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

WORKS OF ART IN ITALY

Losses and Survivals in the War

PART I—SOUTH OF BOLOGNA

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



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

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

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

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

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

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

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

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

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

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

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

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

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

ANGHIARI (Arezzo)

Here the damage was fortunately slight.

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

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

The BADIA is undamaged.

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

ANTELLA (Firenze)

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

APRUTINO (Pescara)

Is undamaged.

AQUILA

Is undamaged.

AQUINO (Frosinone)

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

S. TOMMASO was ruined beyond repair.

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

ARCE (Napoli)

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

ARCENO (Siena)

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

ARCEVIA (Ancona)

Is undamaged.

ARCIDOSO (Grosseto)

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

AREZZO

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

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

The CASA DI PETRARCA was half destroyed.

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

The PALAZZO PRETORIO was hit at the back, but the façade is intact.

The PALAZZO COMUNALE was damaged by blast.

The ROMAN AMPHITHEATRE suffered damage to the south-west end.

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

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

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

ARICCIA (Roma)

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

ARPINO (Frosinone)

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

ARRANO (Catania)

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

ARSOLI (Roma)

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

ASCIANO (Siena)

The COLLEGIATA CHURCH was shaken.

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

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

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

ASCOLI PICENO

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

ASSERGI (Aquila)

S. MARIA ASSUNTA is undamaged.

ASSISI (Perugia)

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

ATESSA (Chieti)

S. LEUCIO was slightly damaged.

ATINA (Frosinone)

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

ATRI (Teramo)

Is undamaged.

AUSONIA (Frosinone)

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

C

AVERSA (Napoli)

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

AVEZZANO (Aquila)

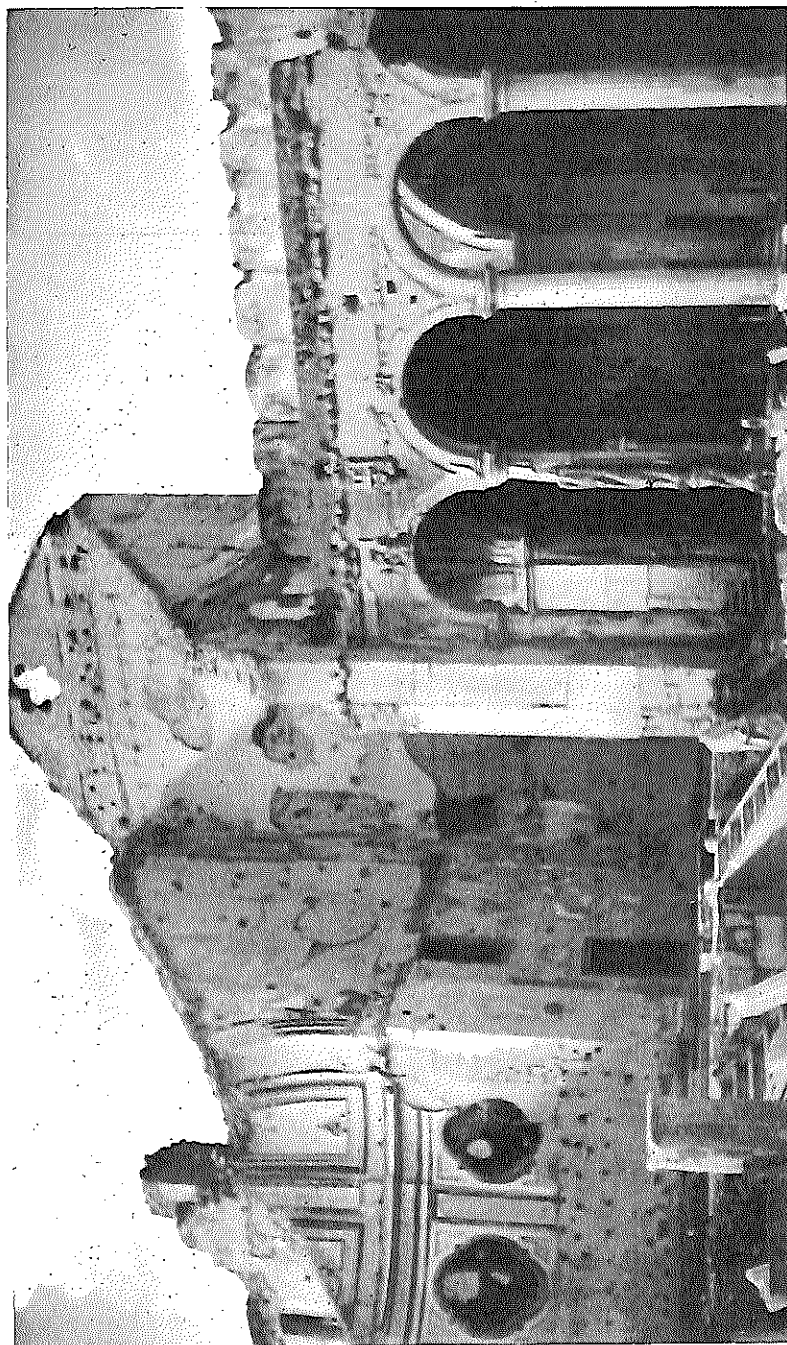
The PALAZZO TORLONIA, used by the Germans as a headquarters, was heavily bombed and seriously damaged.

