I inspected the church. The entire town and surrounding country was covered with a layer of about 15" of ash and cinders. No damage was visible from the exterior of the church but inside, the central, circular part of the dome, about 21 ft. in diameter and almost flat (parallel to floor) had collapsed. Apparently the weight of ash on the roof of the lantern had depressed it, and its substructure of wood pressed against the top of dome, pushing it out. The section that fell was enclosed by two rows of flat red brick, evidently a decoration against the cream stobe of the dome. Almost all the debris fell in the round depressed baptistry below. No damage was done to the outer double row of columns. The corner of one of the Corinthian capitals of the inner row of columns was broken off, but the pieces found. The remaining shell of the dome seems solid. An inspection of the roof showed a heavy deposit of ash on the lantern and all roofs. In the side walls of the lantern, cracks have appeared above the eight windows that pierce it.

3. The dome collapsed at 1800 hrs; 22 March 1944.

2831



Central Baptistry

4. A subsequent visit on 3 April with Dr. Molajoli and Engineer Calvanese revealed that the remaining shell of the dome seems comparatively solid and safe, but several beams of the "umbrella" construction of the roof have rotted through and the roof must be rebuilt at once. Its collapse would collapse the remainder of the dome. A project will be prepared at once.

Paul Gardner
Major, AUS
Regional F. A. Officer

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

RTD/Imp

31 March 1944.

20031/IFAA

NOTES BY MAJOR DE WILD ON A VISIT TO S. MARIA MAGGIORE,
NOCERA SUPERIORE

A visit to S. Maria Maggiore at NOCERA SUPERIORE this afternoon established the following:

1. On the evening of 22 March 44, between 1800 and 1900 hours, the central portion of the cupola of the baptistry collapsed into the baptismal font below.
2. The shell of the cupola is protected by a tile-roof supported on a drum. Apparently an extra support for the tile-roof, which is some ten feet above the cupola, a truss of beams was set in the space between the top of the cupola shell and the tiles. The collapse was apparently due to the fact that the weight of the volcanic ash, which fell heavily in the NOCERA region during 21 and 22 March, depressed the tile roof and this pressure was transmitted by the king-post of the truss on to the centre of the cupola, which then collapsed. There has been no damage of importance, as far as a superficial examination could ascertain, to any of the columns around the font. Since the tile roof, though depressed, has not actually fallen in, the interior of the church is not exposed to the elements.
3. It is suggested that the Superintendent of Monuments have the Genio Civile examine immediately the condition of the rest of the cupola to ascertain whether there is danger of further collapse. Cracks have appeared at the top of all the windows of the drum. It is further suggested that the ash, which still lies thick on the roof of the structure, be removed at once so as to minimize further danger to the building.

Copy to
Fine Arts Division, HQ. Reg. 3, AMG.

2830

PLJN/vr

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394

Subcommission for Monumental Fine Arts and Archives.

6 April 1944

20031/AFAA

SUBJECT: Visit to Teano.

TO : Director, AFAA Subcommission, AOC. and
Regional Fine Arts Officer, AF., Region III, AAR.

1. Accompanied by Signore Guerci of the Soprintendenza of Monuments at Naples, I visited Teano on 3rd April and was shown round the important damaged churches by Monsignore Raffaele CAPRIO. We were shown the Duomo, Chiesa dell'Annunziata, San Francesco and Santa Maria de Foris.

2. DUOMO

(a) Condition: Very badly damaged. The nave is a complete shell.

(b) Work done: All pieces of the 12th Century pulpit, 16th Century carved Choir stalls, and part of the polychrome marble pieces of 18th Century altars have been carefully collected in the sacristy.

(c) Work to be done: (i) Recover the two antique Egyptian Sphinxes buried under the walls of the destroyed west facade. (ii) Remove 12th Century granite columns and marble capitals of the nave. (iii) Either destroy or support the upper part of the south wall, which is leaning. If it fell, the remainder of the columns and capitals might suffer.

(d) Recommendation: The work of recovery of the Pulpit and Choir Stalls will cost Lire 50,000 but has not been paid for. I understand that an estimate for recovery of the pulpit, columns and sphinxes was made and amounted to Lire 160,000. So far as I know this has not been approved. I suggest that work for (c) (i) and (ii) be prosecuted forthwith and that a further estimate for (c) (iii) be prepared for consideration.

3. CHIESA DELL'ANNUNZIATA: 15th/16th Century.

(a) Condition: Very seriously damaged, almost a ruin.

(b) Work done: Nil.

(c) Work to be done: The west portal containing a fine sculptured relief of the Annunciation of the 15th or 16th Century is dangerously leaning and risks falling. The relief is cracked. This should be preserved either by removing the relief and columns of the doorway to a place of safety or alternatively by repairing these and pulling up the doorway.

(d) Recommendation: That money be advanced for carrying out the alternative plan in (c).
./.

2829

4. SAN FRANCESCO: With a gothic facade and a 15th/16th Century interior.

(a) Condition: Bomb hit the roof, damaged the "Quattrocento" ceiling and vault and penetrated 3 meters into the floor. Windows broken.

(b) Work done: The repair of the pavement and all the windows except the west window has been completed. The repair of the roof is nearly done. All this work has been done at the cost of Lire 70,000, which was contributed by the faithful. The 15th Century bronze doors have been saved but were badly cracked.

(c) Work to be done: Complete the repair of the roof. The total cost will be beyond the sum contributed by the faithful.

(d) Recommendation: That a small contribution be advanced to complete the repairs of the church.

5. SANTA MARIA DE FORIS: Originally 13th Century and barochised in the 17th Century.

(a) Condition: In ruins.

(b) Work done: Nil

(c) Work to be done: Possibly recover the 13th Century columns and capitals (part of an old temple) and "debarochise" them.

(d) Recommendation: If approved, that funds be advanced for (c) above.

F.H.J. Maxse

F.H.J. MAXSE

Captain.

MPASA Subcomm., AGC.

OP1 for
 AFARA Officer,
 Report 3.

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

29 March 1944

20031/AFAA

SUBJECT: Field trip to Sessa and Calvi Risorta

TO : Maj. DeWald

1. The undersigned today visited the church of the Comune of Calvi Risorta. The roof was damaged by German artillery fire, leaving a large hole and a pile of fragments on the floor below, which have not been cleaned up. The little pulpit is embellished with Cosmati work and is not damaged. The outer walls of the church are pitted with machine gun bullet holes. The facade is not much damaged, and the north wall and apse are not damaged at all. The gate in the wall surrounding the church, an iron one, is not ruined, but the wall around the gate is demolished.

