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Declassified E.O. 12356 Section 3.3/NND No. 785015

429

ROME, GENERAL
JAN. - SEPT. 1944

LIST OF PAPERS

File under No. 094.

HQ ACC
OFFICE OF THE
SECRETARY GENERAL

Rome - General.

SERIAL NUMBER	FROM	DATE	TO	SYNOPSIS
20) 5815	JAGG	JUNE 12.	CINC. AAI.	CONCERNING AGREEMENT TO HAND OVER ROTE TO HQ. AAI. AT 0800HRS 15 JUNE.
21) 1061/P.1.	HQ. AAI.	28 JUNE.	-	HQ. AAI. ADMIN. INSTRUCT. NO. 36. ESTABL. OF R. A. A. C.
22) AAI/508/P.105	C. ADMIN O. / AAI.	28 JAN. 44.	CG. RAAC.	ROME - ARMEDATION POLICE
23) FK 72777	AFHQ SIND. SIGNED	JULY 10.	RAAC. GACC ADV. FOR INFO	INFORMATION REQUESTED RE REFERENCE TO THOOPS IN ROME. NECESSARY FOR PRESS STATEMENT
24) -	CM. DENMARK. C.S.O	17 JULY. 44.	BRIG. LUSH.	A/CC. WOULD APPRECIATE COMMENTS.
25) -	CM. DENMARK. C.S.O	17 JULY. 44.	POLITICAL SECTION	A/CC. WOULD APPRECIATE COMMENTS
26) FK 76345	AFHQ SIGNED SIGNED	28 JUNE.	RAAC & ACC MAIN.	FK. 72777 CANCELED (R.C. 23)
27) 55. 711.	CM. SIGNED	6 AUG. 44	BRIG. LUSH.	ANY REVISIONS IN AAT DIRECT. IN CONNECTION WITH TRANSFER OF TERRITORY. ARE WE GOING TO HAVE ANY DIFFICULTIES.
28) -	FIVE ARTS / SIND. COMM.	-	C.C.	"SACBON'S GUIDE TO ROME."
29) AA/405	AAI	30 AUG 44	RAAC	Responsibilities & duties of Rome Allied Area Command
30) 300-Z	5 Army	4 SEP 44		ADMINISTRATION, FIDELITY

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23) FX 72777	AFHQ SIGNED. SACRED	25 JUN. 44.	CG. RAAC.	ROME - AUTOMOBILIZATION POLICE
24) -	CM. DENMORE. C.S.O	17 JULY. 44.	BRIG. LASH.	INFORMATION REQUESTED RE REACTION TO PROBS IN ROME. NECESSARY FOR PRESS STATEMENT.
25) -	COL. DENMORE. C.S.O	17 JULY. 44.	POLITICAL SECTION	A/CC. WOULD APPRECIATE COMMENTS.
26) FX 76345	AFHQ SIGNED SACRED	28 JULY.	RAAC & ACC MAIN.	A/CC. WOULD APPRECIATE COMMENTS.
27) SG. 711.	CAP. SIONE	6 AUG. 44	BRIG. LASH.	EX. 72777 CANCELLED (R. 23)
28) -	FIVE ARTS / SACS. COM. 7.	-	C.C.	ANY REVISIONS IN DAT DIRECT. IN CONNECTION WITH TRANSFER OF TERRITORY. ARE WE GOING TO HAVE ANY DIFFICULTIES. "SACRED" GUIDE TO ROME.
29) ARX/405	AA1	30 AUG 44	RAAC	Responsibilities & duties of Rome Civilian when Communist ADMINISTRATION, FOREIGN
30) 300-Z	5 Army	4 SEP 44		

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LIST OF PAPERS

File under No. 094.

Rome - General.