BADIA A SETTIMO (Firenze)

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

BAGNAIA (Viterbo)

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



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

Losses and Survivals

BARANELLO (Campobasso)

The Germans looted the coin collection from the MUSEUM.

BARGA (Lucca)

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

BARI

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

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

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

BARLETTA (Bari)

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

BASSANO DI SUTRI (Viterbo)

The ETRUSCAN TOMBS are intact.

BASTIA (Perugia)

The Germans blew up the bridge.

BAZZANO (Aquila)

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

BELMONTE CASTELLO (Frosinone)

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

BENEVENTO (*Benevento*)

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

BERTINORO (Forlì)

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

BIBBIENA (Arezzo)

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

BISCEGLIE (Bari)

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

BOLSENA (Viterbo)

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

BOMINACO (Aquila)

The CHURCH is undamaged.

BORGO COLLEFEGATO (Rieti)

The CHURCH is undamaged.

BORGO SANSEPOLCRO (Arezzo)

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

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

THE PALAZZI TORRE and BERTA were demolished by German mines.

BOTTO (Terni)

Art objects from ORVIETO were deposited here and are intact.

BRINDISI

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

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

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

BRONTE (Catania)

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

BUONCONVENTO (Siena)

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

BUSSI (Aquila)

The ABBEY OF S. MARIA DI CARTIGNANO is undamaged.

CALTANISSETTA (Caltanissetta)

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

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

Damage to the other churches was mostly superficial.

CALVI RESORTA (Napoli)

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

CAMAIORE (Lucca)

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

CAMALDOLI (Arezzo)

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

CAMPOBASSO

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

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

CAMPO DELL'UGOLINO (Firenze)

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

CAPESTRANO (Aquila)

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

CAPRANICA PRENESTINA (Roma)

Is undamaged.

CAPUA (Napoli)

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

CARBOGNANO (Viterbo)

The tombs are undamaged.

CARMIGNANO (Firenze)

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

CARSOLI (Aquila)

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

CASAMARI (Frosinone)

Is undamaged.

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

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

CAVA DEI TIRRENI (Salerno)

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

CECCANO (Frosinone)

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

CEFALÙ (Palermo)

The magnificent Norman CATHEDRAL is undamaged.

CERQUETO (Perugia)

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

CERRETO GUIDI (Firenze)

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

CERTALDO (Firenze)

The town was badly shelled, but the monuments suffered little damage.

SS. MICHELE e JACOPO. Minor damage was done to the roof and the sacristy was sacked.

The PALAZZO PRETORIO is undamaged.

BOCCACCIO'S HOUSE is badly damaged.

CESENA (Forlì)

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

CHIANCIANO (Siena)

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

CHIARAVALLE (Ancona)

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

CHIETI

Is undamaged.

CHIUSI (Siena)

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

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

CITTÀ DELLA PIEVE (Perugia)

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

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

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

CITTÀ DI CASTELLO (Perugia)

Is virtually undamaged.

CITTADUCALE (Rieti)

Is undamaged.

CITTÀ S. ANGELO (Pescara)

Is undamaged

CIVITAVECCHIA (Roma)

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

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

COLLE DI VAL D'ELSA (Siena)

Is virtually undamaged.

CORCHIANO (Perugia)

S. FRANCESCO is undamaged.

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

CORI (Littoria)

S. MARIA DELLA TRINITÀ. The Campanile alone survives.

S. PIETRO is a complete ruin.

S. CATERINA is damaged.

S. SALVATORE has been pillaged.

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

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

CORTONA (Arezzo)

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

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

COSENZA

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

CROTONE (Catanzaro)

The single column of the TEMPLE OF HERA is intact.

CUMAE (Napoli)

The ruins have not been damaged.

DOVADOLA (Forlì)

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

EMPOLI (Firenze)

The town had been mined.