2. The undersigned visited the Cathedral at Sessa Aurunca. The pulpit has been completely protected with masonry by the church officials ever since the beginning of the war, and no part of it is visible. No damage was suffered by the church in any part--pavement of Cosmati work, choir screen and organ loft of the 15th cent. are all in tact. The only damage suffered by this little village was the complete demolition of the large bridge leading to the town, by the Germans. At the present writing the French Army is taking steps to occupy the town and the Americans and the British seem to be much in the minority.

3. The hamlet of Mondragone, nearby Sessa, suffered much damage from artillery fire and many of the inhabitants had to move away. Several churches there were ruined or partially ruined, according to a Priest, with whom the undersigned talked in Sessa.

2827

/s/ Deane Keller
 Capt., AUS



R. PINACOTECA - NAPOLI

IL DIRETTORE

Napoli, 16-III-'44

Gentilissimo Mr. Gardner,

mi mole che fate venuto al Museo
due volte ieri senza trovare nè il Sr. Nicola-
joli nè me. Egli è da martedì per le giurie
a Salerno. Io mi trovavo impegnato con
gli esami di laurea al Magistero. Ma,
appena libero, ho visitato Montecivinto,
S. Brigida e altri luoghi bombardati, pren-
dendo accordi con l'ingr. Calabrese per
l'immediato inizio dei lavori di ricostruzione
della Cappella Nicotrucci in Montecivinto
(muri di recinto e fortificazioni) e della cupola di
S. Brigida - sono state prese le fotografie.
Stamattina ho dato ordine d'incominciare
i lavori, senza aspettare la vostra appro-
vazione, data l'urgenza assoluta. Ma voglio
subito avvertirvi che non s'è perduto tempo
e che ogni opera d'arte da preservare è ben
custodita.

2826

A Montecivinto è stato distrutto l'altare della
chiesa (con l'arco catalano del XV° secolo)
e la Cappella Mastrogiosice (a festa), opera
fiorantina del XV° secolo, con le sculture dell'altare

Faccio preparare subito i progetti per i lavori necessari, già iniziati a Montebelluna per il recupero delle opere d'arte e il puntellamento e isolamento delle architetture pericolanti. Per fortuna non mi risulta che vi sia altro di grave. Ma Vi terrò informato.

Cordialmente,
/

Lezio Ortolan.

crea la facciata, Annunciazione di Benedetto
di Majano, e la Tomba Curiale. Speriamo
ritrovare i frammenti.

La cappella Piccolomini (a sinistra), ricca delle
sculture bellissime di Antonio Rossellino
(altare con la Natività; tomba di Maria S.A.
ragona) è falva; ma l'esplosione ha fatto
cadere le mura; e si provvede a costruire
un grande pilone in muratura, per sostenerle.
Le sculture sono intatte nell'altare; scempe,
ma non rovinate nella mirabile tomba.

È grande fortuna. Il blindamento ha
evitato l'esplosione e impedito al monu-
mento di proiettarsi nella parete, che è ca-
duta, frantumandosi, senza (risparmiare)
danneggiare troppo i marmi preziosi.

Tutto il resto della chiesa (specie il celebre
Sepolcro in terracotta di Guido Mazzoni,
e la sagrestia coi celebri intarsi) è salvo.

Dei due monumentali altari di Gerolamo
Fontana e di Giovanni Merisano, capla-
voti della scuola napoletana del Rinasci-
mento, che sono ai due lati della porta
d'ingresso, nell'interno, il 1° è stato scosso
e in parte abbattuto, ma le statue sono rimaste
sul piedistallo del blindamento, e lo stesso accen-
tuando. Ha rotto la testa staccata della
statua del Galfrido. Il 2° è scosso, ma il
blindamento lo ha mantenuto sul posto.

Non c'è altro di grave da notare.

In S. Brigida la tomba è scoppata fuori della
cupola, proiettando pietre sulla cupola
interna, a una legna appesi di Luca Giordano.
L'ingegner sta assicurandosi della statua.
Gli appesi non sono caduti.

MAR. 28, '44

TO : MAJOR GARDNER

SUBJECT: Monte Olivo and
trip to Sessa -FROM: Capt. Deane Keller
MFAIA Sub. Commander
ACC -

1. Maj. Ward Perkins asked me to go over and see what was happening at Monte Olivo Church. Met the Monsignore, Arch. Lucaelli and the Contr. Ins, Sagliocco and Maresco. Doing a good job. One problem: They wanted more space for the wall, to be 2.50 m high, around front of church, for protection against public. I talked to Lt. George Smith, Amer. Motor Pool, and he was sympathetic, but could not give up ~~any~~ more room to the wall. I think the wall will be all right.

without the extra space.

Before inquiring at Motor Pool about the wall, I called your office, both Mar. 27, and Mar. 28, to inform you of what I had been asked to do.

2. Maj. Ward Perkins has asked me to do 500 words on the church, before and after the bombing, for Maj. Fielden.

3. I am going to Sossa Mar. 29 and wanted to see whether you had anything up there that you would like to have done. Leave about 9:00 A.M. Back the same day. 2824

Capt. Deane Keller

URGENT

To/ Ancient Monuments
Region 3

per P.P.O. M.D.

WAR S E M D

MARCH 5th

ALLIED MILITARY GOVERNMENT

CASERTA SUB. DISTRICT

MARCH 5th 1944

Statue of Ceres.

1. About 20 years ago, during building at S. Maria C.V., a broken statue of CERES was excavated. The statue is headless and armless, and no effort has been made to find the head and the arms.
2. Due to ignorant protests on the part of certain citizens of S. Maria C.V., the statue was eventually set up in the underground part of the amphitheatre at S. Maria C.V.
3. For twenty years this statue, a life size marble, has been subjected to damp and weather. It is covered in signatures and stands neglected and in a red for.
4. I have twice examined this statue. Even in its present dilapidated state, it is of extreme beauty. On close examination it is a most remarkable work of art, worthy of expert care and examination. It is amazing to me that it should have been subjected to such treatment.
5. I request urgently that an expert, preferably of Allied Forces, should report to me, to examine this statue and to discuss and put into operation plans for its protection. If no expert should come within a fortnight, I propose myself superintending the removal of this statue to a safe place, but the clearing of it should be undertaken under expert archaeological supervision, as some of the Italian signature on it, in "indelible pencil", may have damaged the plating of the marble.

2823

Passed for information

H.B. Linton

HAMILTON MAJOR

C.A.O. CASERTA SUB-DISTRICT

Taken up with Major Hamilton.