SERIAL NUMBER	FROM-	DATE	TO-	SYNOPSIS
1) 2109.	GEN. MACFARLANE.	JAN 23.	FREEDOM.	300000 ACROSS TO TEST RE ROUTING ACTIVITY AFTER EVACUATION OF ROME BY GERMAN
2) 2120	GEN. MACFARLANE.	JAN. 24.	FREEDOM.	300000 ACROSS REVEALS ENTRY OF ITALIAN TROOPS INTO ROME. ROME FALLS. SAYING THEY MAY BE HELD IN TRANSITION FOR.
3) 2121	GEN. MACFARLANE.	JAN. 24	FREEDOM.	NAMERLIN ASKS THAT MR. COMPTON OF ROME BEAN ITSELF, ASKING THERE IS NO POSSIBILITY OF SUCH.
4) -	CPT. STONE.	29 JAN. 44.	GEN. MACFARLANE.	FULL. ACROSS THE 0-107 604. ACROSS TO BARS ROME OF 100. 100. 50 LONG AS 3 AMAY OPERATIONS NOT HINDERTED.
5) 51059	REINHARDT & MARIN	13 FEB. 44.	REFER & CAC. 111	RE. NO. 3: PERSONS SHOULD BE NECESSARY WHAT POINTS SHOULD BE NECESSARY COVER?
6) CC/P/244	GEN. MACFARLANE	25 APR. 44.	GEN. ALEXANDER.	ISAS FOR FORWARD TO SANDERS GUIDE TO ROME. DE MAY (F. 100. 500-000).
7) F 49600	FREEDOM SAYS CINC.	23 MAY. 44.	GEN. MACFARLANE	REQUIRE EYE WITNESS ACCOUNT OF ROME ENTRY & ARRIVAL ENCOUNTERED. SHALL WE SEND SUITABLE OFFICER?
8) M-212	GEN. MACFARLANE	24 MAY. 44	A.F.H.D.	RE. 7) I WILL ARRANGE FOR ROME FULL INFORMATION. OFFICER MOJ REQUIRED.
9) 1639	ADDS/COM. OF MARINES	30 MAY. 44.	GEN. MACFARLANE	NECESSARY TO PROPAGANDIZE BY RADIO TO PRASE SUNDARITY OF ROME & TO WRITE MESSAGE TO RESISTANCE TO FAULTS.
10) -	STAGS/SEN. A.I.I.	29 MAY. 44.	GEN. MACFARLANE	SUBJECT MESSAGE BE SENT TO NATIONALIST COMMITTEE, ROME ASKING FOR PARTICIPATION OF RESISTANCE ORGANIZATION IN ITALY.
11) CC/G/353	GEN. MACFARLANE.	31 MAY. 44.	MR. MINIERE.	WE DO NOT WANT TO GIVE IMPRESSION THAT ROME IS BEING USED FOR MILITARY PURPOSES
12) -	GEN. MACFARLANE	1 JUNE. 44.	REFER & CACC. 11.	ASK FOR REPRESENTATIVE OF LIBERATION COMMITTEE WITH INFORMATION OF RESISTANCE ORGANIZATION TO BE APPROPRIATE.
13) 62/8	I.S.C.D.	2 JUNE.	GEN. MACFARLANE	"AM I WELCOME TOUCH WITH NAME H.P. BUEH
14) M. 922	GEN. MACFARLANE.	3 JUNE.	GEN. CLARK.	HAVE IT IS CONVICTION IF I AM NOT TUNG 4 TO SEE. CONVICTION OF GEN. CLARK.