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

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

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

ENNA

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

ESPERIA (Frosinone)

S. MARIA MAGGIORE has half of its vault and nave roof down; the altar-piece by TADDEO ZUCCARI is intact and under cover.

FABRIANO (Ancona)

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

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

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

FAENZA (Ravenna)

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

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

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

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

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

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

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

FAICCHIO (Benevento)

The ROMAN BRIDGE is undamaged.

FANO (Pesaro)

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

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

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

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

GIULIANOVA (Teramo)

The fine Romanesque CHURCH OF S. MARIA is ruined.

GRADARA (Pesaro)

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

GROSSETO

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

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

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

GROTTI (Siena)

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

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

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

Lo Statuto del Maggiore Sindaco.

Lo Statuto dell'Arte della Lana.

Lo Statuto della Gabella dei Contratti.

La Canonizzazione di S. Niccolò da Tolentino.

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

GRUMENTUM

See VIGGIANO.

GUARDIAGRELE (Chieti)

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

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

GUBBIO (Perugia)

The town suffered little damage and its character is unspoilt.

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

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

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

HERCULANEUM (Napoli)

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

IESI (Ancona)

Is undamaged.

IMPRUNETA (Firenze)

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

ISERNIA (Campobasso)

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

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

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

The FONTANA FRATERNA is damaged, but can be restored.

MUSEUM. The Germans stole the entire coin collection.

ISOLA DEL LIRI (Frosinone)

Is undamaged.

ITRI (Littoria)

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

JELSI (Campobasso)

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

LANCIANO (Chieti)

Is undamaged.

LARINO (Campobasso)

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

MATRICE (Campobasso)

Is virtually undamaged.

MATTEO (Forlì)

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

MELDOLA (Forlì)

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

MENSANELLO (Siena)

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

MERCOGLIANO (Avellino)

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

MESSINA

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

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

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

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

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

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

METAPONTO (Matera)

The TEMPLE is undamaged.

MINTURNO (Littoria)

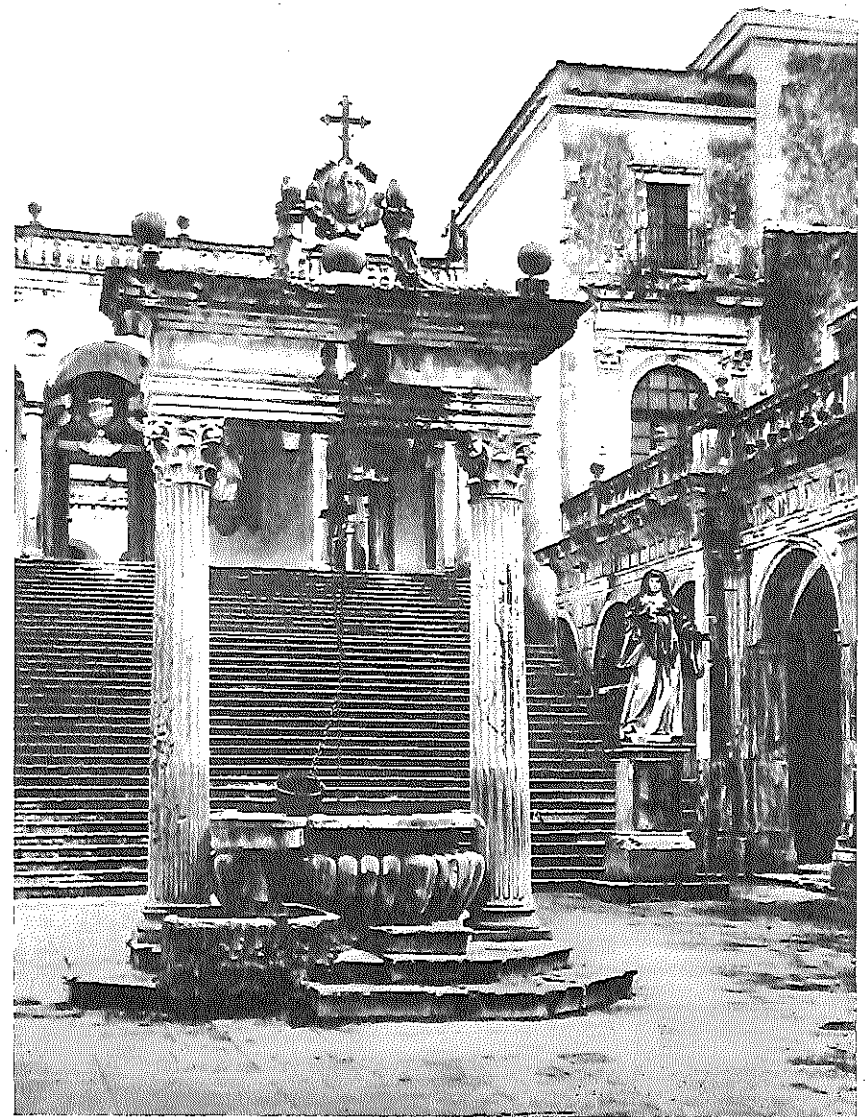
S. ANNUNZIATA was seriously damaged. The Giottesque frescoes are damaged, requiring protection from the weather.