1922

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2823

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Hamilton Hajor

Passed for information

H.B. Linsden

Maj

P. P. O.

HAMILTON HAJOR

C.A.O. CASERTA SUB-DISTRICT

Took up statue with Major Hamilton

Statue to remain as placed

Per Major in most portable.

HEADQUARTERS
REGION 3, ALLIED CONTROL COMMISSION
A.P.O. 394, U. S. ARMY

11 March 1944

FA-30

SUBJECT: Correspondence of Provincial Commissioner of Avellino.

TO : Regional Commissioner, HQ Region 3, ACC.

1. With reference to the attached correspondence, on March 9 I went to Avellino with the Superintendent of Monuments to investigate the requests of the Bishop of Avellino.

2. The Cathedral is a fairly modern building and the Superintendent of Monuments states that it has never been considered an important monument but it is under his supervision. A careful inspection of the interior showed certain small damage and the windows are all broken. The Seminary and Bishop's Palace are almost completely destroyed by bombing but are in no sense historical monuments and therefore neither the Superintendent or ACC could give any assistance.

3. The head of the Genio Civile of Avellino was consulted and he stated that certain funds had been placed at their disposal for the urgent repairs of all war damage in the city. With these funds they have repaired the Cathedral roof so that it no longer leaks and have hopes to replace glass or close off windows as soon as material is available. They are working on the Seminary and Palace but the progress is necessarily slow due to small funds, lack of material and transportation. In short, they hope to carry out enough repairs on the Cathedral so no further damage will be caused but have no hopes of rebuilding the Seminary or Palace at present.

4. It is suggested that the communication of the Provincial Commissioner of Avellino be answered as follows: **2822**

1. Under present directives, ACC can authorize the use of State funds only for protective measures in historical monuments which are under the supervision of the Royal Superintendent of Monuments. The Cathedral of Avellino comes within this category and the Division of Fine Arts of Region 3 has been assured by the Avellino Genio Civile that the roof has been completely repaired and that the windows will be glazed or closed as soon as material is available.

2. The Holy Episcopal Seminary and the Episcopal Building are not historical monuments and at present their repair is the concern of the Church. It is understood, however, that the Genio Civile of Avellino have small sums which can be used for this purpose and at this time they are working on these buildings as fast as these funds, materials and more urgent projects in the city will permit.

Paul Gardner
Major, AUS,
Regional Fine Arts Officer.

HEADQUARTERS
ALLIED CONTROL COMMISSION

JBWP/bnp

APC 394

Subcommission for Monuments Fine Arts and Archives

20906/MEAA

13 March 1944

Memorandum to: All MEAA Officers.

Subject : Deposits of Museum and Library Material, Enemy-Held Italy.

The following information is available about deposits from museums, libraries etc. in enemy-occupied Italy. It is certainly incomplete and may well be inaccurate, but is circulated for what it is worth. Any fresh facts will be welcome.

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

.....

Abruzzi. Aquila, location unknown (Provincial deposit).Emilia. No information. 282Lazio. Caprarola, Farnese Villa (from museums).
Tivoli, Villa Madama (from museums).Liguria. Brugnato (in the Val di Vara), Seminario Vescovile (archaeological collections from La Spezia).
Badia di Tiglieto d'Olba (between Rossiglione and Ovada) (archaeological collections)
Struppa (suburb of Genoa), Gratories of S. Cosimo & S. Giorgio (pictures)
Gavi (Valle Scrivia), castle.
Voltaggio, location unknown.Lombardia. No information.Marche. Urbino, Palazzo Ducale (from museums).
Carpegna, location unknown (large museum deposit)Piemonte. No information.Toscana. A villa near Passignano (Ass. and books).

Subject

: Deposits of Museum and Library Material,
Italy.

The following information is available about deposits from museums, libraries etc. in enemy-occupied Italy. It is certainly incomplete and may well be inaccurate, but is circulated for what it is worth. Any fresh facts will be welcome.

Joan Levin

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

.....

Aquila, location unknown (Provincial deposit).

No information.

282

Caprarola, Farnese Villa (from museums).
Tivoli, Villa Madama (from museums).

Brugnato (in the Val di Vara), Seminario Vescovile
(archaeological collections from la Spezia).
Badia di Tiglieto d'Olba (between Rossiglione and
Ovada) (archaeological collections)
Struppa (suburb of Genoa), Oratories of S. Cosimo &
S. Giorgio (pictures)
Gavi (Valle Scrivia), castle.
Voltaggio, location unknown.

No information.

Urbino, Palazzo Ducale (from museums).
Carpegna, location unknown (large museum deposit)

No information.

A villa near Passignano (MSS. and books).
Cortona (pictures; possibly also monuments and
antiquities).

Stra, Villa Nazionale or Pisani (from Venetian
churches).
Feltre, castle.

In August '43 no general displacement was planned,
but there is a provincial museum deposit in a
villa near Perugia.

Abruzzi.

Emilia.

Lazio.

Liguria.

Lombardia.

Marche.

Piemonte.

Toscana.

Tre Venezie.

Umbria.

HEADQUARTERS
REGION 3, ALLIED CONTROL COMMISSION
A.F.O. 394, U. S. ARMY

8 March 1944

SUBJECT: Vandalism in the Cathedral of Capua.

TO : Provincial Commissioner, Naples Province, HQ Reg. 3, ACC.

1. A recent visit to the severely damaged Cathedral of Capua by the Regional Fine Arts Officer revealed evidences of serious vandalism, perhaps on the part of local civilians.

2. Up to a short time ago, access to the Cathedral was fairly well controlled. The front gates of the Atrium were barricaded and signs posted to keep out. Now these gates have been broken down and there is free access to the interior.

3. All the important carved wooden choir stalls in the right hand chapel have recently been carried away and several tombs have been broken open and looted.

4. It is the duty of the local Carabinieri or police to ensure the safety of such damaged historical monuments and it is requested that action be taken to correct this situation.

2819

CHARLES POLETTI
Lt. Colonel
Regional Commissioner.

HEADQUARTERS
ALLIED ARTS COMMISSION

APC 394

Subcommission Monuments Fine Arts and Archives

21 February 1944

20031/MTAA

Report of a Visit to the Villa Floridiana, Naples

1. On February 18th, 1944, I visited the Villa Floridiana in company with Squadron Leader Peter Shinnie, RAF.
2. The Villa and Park are now in the occupation of the 103rd Station Convalescent Hospital (American) and the immediate supervision of the Villa is in the hands of Lieut. Livingstone, who was most courteous in showing us round.
3. I was informed that the property had been successively used by the Germans, by 5th Army HQ., and finally by the 103rd Station Hospital.