3) 221	GEN. MACFARLANE.	JAN. 24	FOREIGN.	THEY MAY BE USED IN TRANSMITTING FOR.
4) —	CPT. STONE.	29 JAN. 44.	GEN. MACFARLANE.	AMELUM ASKS THAT MR. COMPTON OF ROME BEAN ITALIAN. ASKED THERE IS NO POSSIBILITY OF SUCH.
5) 5159	REINHARDT & MARINI.	17 FEB. 44.	REFER & CITE.	ENCL. ACOF CIE 0-17105. AGREE TO EARLY PART OF 1941. 75. 50 COM. AS STAFF OPERATIONS NOT MINTED.
6) CC/P/244	GEN. MACFARLANE	25 APR. 44.	GEN. ALEXANDER.	RE. M. 3: PERIOD 3 MONTHS NECESSARY WHAT POINTS SHOULD BROADCASTS COVER.
7) F 49600	FREEDOM SAYS (INC.	23 MAR. 44.	GEN. MACFARLANE	ISKS FOR FORWARD TO 'SALVARI'S GUIDE TO ROME'. IF MAY (F. ART. 540-007).
8) M-212	GEN. MACFARLANE	24 MAY. 44	A.F.H.R.	REQUIRE EYE WITNESS ACCOUNT OF ROME ENTRY & ARRIVAL. ENCOUNTERED SHALL WE SEND SUITABLE OFFICER.
9) 1639	AMES/COM. OF MINISTERS	30 MAY. 44.	GEN. MACFARLANE	RE. 7. I WILL ARRANGE FOR ROME FALL INFORMATION. OFFICER NOT REQUIRED.
10) —	STARS, SER. A.A.1.	29 MAR. 44.	GEN. MACFARLANE	NECESSARY TO APPROPRIATE OF ROME TO RAISE SUSPICION OF ROMANS & TO WRITE PEOPLE TO RESISTANCE TO FAULTS.
11) CC/C/353	GEN. MACFARLANE.	31 MAY. 44.	MR. MINIERE.	SUGGEST MESSAGE BE SENT TO NAT. RESISTANCE COMMITTEE, ROME ASKING FOR ADJUTANT'S OF RESISTANCE ORGANIZATION IN 1794.
12) —	GEN. MACFARLANE	1 JUNE. 44.	REFER & CITE.	WE DO NOT WANT TO GIVE IMPRESSION THAT ROME IS BEING USED FOR MILITARY PURPOSES.
13) 628	I.S.L.D.	2 JUNE.	GEN. MACFARLANE	ASK FOR REPRESENTATIVE OF LIBERATION COMMITTEE WITH INFORMATION OF RESISTANCE ORGANIZATION TO BE APPOINTED.
14) M. 922	GEN. MACFARLANE.	3 JUNE.	GEN. CLEVER.	"AM I WELCOME TO MEET WITH NAME M.O. BUREAU IT IS CRUCIAL IF I REMAIN JUNE 4 TO SEE JOURNAL OF GEN. GONTERMAN.
15) CC 000.1	GEN. MACFARLANE	3 JUNE 44.	G.S. A.F.H.R.	CARDALIO AGREES WITH EARLY ENTRY OF ANY POLITICALS BEFORE MEETING WITH ROME NATIONAL PARTIES.
16) —	SIR MOBL. CHARGES	13 JUNE 44	GEN. MACFARLANE	ENCL'S LETTER FROM SALVARI IS BAKER. "I ALICE" IT WAS NOT WORTH SENDING.
17) 100	PROS. ROSSERELI	7 JUNE	BAZOLLO 1374	LIBERATION OF ROME A FITTING AUGURY TO THE CASE OF WORLD FREEDOM.
18) CC 000.1	CPT. STONE	8 JUNE.	MARSH VACCINO	FORWARDS MESSAGE FROM ROME (18-17)
19) 11011,	RAC FROM HUME.	9 JUNE	ACC	REPORT FROM ROME 9 JUNE SENT FIVE. COL. FINE AS OBSERVED.

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HEADQUARTERS FIFTH ARMY
A.P.C.#464, U.S. Army

4 September 1944

AG 300-2

SUBJECT : Administration of the City of FLORENCE.

TO : See Distribution.

1. The city of FLORENCE will be administered by this Headquarters, through Headquarters, FLORENCE Command and Fifth Army AMG Section, as long as the city is in the Fifth Army Zone. The following policy pertaining to military activities in FLORENCE is announced for the guidance of all Allied military personnel.

a. No units, other than those assigned or attached to Headquarters, FLORENCE Command and local AMG office, will be billeted in the City without authority of this Headquarters (G-4)

b. No Headquarters, other than FLORENCE Command and local AMG, will be located in the city without authority of this Headquarters (G-4).

c. No Service installations, other than hospitals and Ordnance heavy maintenance shops, will be located in the city without authority of this Headquarters (G-4).

d. No building or ground space in the City will be occupied without prior clearance from Headquarters, FLORENCE Command.

e. Convoys will use established routes through the city.

f. Restaurants, except those specifically designated for use of Allied troops, will be "off-limits" to all ranks.

g. Bars, except those specifically designated for use by Allied troops, will be "off-limits" to all ranks.

h. A curfew from 2030 to 0600 will be established for all enlisted personnel.

i. No civilian vehicles will be requisitioned.