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

The excavated site at MINTURNÆ is undamaged.

MOLFETTA (Bari)

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



The Monastery of Monte Cassino before the war.

MONTEOLIVETO MAGGIORE (Siena)

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

MONTEPULCIANO (Siena)

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

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

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

MONTE SANTANGELO (Foggia)

S. MICHELE is virtually undamaged.

MONTE SAN SAVINO (Arezzo)

Is undamaged.

MONTESANVITO (Ancona)

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

MONTEVARCHI (Arezzo)

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

MONTEVOLO (Bologna)

The two interesting CHAPELS escaped damage.

MONTICCHIELLO (Siena)

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

MONTISI (Siena)

Is undamaged.

MOSCUFO (Pescara)

Is undamaged.

NAPLES

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

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

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

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

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

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

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

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

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

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



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

Photograph War Office

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

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

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

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

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

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

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

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

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

S. ANGELO A NILO is intact.

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

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

CROCE DI LUCCA. The roof was badly damaged.

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

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

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

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

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

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

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

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

S. GIOVANNI DEI PAPPACODA. The very fancy BABOCCIO Gothic doorway is intact.

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

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

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

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

S. MARIA DONNA REGINA was undamaged.

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

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

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

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

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

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

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

Case No. 1, containing gold objects.

Case No. 55, containing various small museum objects.

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

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

NEMI (Roma)

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

NEPI (Viterbo)

Is undamaged.

NINFA (Littoria)

The VILLA CAETANI was despoiled of its furnishings.

NOCERA SUPERIORE (Napoli)

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

NOICATTARO (Brindisi)

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

NOLA (Caserta)

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

NORMA (Littoria)

Is undamaged.

NOTARESCO (Teramo)

Is undamaged.

OFFAGNA (Ancona)

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

ONANO (Roma)

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

ORTONA (Chieti)

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

ORVIETO (Terni)

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

OSIMO (Ancona)

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

The PALAZZO MUNICIPALE is very little damaged.

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

OSTIA (Roma)

Is undamaged.

PAESTUM (Salerno)

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

PAGANICO (Grosseto)

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

PALERMO

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

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

The CHURCH OF THE ANNUNCIATION is a complete ruin.

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

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

The SALADAD was destroyed.

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

The PALAZZI SCLAFANI and CHIARAMONTE escaped serious damage.

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

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

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

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

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

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

BAPTISTRY. One column near the top was broken away.

The LOGGIA DEI BANCHI suffered minor damage.

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

The PALAZZO OROLOGIO is half destroyed.

The MEDICI PALACE is in part ruined.

The ROYAL PALACE was wrecked internally.

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

The CAMPANO TOWER is intact.

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

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

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

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

PISIGNANO (Ravenna)

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

PISTICCI (Potenza)

The GREEK TOMBS are untouched.

PISTOIA

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

S. ANDREA is intact.

S. BARTOLOMEO IN PANTANO is intact.

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

S. FRANCESCO AL PRATO is intact.

S. GIOVANNI BATTISTA was destroyed.

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

S. MARIA DELLE GRAZIE was pitted by shrapnel.

S. PAOLO only lost one window.

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

The PALAZZI DEL COMUNE and PRETORIO suffered minor damage.

POGGIBONSI (Siena)

The damage here was relatively slight.

POLIGNANE (Brindisi)

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

POMPEII (Napoli)

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

Regio I

Ins. VI. Casa del Criptoportico: Two roofs and four walls damaged; fresco of Mercury and Serpent unharmed.

Ins. VII. Casa Poquino Proculo: Roof and upper parts of walls damaged.

Regio II

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

Regio III

Ins. II. Casa di Trebio Valente: Front wall and three frescoes of second style destroyed.

Ins. III. Shops and taverns completely destroyed. Scuola Juventutis: West wall damaged; one fresco of war trophies and frescoes on West wall gone.