The Grounds.

4. The grounds have suffered much from recent neglect and inevitably from military occupation. There is a custode in charge of them. The space in front of the villa and other parts are occupied by ten oratory wooden huts and tents. The lawn has been completely trodden away in many places.
5. The little ~~out~~-of-door Theatre is in fairly good condition; the ledges on the stage are left off, but the stone benches (incidentally said by the Custode to be antique and to have come from Paestum) have been allowed to become coated with moss. The whole is enclosed by a low wooden fence which affords little or no protection.
6. The Tempietto has suffered somewhat from a nearby bomb explosion, some plaster having fallen from the ceiling of the cupola and the columns. The latter have also been scribbled over mainly by American soldiers.
7. The Marble Steps leading up to the villa on the south side have recently chipped in various places.

The Villa Floridiana

8. The ground and first floors and basement are in the occupation of the military hospital. The second (top) floor was occupied by Italian families including that of the custode.

2813

1. On February 1945, Squadron leader Peter Shinnie, R.A.F. in company with Squadron leader Peter Shinnie, R.A.F. 2. The Villa and Park are now in the occupation of the 103rd. Station Convalescent Hospital (American) and the immediate supervisor of the Villa is in the hands of Lieut. Livingstone, who was most courteous in showing us round.

3. I was informed that the property had been successively used by the Germans, by 5th Army HQ., and finally by the 103rd. Station Hospital.

The Grounds.

4. The grounds have suffered much from recent neglect and inevitably from military occupation. There is a custode in charge of them. The space in front of the villa and other parts are occupied by temporary wooden huts and tents. The area has been completely trodden away in many places.

5. The little ^{only} ~~out~~-of-door Theatre is in fairly good condition; the ledges on the stage are intact, but the stone benches (incidentally said by the Custode to be antique and to have come from Paestum) have been allowed to become coated with moss. The whole is enclosed by a low wooden fence which affords little or no protection.

6. The Tempietto has suffered somewhat from a nearby bomb explosion, some plaster having fallen from the ceiling of the cupola and the columns. The latter have also been scribbled over mainly by American soldiers.

7. The Marble Steps leading up to the villa on the south side have recently chipped in various places.

The Villa Flordiana

8. The ground and first floors and basement are in the occupation of the military hospital. The second (top) floor houses several Italian families including that of the custode.

9. Little of the original contents has been left, and most of the rooms are featureless.

10. Beyond the Entrance Hall is a large room used as an orderly room. The decoration here is pseudo-Moorish and much later than the building of the villa. In the room to the right of the door is a large white and gilt side-table (early nineteenth cent.) with a dark green marble top, one corner of which has been knocked off.

11. To the left of this room are two others now used as wards. Here are two white and gilt side-tables surrounded by mirrors, numbered respectively on tickets 716 and 728. Some of the gilt decoration applied to these mirrors has been knocked off. The walls are covered with damask but of no great age. Lt. Livingstone asked me whether these tables and mirrors could not be moved and stored, as not only was he afraid of damage to them, but their removal would give him more space.

2818

12. The staircase ceiling is damaged in one corner. The chandelier in the centre is intact.

13. The Salone in the centre of the first floor is the only room which has any architectural or decorative interest. Its main features comprise stucco reliefs above the front doors and marble chimney-pieces on opposite sides of the room with gilt mirrors above them. The architecture of the right hand chimney-piece was loose; I pointed this out to Lt. Livingstone and he said that he would get the custode to fix it. The mirrors in themselves were unharmed, but the glasses were covered with humorous drawings executed in soot by the patients, who used it as a recreation room.

14. In Room 17 on the first floor the ceiling has been shaken, presumably by bombing, and Lt. Livingstone told me that when his unit arrived about the third week in December they found a large part of it hanging down into the room. They patched this up as best they could with rough boards. Part of the room has been partitioned off for use as latrines, the partitions reaching about half way up the wall. There are here two polychrome marble consoles, which belong to the villa's furnishing and which are numbered on tickets 3048 and 3051; part of the marble has been clipped off the latter. Lt. Livingstone suggested that the custode be asked to move these into store.

15. The Basement is now used mainly as a cookhouse. I was shown the locked door to the room where objects from the Museum are now stored. A hole has been knocked in the south wall of the basement, giving access to a wooden building on the slope outside which is used as a mess.

The Villa Lucia (Palazzina Pompeiana)

16. The ground about the Villa Lucia show the same signs of neglect as do those of the Floridiana, but there appear to be no military buildings erected in them. A hole has been knocked in the wall now dividing the two properties and a sentry has been posted by it. The Palazzina Pompeiana is in the hands; it does not appear to be particularly well cared for.

(of Italian civilians)

Suggestions

17. It is much to be regretted that such a famous spot as the Floridiana should be occupied for military purposes. On the other hand it is perhaps fortunate that, except for the salone on the first floor, there is now comparatively little of value from the point of view of decoration. The furniture in the villa itself. It would be somewhat difficult to dispense with this particular room as it is the only one which is of any size suitable for a room as it is the only one which must be admitted that so far there

14. In Room 17 on the first floor the ceiling was so low that Lt. Livingstone told me that when his unit arrived about the third week in December they found a large part of it hanging down into the room. Part of the room was partitioned off for use as latrines, the partitions were made of rough boards. There were here two polythene partitions about half way up the wall. The villa's furnishings and chrome marble consoles, which belong to the villa, part of the marble which are numbered on tickets 3048 and 3091; part of the marble which have been clipped off the latter. Lt. Livingstone suggested that the custode be asked to move these into store.

15. The Basement is now used mainly as a cookhouse. It was shown the locked door to the room where objects from the Museum are now stored. A hole has been knocked in the south wall of the basement, giving access to a wooden building on the slope outside which is used as a mess.

2817

The Villa Lucia (Palazzina Pompeiana)

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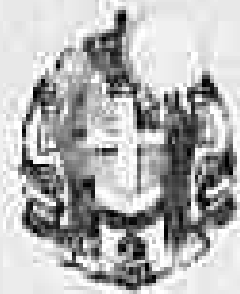
(of Italian civilians)

Suggestions

17. It is much to be regretted that such a famous spot as the Floridian should be occupied for military purposes. On the other hand it is perhaps fortunate that, except for the salone on the first floor, there is now comparatively little of value from the point of view of decoration. The furniture in this particular room would be somewhat difficult to dispose with this particular room as it is the only one which is of any size suitable for recreational purposes; also it must be admitted that so far there are no signs of disfigurement or damage to its features other than the soot sketches on the mirrors. It is suggested, therefore, that the patients be encouraged to treat the room and its furnishings with a little more respect. With regard to the tables and other objects belonging to the original furnishings, mentioned above at 10, 11, and 14, it is suggested that the attention of the Villa Authorities be drawn to these with a recommendation that they should be stored away as already stated; Lt. Livingstone would much welcome such a move.