2. For the purpose of this directive, FLORENCE will consist of that portion of the City shown on map "Italy" - Town of FLORENCE 1/10,000 and the towns of FUSCONE, BILIBERI, CORNIGLI, and such other residential and industrial areas.

located in the city without authority of this Headquarters (C-4).

c. No Service installations, other than hospitals and Ordnance heavy maintenance shops, will be located in the city without authority of this Headquarters (C-4).

d. No building or ground space in the City will be occupied without prior clearance from Headquarters, FLORENCE Command.

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2. For the purpose of this directive, FLORENCE will consist of that portion of the City shown on map "Italy" - Town of FLORENCE 1/10,000 and the towns of FIESOLE, FIERREBI, CORNIGI, and such other residential and industrial areas suburbs of the City.

By command of Lieutenant General CLARK: **1373**

B.W. SAUREL,
Major, A.G.D.,
Asst. Adjutant General.

214 231
094.

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MD

AAI/465/DCAO

ALH/rjs
30 August 1944

SUBJECT: Responsibilities and Duties

TO : Commanding General, Rome Allied Area Command,

1. The administration of Rome having been handed over the Italian Government on 15 August 1944, paragraph 14 of HQ AAI Administrative Instruction No. 36, dated 28 June 1944, has become operative, and paragraphs 15 - 16 of that instruction are no longer applicable.

2. This letter is written to clarify your responsibilities under present conditions.

3. You are responsible within your area for:

- (a) Making all requisitions on behalf of the Allied forces.
- (b) Allocation of accommodation to the Allied forces.
- (c) Provision of power, water and light to the Allied forces.
- (d) Local administration, as defined in British regulations, of all British troops.
- (e) Control of military traffic.
- (f) P.A.D.
- (g) Military security.
- (h) Support of the civil power if called upon by Region Commissioner Region IV ACC, as set forth in AAI Administrative Instruction No. 48, 8 August 1944.
- (i) Sanitation and hygiene as affecting Allied troops.
- (j) Fire protection of military installations.
- (k) Allocation of the labour and transport resources at your disposal.
- (l) Discipline of Allied troops in Rome.

4. You are not responsible for:

- (a) The political affairs in Rome, nor the internal civil administration of the city except as it may directly impinge on matters given in paragraph 3 above and paragraph 5 below.
- (b) Feeding the civil population.

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3. You are responsible within your area for:

- (a) Making all requisitions on behalf of the Allied forces.
- (b) Allocation of accommodation to the Allied forces.
- (c) Provision of power, water and light to the Allied forces.
- (d) Local administration, as defined in British regulations, of all British troops.
- (e) Control of military traffic.
- (f) P.A.D.
- (g) Military security.
- (h) Support of the civil power if called upon by Region Commissioner Region IV ACC, as set forth in AAI Administrative Instruction No. 46, 8 August 1944.
- (i) Sanitation and hygiene as affecting Allied troops.
- (j) Fire protection of military installations.
- (k) Allocation of the labour and transport resources at your disposal.
- (l) Discipline of Allied troops in Rome.

4. You are not responsible for:

- (a) The political affairs in Rome, nor the internal civil administration of the city except as it may directly impinge on matters given in paragraph 3 above and paragraph 5 below. **1372**
- (b) Feeding the civil population.
- (c) Engineer work, except as required for military purposes.