Ins. IV. Casa di Iphigenia e Moralista: Peristyle and four rooms with frescoes of fourth style destroyed.

Regio V.

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

Regio VI

Ins. II. Casa di Sallustio: Tablinium, portichetta, and several rooms destroyed, involving frescoes, notably "Actaeon and Diana."

Ins. VI. Casa dei Vettii: Damage very slight and all important frescoes intact.

Ins. XII. Casa del Fauno: Atrium and five (North East and North West) rooms destroyed with frescoes of first and fourth styles. This is the most unfortunate individual loss.

Regio VII

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

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

C
Pompeii
Cont.

Regio VIII

Foro Triangolare : Street and entrance hit, but damage insignificant.
Teatro grande : Three bombs hit, the MEDIA CAVA, CRIPTA, and SUMMA CAVA.
Tempio Dorico : Part of (rebuilt) podium destroyed : Palestra Sannitica : Portico and entrance partly destroyed.

Regio IX

Ins. XII. Edificio del Cenacolo : Completely destroyed.
Insula occidentale

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

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

PONTECORVO (Frosinone)

The CHURCH was utterly destroyed.

POPOLI (Pescara)

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

POPPI (Arezzo)

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

POPPIANO (Firenze)

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

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

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

plaster into the surface and removing considerable areas of paint. This may be considered the only badly damaged work of art in any deposit. However, a certain amount of damage was also suffered by the great "Deposition" by ROSSO FIORENTINO from VOLTERRA, which is scratched in several places and is very dusty from plaster and rubble. Damage of a similar nature was suffered by the pictures from the STUDIOLO DI COSIMO DE' MEDICI, which were very loosely piled in the small chapel.

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

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

POZZUOLI (Napoli)

Is undamaged.

PRATO (Firenze)

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

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

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

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

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

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

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

PRIVERNO (Littoria)

S. GIOVANNI was sacked.

RADICOFANI (Siena)

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

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

S. GIOVANNI VAL D'ARNO (Arezzo)

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

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

S. GODENZO (Firenze)

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

S. MARIA CAPUA VETERE (Napoli)

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

S. MARIA DEI CAVALIERI (Near Foligno)

Art treasures from FOLIGNO were deposited here and are safe.

S. MARINO (Republic)

Is undamaged.

S. MAURO PASCOLI (Forlì)

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

S. MINIATO (Pisa)

The town suffered considerable damage.

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

S. FRANCESCO suffered serious roof damage.

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

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

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

S. PIERO A GRADO (Pisa)

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

S. QUIRICO D'ORCIA (Siena)

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

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

SANTARCANGELO DI ROMAGNA (Forlì)

LA COLLEGIATA had three shell-holes in its roof.

The PALAZZO COMUNALE was badly damaged.

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

The LIBRARY and MUSEUM did not suffer greatly.

S. VINCENZO AL VOLTURNO (Campobasso)

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

S. VITTORE DEL LÁZIO (Frosinone)

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

SASSOFERRATO (Ancona)

Is undamaged.

SATURNIA (Grosseto)

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

SAVIGNANO SUL RUBICONE (Forlì)

The ROMAN BRIDGE was demolished by the Germans.

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

The LIBRARY and archives suffered little hurt.

The VILLA DI BAGNO was partly ruined.

SCARPERIA (Firenze)

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

SEGESTA (Trapani)

The TEMPLES are undamaged.

SELINUNTE (Trapani)

The TEMPLE is undamaged.

SERMONETA (Littoria)

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

TARANTO

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

TARQUINIA (Viterbo)

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

S. GIOVANNI had its roof and interior damaged.

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

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

All other monuments are undamaged.

TEANO (Napoli)

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

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

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

TELESIA (Campobasso)

The ROMAN WALLS and amphitheatre are undamaged.

TERAMO

Is undamaged.

TERMOLI (Campobasso)

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

TERNI

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

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

S. SALVATORE is undamaged.

TERRACINA (Littoria)

The CATHEDRAL suffered little damage.

THE ANNUNZIATA and S. DOMENICO are untouched.

MUSEUM. The marbles are safe, but the coin collection and other small objects were looted by the Germans.

TERRA DEL SOLE (Forlì)

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

TERRANOVA DI SICILIA (Caltanissetta)

Is undamaged.

TIONE (Aquila)

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

TIRIOLO (Catanzaro)

The GREEK SITES are undamaged.

TIVOLI (Roma)

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

S. SILVESTRO. The frescoes are undamaged.

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

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

TODI (Perugia)

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

TOLENTINO (Macerata)

Is undamaged.

TORRE A CONA (Firenze)

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

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