E. GROOT-MURRAY
Captain.

Copy to: *Officer*
RTAA *Ref. 3.*



R. SOPRINTENDENZA ALLE GALLERIE
E ALLE OPERE D'ARTE DELLA CAMPANIA
NAPOLI

Sede provvisoria = Museo Nazionale

NAI .I.
Municipio Angioino
Telefono 20944

22 DIC 1943

Al Maj. Paul GARDNER
Consigliere per le Belle Arti
presso l'A. M. G.

Prot. N. 1339 Allegati
Risposta a N. del

N A P O L I

Oggetto Villa Floridiana.-

Dopo essere stata utilizzata per vari uffici delle Truppe Alleate, la VILLA FLORIDIANA ieri é stata occupata, per ordine del Colonel Nicholson, e sarà adibita ad Ospedale Militare.

Sotto la denominazione di "Villa Floridiana" si comprende:

- a) l'edificio del R. Museo della Ceramica "Duca di Martina"
- b) il parco e giardini annessi.

L'uno e l'altro, di proprietà dello Stato, per il loro carattere monumentale, sono protetti dalle leggi italiane sul patrimonio artistico, e sono direttamente amministrati e custoditi dalle Soprintendenze da me dirette.

Per le necessarie garanzie di conservazione, prego di ottenere quanto segue:

1. Nell'edificio del museo siano vietati lavori murari, coloriture delle pareti, impianti di condutture idriche o elettriche, se non saranno preventivamente concordate con la Soprintendenza.

2. Siano conservati e salvaguardati i depositi di opere d'arte e mobilio, esistenti nel sotterraneo e nell'ultimo piano dell'edificio, coi relativi alloggi dei funzionari della Soprintendenza.

denza che ne hanno la consegna.

3. Sia cortesemente agevolato il trasporto al Museo Nazionale di 3 scaffali di libri, rimasti nel 1° piano della scala principale.

4. Sia consentita e agevolata la continuità e regolarità del necessario lavoro di manutenzione del Parco e dei giardini, per mezzo del personale della Soprintendenza addetto a tale servizio e diretto dal Conservatore cav. Alessandro GUERCI.

5. Nel parco e nei giardini sia vietato tagliare alberi e arbusti, guastare prati e aiuole, accedere ai reparti delle serre e delle coltivazioni, accendere il fuoco.

IL SOPRINTENDENTE
(Bruno Molajoli)

Molajoli

HEADQUARTERS
REGION III, ALLIED MILITARY GOVERNMENT
A.P.O. 464, U.S. ARMY

30 December 1943

SUBJECT: Looting.

TO : Major H.T. Fawcett, D.A.D., Claims and Hirings.

1. The competent Italian authorities in charge claim the following looting and damage to historical monuments by Allied forces:

a. The University of Naples:

Looting and damage to library material, collections of specimens, laboratory equipment and various optical instruments. Building occupied by American forces.

b. The Castel Nuovo:

Breaking into crypt and dismembering mummified bodies, carrying off of pictures from a chapel, continued breaking into Storia Patria Library and carrying away important books.

Building occupied only by British forces.

c. Palazzo Reale of Naples:

Breaking into storerooms and carrying away of furniture and tearing brocades from walls.

Building occupied by American, British and French forces.

d. Biblioteca Nazionale of Naples:

Library broken into by force a number of times and ransacked and medals, books, furniture etc. taken away.

British forces are billeted in the immediate vicinity of the Library.

2815

Paul Gardner
Major, AUS
Division of Fine Arts.

HEADQUARTERS
REGION 3, ALLIED MILITARY GOVERNMENT
APO 394, U.S. Army

24 January 1944

SUBJECT: Looting

TO : Major H. T. Fawcett, D.A.D., Claims and Hirings.

1. The following Italian officials can give complete information on alleged damage to monuments in Naples:

- a. The University:
The Rector, Dr. Onofeo, office at University.
- b. The Castel Nuovo:
Custodian Boretti, at the Castle
Prof. A. Parento, Director of Storia Patria
Library in Castle.
- c. Palazzo Reale:
Head Custodian Perito, at Palace
Dr. Bruno Molajoli, at Museo Nazionale.
- d. Biblioteca Nazionale of Naples:
Dr. Guerriero-Guerriera, office in Library.

2814

PAUL GARDNER
Maj. AUS
Division of Fine Arts

Subject: Looting.

CH/8/12

To: Major Gardiner, Fire Arts Section A.M.G. III

Will you please forward me urgently a short report stating what information you have on:

- A) Looting generally by Allied troops , particularly British.
- B) Damage (not war damage) done to ancient and historical buildings or monuments and the contents of such by Allied troops, but particularly British.

Naples
30 Dec.43
1/S.

51005

H. J. Fawcett
Major
D.A.D. Claims and Hirings

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
APO394
SUBCOMMISSION FOR MONUMENTS FINE ARTS AND ARCHIVES.

2523 January 1944.

Memorandum to: Major Gardner, Chief of Division of Monuments
and Fine Arts, AMG Region 3.

Subject : Visit to Monuments.

1. Yesterday, 24 January, in the course of a visit to the excavations at Minturnae in the company of Major BIZER, Subcommission for MFA&A, and Lt. Col. Deneb, Public Safety, both of AMG Hq., I stopped in St. Maria Capua Vetere and visited the Mithraeum and the Cathedral and in San Prisco, 1 km outside, to see the 5th cent. mosaics in the Church of San. Prisco, on the ceiling of the chapel of Matrona.

2. For the record, I report that these monuments seem to be in good condition. The Mithraeum and the Church of San Prisco lack electric light and require a powerful portable lamp if visited.

Mason Hammond
Mason Hammond
Capt. AC.

2813

HEADQUARTERS
REGION 3, ALLIED MILITARY GOVERNMENT
APO 394, U.S. Army

16 January 1944

SUBJECT: Requisition of Medieval Castle at Lauro.

TO : R.C.A.O., Headquarters, Region III, AMG.

1. The Royal Superintendent of Monuments informs me that the medieval castle at Lauro and its valuable collection of frescoes, 15th century paintings, library, and Renaissance furniture are listed as Historical Monuments and are entrusted to the care and protection of the Superintendent's office.

2. It would seem then that the Castle would come within the provisions of AFHQ General Orders NO. 68, 29 December 1943, Section 1, Par. C: "Commanders are reminded that buildings containing art collections . . . should not be occupied when alternative accommodations are available."

3. This office recommends that if alternative accommodations can be found that the Castle should not be used for military purposes.

2811

PAUL GARDNER
Maj. AUS
Division of Fine Arts

ALLIED MILITARY GOVERNMENT

Headquarters, Region III

PREFETTURADate 16-1-44

TO:

Lt. Col. KRAEGE

Lt. Col. The Lord FORESTER

Major KNIGHT

Major PEDDY

Capt. POMEROY

Col. CRICHTON

Col. KELLAM

Lt. Col. FRANCIS

Lt. Col. KINCAID

Lt. Col. LANE

Lt. Col. McCLAIN

Lt. Col. WARREN

Major ARMSTRONG

Major BALL

Major GARD

Major GARDNER ✓

Major HANRAHAN

Major KENNEDY

Please prepare appropriate
letter for Col Kraege's
signature answering
letter of Brig -

2810

For Col Kraege

Major Peddy

From

1940

REC'D 14 GEN 1944

Education & IGASUBJECT:- Historic MonumentsQ 502/22AMG Region 3 ✓

1. There is an old house or castle at LAURO 7 miles S.E. of NOLA, which is required as part of a military school. I understand that this particular building is listed as "an historic or ancient monument". I therefore have to obtain your views as to whether there is any objection to its occupation.

2. I understand that the mere fact that a building is listed in a guide book as a place of interest or an ancient monument does not constitute an objection, and that, therefore, if it is not kept unoccupied in peace time as a "show piece" for the public there would be no objection to its use if operationally needed by the army.

3. I should be grateful therefore if you would say whether in this particular case there is any objection to its occupation.

2809

Field
13 Jan 44
JGBR/WSS



Brigadier,
Comd 57 Area.

HEADQUARTERS
REGION 3, ALLIED MILITARY GOVERNMENT
APO 394, U.S. Army

16 January 1944

SUBJECT: Requisition of Medieval Castle at Lauro.

TO : R.C.A.O., Headquarters, Region III, AMG.

1. The Royal Superintendent of Monuments informs me that the medieval castle at Lauro and its valuable collection of frescoes, 15th century paintings, library, and Renaissance furniture are listed as Historical Monuments and are entrusted to the care and protection of the Superintendent's office.

2. It would seem then that the Castle would come within the provisions of AFHQ General Orders NO. 68, 29 December 1943, Section 1, Par. C: "Commanders are reminded that buildings containing art collections . . . should not be occupied when alternative accommodations are available."

3. This office recommends that if alternative accommodations can be found that the Castle should not be used for military purposes.

2803

Paul Gardner

PAUL GARDNER

Maj. AUS

Division of Fine Arts

SECRET

IMMEDIATE
US CIPHER MESSAGE
INFOLIO 08359
28 Dec 1943

FROM: FREEDOM

TO: AFHQ ADV ADM ECH (ACTION): 15 Army Group, HQ Allied Military Mission, Italy,
PMS (Information)

Orig. No. 18352

TOG 1850/23
TOR 2200/23

1. Allied Commission of Inquiry is appointed under authority AFHQ with following terms of reference and will be formed under instructions issued by DCAD Adv. Adm. Ech. This 2000 20 Dec and 15 Army Group cable AQL26 21 Dec.

A. To enquire into and assess damage other than war or combat damage done, if any, by members of the Allied forces to real and personal property of historical and educational importance in Italy.

B. To recommend what steps should be taken to prevent such damage in future.

2. Major General A. L. COLLIER is appointed President of the Commission.

3. Members of the Commission will include:

A. One or more representatives of the US Claims Service to be designated by CG PMS.

B. One or more representatives of the British Claims Commission to be nominated by AD Claims, Naples 2807

C. Such other or British military members as you may consider necessary.

D. A secretary to be appointed by you. It is suggested that AD Claims Naples, could provide.

4. It is considered that an antiquarian should not be included as a member of the Commission. One or more antiquarians will be nominated by Deputy President, AGO, to be available to give advice to the Commission as required.

5. Request that you inform this HQ of any assistance required. This cable will be confirmed by letter.

6. Ref. your 216 of 22 Dec. Action on our 15923 of 18 Dec is suspended until matter considered by Commission.

DISTRIBUTION:

DCAD
DCADEd. & Fine Arts
T.O.D.Public Safety
AND 5 Army

AG File

United States SECRET

(Quoted in MOST SECRET and SECRET)

Additional Monuments Seen In which Damage Seen

Uafale

Church of S. M. del Carmine

Coffered ceiling almost completely fallen down - church open to sky, but rafters of roof remain - can have a wood or tarpaulin covering.

Church of S. S. Annunziata

Bombs thru important and large dome and danger of eventual collapse. Recommended some scaffolding be erected at once to hold up dome and an attempt made to further down important stucco work on dome.

Church of San Eligio

Church body almost completely destroyed but important Gothic Portal is safe.

2805

Church of S. Croce in Purgatorio

Church practically destroyed by bombs.

Church of S. Giovanni

$\frac{1}{3}$ of important coffered ceiling
fallen, roof open to sky - remainder of
roof in danger of falling.

Recommended building scaffolding
underneath to hold up remainder of roof
and to cover entire roof with wood or
tarpsaulins to keep rain out.

Church of S. Giovanni Carbonara

Church completely roofless -
Recommended some temporary roof of
wood or tarpsaulins be erected at
once.

2805

Palazzo Reale at Casodunanto

Bomb hit on 1 floor at side of Palazzo - many windows, complete floor in, all glass broken, many wooden shutters broken - many ceiling and walls blown out - Apartments of Duchessa d'Aosta & her suite have most glass gone and many wooden shutters broken. Cooperating with museum authorities to get some repairs done at once.

CasertaPalazzo Reale

Several bomb hits - holes in roof, the chapel badly damaged.

Understand a F.H.Q. is arranging to cover holes in roof & consulting with museum authorities on immediate repairs needed in chapel.

RapuaMuseo Civico

At least 1/2 of palace having it
destroyed by bombs. Necessary to remove
collection still in situ in damaged
section. Little doubt if it can be
repaired now.

Duomo:

Almost completely destroyed.
Orders given to remove works of
art to museum storage for safety.

2803

Notes on Castel Nuovo

A number of holes hit by bombs.

Roof of reading room of Bib. Florio
Patria caused in & bomb went thru
several floors.

Bomb landed in center of Torre San
Giorgio, going thru all floors &

bringing valuable books & manuscripts.

Now being removed by Italian workmen
under supervision of Director Prof.

Forcetti.

Main chapel full of German
equipment. Boxes open & looted.

Medieval paintings stored in room
off chapel. Should be placed out of Bombs.

Small chapel on ground floor badly
damaged. Paintings ruined & ceiling partly
destroyed. Should be placed out of

Bombs.

280?

Church of San Eligio.

A redonstructed Gothic church.

Damage:

The church structure almost completely destroyed by bombs but the important Gothic Portal is saved.

The museum authorities do not feel that anything can be done for this church at present other than clear away the debris later.

2801

Church of San Croce in Furgatorio.

Damage:

Church structure almost completely
destroyed by bombs; doubt if anything
can be done at present to save.

Not a church of first importance
artistically.

2800

Church of S. M. del Carmine:

Important Church and especially popular with the Italians of Naples

Damage:
Coffered ceiling almost completely fallen in, but rafters of roof remain.

Recommended:

That roof be covered with temporary covering of wood or tarpaulins.

The museum authorities claim that they have the needed material but will need financial assistance.

Is a marble church, all important art removed and the need here is less urgent than in other churches

Church of S.S. Annunziata:

Important church, the finest work of the architect Vanvitelli.

Damage:

A bomb went through the important and large coupola, which has a copper covering with interior decorated with fine and delicate stucco work. Most of the stucco work and much decoration of church is destroyed.

Recommended:

The coupola has been so weakened by the bomb hit that there is danger of the entire coupola collapsing and it has been recommended that some sort of support be built up from the floor to hold up the coupola and that some attempt be made to fasten down remaining stucco decoration.

Because of nature of the decoration, this repair is urgent.

It cannot be determined as yet if the museum authorities can supply the needed material for repairs and will need financial assistance.

2798

Church of San Giovanni Carbonara.
Contains many important sculptured
monuments.

Damage:

The entire roof destroyed by bombs and
building open to the sky but none of the
monuments has been badly damaged.

Recommended:

That entire roof be covered with a
temporary roof of wood or tarpaulins. The
Italian authorities claim that they have
material for this but will need financial
assistance.

Because of important early frescoes in the
Choir, this work here is urgent.

2797

Church of the Girolomini.

One of finest and most important churches
in Naples

Damage:

Coupola hit by several bombs and this has
already been repaired by Italian authorities
Later bomb landed on fine coffered wooden
ceiling destroying one third of it and
weakening the rest. Upper roof is almost
entirely destroyed and the remainder of
wooden ceiling in danger of falling.

Recommended:

That a scaffolding be erected under the
remaining roof to prevent its falling and
that entire outer roof be covered with
wood or tarpaulins.

The Italian museum authorities claim that
they have material for this but they will
need financial help to pay for work.

The repairs here are very urgent as church
is decorated with frescoes and stucco and
in serious danger from rain.

2796

Major P. P. 5419

2795

Church of S. Paolo Maggiore

Important church of @ 1600 profusely
decorated with painting of S. Giovanni -

Damage:

Bomb entered choir, the complete
int. choir altar destroyed, choir stalls,
the ceiling paintings

2794

Notes on Ruomo

Many shells have fallen in
neighborhood.

One entered cathedral through window
in chancel, destroying window frame but
not damaging wall. It exploded on
opposite side of nave near column.

Small hole in floor, some minor damage
to decoration of column.

Does not seem serious.

2793

Notes on Palazzo Reale

Direct hit by many bombs - roof caved in in many places. All windows broken. Many parts exposed to elements.

Direct hit on Chapel destroyed entire ceiling and room now buried under beams, ceiling, roof etc. Open to sky.

Direct hit on Theatre. Partly destroyed ceiling & roof. Open to sky.

One ^{locked} room used to store parts of crystal chandeliers, bronzes etc, forced open by American troops & cases broken open. Loss cannot be determined.

Soldiers still wander around in rooms of second floor, should be restricted to ground floor only.

2792

URGENT - MAJOR GARDNER

For the attention of Colonel J.O.M. ASHLEY.
Churches in Naples - URGENT Safeguards.

Please speak to
me re this
J.M.G.

GEROLAMINI - Famous painted and carved gilt roof (1627)
in critical condition. One third has fallen.
In present state the rest will follow unless
protected by tarpaulins and supports with forthcoming
winds and rain. Such rain will destroy the
GIORDANO FRESCO at present exposed beneath.

S.GIOVANNI CARBONARA - Now roofless. Can tarpaulins roof
be spread to protect church monuments (intact
and among the best surviving in Naples.)
Damp will also damage the fifteenth century
BESOZZO frescoes.

CASTEL NUOVO

Manuscripts and incunabulae of the Biblioteca di
Storia Patria in cases under debris inside bombed
tower. Pending excavation and recovery tarpaulin
protection urgently needed to safeguard from damp.

2791

I have approached Professor MOLAJUOLI, Superintendent of
Monumenti Storici who much appreciates urgency of situation but
lacks tarpaulins and transport.

Lin. B. L. Neri

F/LD-

A.I.(K).

et present

c/o S/L. Gregory. V. M. M. M. M. M.
42. V. M. M. M. M.

Memorandum.

Subject: Requests of Director of Biblioteca Nazionale

To : C.O. 147. Reg. III, A.M.G.

1. Dott. Guerrieri - Guerrieri, director of the Biblioteca Nazionale housed in the Palazzo Reale, has

submitted the following requests:

a. That some section of the Palazzo Reale, now occupied by allied troops, be made available as living quarters for the guards of the library. ^{as it can be on duty at all times.} The section of the Palazzo Reale occupied by the library is ^{accessible} from several directions and there have already been instances of looting in the library. 2790

b. That the living quarters of the Director, now occupied by English officers, be returned to her in order that she may keep a closer watch on the library.

c. That the allied troops now occupying the Istituto Orientale, opposite the University of Naples, be granted elsewhere as the requisition of this building constitutes a danger to the library housed there.

d. That two Olivetti typewriters taken by allied troops from the office of the Biblioteca Nazionale be returned in order that she may carry

submitted the following requests:

a. That some section of the Palazzo Reale, now occupied by Allied troops, be made available as living quarters for the guards of the library. The section of the Palazzo Reale occupied by the library is ^{across from} several directions and there have already been instances of looting in the library. 2790

b. That the living quarters of the Director, now occupied by English officers, be returned to her in order that she may keep a closer watch on the library.

c. That the Allied troops now occupying the Istituto Orientale, opposite the University of Naples, be transferred elsewhere as the requisition of this building constitutes a danger to the library housed there.

d. That two private type writers taken by Allied troops from the office of the Biblioteca Nazionale be returned. ~~to that Director in order that she may carry on her~~

Memorandum

Subject: Damage to Biblioteca Storia Patria

To: C.O. 147. Reg. III. A.M.G.

1. The Biblioteca Storia Patria, located on the top floor of wing F of the Castel Nuovo, is the most important library in Italy dealing with the history and background of Naples. The rooms occupied by the library have been badly damaged by bombs, the reading room ceiling is caved in and a bomb exploded in the Torso San Sotgiu bringing many books and cases of manuscripts. 2797
2. At present all rooms of the library and the books they contain are vulnerable to further air raids as well as damage from the elements. The Director of the Library, Prof. Paruto, wishes to move all books to the ground floor of the Castel where they would be reasonably safe. The only suitable space for this purpose is now occupied by the 37th Light A.A. Battery (British).
3. It is recommended that if possible these books be moved to other quarters in order that the library may be safely stored and preserved.

To be translated for
Dir. of Fine Arts.

Prodotti Fotografici

Idrochinone	g.500
Metol	g.500
Solfito anidro di soda	Kg.12
Carbonato anidro di soda	Kg.10
Bromuro	g.300

Si è notato possibile la sua presenza
Ferrocianuro
Da Ferrocianuro Kg 1.

2787

SECRET

#53

049

413.53 (SSSIO) 2nd Ind. 25 December 1943
HEADQUARTERS SCS MATOUSA, APO 750, U. S. Army.

TO: Commanding General, MATOUSA, APO 534, U. S. Army.

1. Photographic project set forth in basic communication is submitted for approval.

2. The short supply of items requested will necessitate placing a special requisition on PEBARK for the supply of the requested items in the event approval is granted for the project. If thus requisitioned, the items may be expected to arrive in March 1944.

For the Commanding General:

Vernon W. Rice
VERNON W. RICE,
Lt. Col., A. G. D.,
Adjutant General.

JCH/JEB/JM

AFHQ - MGS, APO 512, U.S. ARMY. 3rd Ind. 6 January 1944

TO: Commanding Officer, Region 3, AMG, APO 464 (thru C.G. SCS MATOUSA)

1. Because the supply of photographic materials is extremely critical, request contained in basic communication is disapproved.

2. An Army Pictorial Service laboratory unit is being established at Reminsular Base Section. It is recommended that facilities of this unit be utilized for services required.

3. All future requisitions will be submitted as prescribed 2780-1
(AMGCT)MGS-AGM 29 December 1943, Subject: Requisitions.

J. C. Holmes
for
J. C. HOLMES
Brigadier General, G.S.C.
Chief, Military Government Section

SECRET

NAT-7264

SECRET

413.53 (SSSIG) 4th Ind.
HEADQUARTERS SOS, HATOUSA, APO 750, U. S. Army. 14 January 1944

TO: Commanding General, Peninsular Base Section, APO 782, U. S. Army.

For transmission to addressee of 3rd Indorsement. Attention is invited to Paragraph 2 of that indorsement.

By command of Major General LARKIN:

J. C. Maulding
J. C. MAULDING,
Capt., A. G. D.,
Asst. Adjutant General.

AG 400.312 BPSIG (14 Dec 43) 5th Ind.
HEADQUARTERS PENINSULAR BASE SECTION, APO 782, 17 January 1944.

TO: Senior Civil Affairs Officer, AMG, Region III.

For the Commanding General:

PBS 5191

O. M. Madsen
O. M. MADSEN
1st Lieut., A. G. D.
Assistant Adjutant General

2785

SECRET

10 JAN 1944

1040

AG400.312 BPSIG (11 Dec 43) 5th Ind.
HEADQUARTERS PENINSULAR BASE SECTION, APO 782, 17 January 1944.

TO: Senior Civil Affairs Officer, AMB, Region III.

For the Commanding General:

O. M. MADSEN
1st Lieut., A. G. D.
Assistant Adjutant General

2784

SECRET

HEADQUARTERS
REGION 3, ALLIED MILITARY GOVERNMENT
APO 464, U.S. Army

049

14 December 1943

SUBJECT: Photographic Supplies.

TO : Signal Officer, Peninsular Base Section.

1. One of the important functions of the Division of Education and Fine Arts of Allied Military Government is to create a photographic documentary file of all monuments and fine arts damaged by acts of war.

2. There are in Region III, Allied Military Government, countless examples of churches, monuments and art objects so damaged. The Royal Superintendents of Museums have the equipment and personnel to photograph these but cannot secure films and developing chemicals. They also have funds to pay for the material.

3. The following photographic supplies are necessary for this project:

2000 films, roll type, 6 cent x 9 cent	
Hydroquinone	500 grams
Methol	500 grams
Sulphite of Soda	12 kilograms
Carbonate of Soda	10 kilograms
Bromide, potassium	300 grams
Silver Nitrate	1 kilogram

2783

4. It would be appreciated if information could be given this office if these supplies can be obtained in the near future.

For the Commanding Officer:

Douglas N. Batson
DOUGLAS N. BATSON
1st Lt., CMP,
Actg Asst Adj Gen

SECRET

14 December 1943

SUBJECT: Photographic Supplies.

1. One of the important functions of the Division of Education and Fine Arts of ANG is to create a photographic documentary file of all monuments and fine arts damaged by acts of war.

2. There are in Region III, ANG, countless examples of churches, monuments and art objects so damaged. The Royal Superintendents of Museums have the equipment and personnel to photograph these but cannot secure films and developing chemicals. They also have funds to pay for the material.

3. The following photographic supplies are necessary for this project:

2000 films, roll type, 6 cent. X 9 cent.

Hydroquinone	500 grams
Methol	500 grams
Sulphite of Soda	12 kilograms
Carbonate of Soda	10 kilograms
Bromine	300 grams
Silver Nitrate	1 kilogram

2783

4. It would be appreciated if information could be given this office if these supplies can be obtained in the near future.

1968
SECRET

AG 400.312 (24 Dec. 43) BGSIG 1st. Ind.
HEADQUARTERS PENINSULAR BASE SECTION, APO 782, U.S. Army, 17 December 1943

TO: Commanding General, SOS NATOUA, APO 750, U.S. Army.

Forwarded for authorization.

For the Commanding General:

O. M. WADSEN
O. M. WADSEN
1st Lieut., A. G. D.
Assistant Adjutant General

278.

SECRET

1969