5. It will be clear to you that your responsibilities, as set out in paragraph 3 above, entail very close cooperation between yourself and regional Commissioner, Rome Region. For example, the control of military traffic must be coordinated with control of civic traffic. The provision of power, light and water for the civil population being a civil responsibility and the facilities being, in general, identical with those furnishing these commodities for the military, it is essential that the needs be carefully coordinated. You will retain sufficient interest and control over these utilities to assure that the Allied Military requirements are not prejudiced. As no power equipment or stores will be imported without a certificate that they are a military necessity, it is required that you keep informed of any new construction or rehabilitation of power facilities likely to require the importation of allied supplies, in order that you may advise higher authority as to military necessity. The provision, in case of necessity, of aid to the civil power requires that you be forewarned

of any situation likely to cause a demand for military aid. This requires close cooperation with Allied Control Commission and a free exchange of information and mutual trust. You will, also, be justified in satisfying yourself that any military resources which you may place at the disposal of ACC are used economically for the object for which they are provided. This does not justify unwarranted interference, but does entail constructive advice and, if necessary, report to higher headquarters.

6. For the purpose of paragraph 5 of HQ AAI Administrative Instruction No. 48, dated 8 August 1944, you are authorized to act in the capacity of District Commander.

7. No instruction can cover all eventualities. When deciding upon your line of action in cases not covered by this instruction you should be guided by the principle that it is your task to look after Allied troops and their interests within your area.

A. L. HAMELEN

Brigadier General, U.S.A.
DCAO

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ROME
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SOLDIER'S GUIDE TO
ROME

28.

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SOLDIERS' GUIDE TO ROME



ALLIED CONTROL COMMISSION • ITALY

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It is obvious that not all the works of art and historic sights of Rome will be open to visitors at this time. Insofar as possible, however, tours to such places will be arranged at the earliest moment. This booklet deals with the city as a whole, in the belief that troops will wish to use it not only as a guide, but also as a brief reference book on all the major works of art as well as on the history of the city.

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Headquarters
Allied Armies In Italy

This foreword is an introduction to a pamphlet which I hope will be of use to those of our soldiers who visit the "Eternal City."

The Guide to Rome has been prepared especially for the Allied Armies by an expert, in the person of Major De Wald, Director of the Monuments and Fine Arts Sub-Commission, A.C.C., to whom I am greatly indebted for the care he has taken in producing this excellent little book. It brings out very clearly the value of Rome to our art and civilisation.

Let us remember that Rome is the first capital city to be entered by us in our task of liberating Europe. Rome is the heritage of all the world and not only of Italy — Rome is the fountain of civilisation. The eyes of all the world are upon our actions in the "Eternal City", and we will show the world by our example the high standard of conduct and bearing of our victorious Allied Armies.

H.R. Alexander
General
Commander In Chief

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PREFACE

Rome is a very, very old city. According to legend it was founded by Romulus 753 years before Christ lived. And here it is still. During all that long stretch of time Rome has seen a tremendous amount happen, some of the most important events in the history of the world.

Throughout all of history people have built buildings, made pieces of sculpture from wood, stone, or metal, and painted on wall surfaces, wooden panels, and canvas. We call this architecture, sculpture, and painting — or generally, art. Much of this art has survived from past times, and from it, if we want to, we can get pretty good ideas as to how people in the past lived, thought, and felt.

A great deal of this art is left in the city of Rome, more than in any other single city in the world. It is everywhere around you. Just by walking through the streets and by going into the churches you will see many things created by great builders and artists of the past. There are also many large museums in which statues, paintings and minor arts have been collected from this past.

Industry has not concentrated in Rome as it has in the cities of the Po Valley, Turin or Milan. The Tiber affords no port like those which have made the fortunes of Venice, Genoa, or Naples. The rich farmland around Rome does not suffice to feed its inhabitants, let alone provide agricultural exports. The strategic points for the control of Italy lie to the south, around Naples, or to the north along the Apennines and the Po. Rome's importance has been political, intellectual, and spiritual.

SITE The city lies in a valley cut by the Tiber through a rolling volcanic plain called to the south the Campagna (to be distinguished from Campania, around Naples) and to the north Etruria (Tuscany). This plain is bounded on the south by extinct volcanoes, the Alban Hills, and on the east by the rugged limestone Apennines. To the west it shelves away to the Mediterranean Sea. Most of the City lies on the east bank of the Tiber. Of the famous Seven Hills, only three are really hills, the Capitoline, the Palatine, and the Aventine. The other four, the Quirinal (site of the Royal

Palace), the
plain to the
spreads no
lovely gar-
Janiculum

HIST
Rome's his-
The A
753 B.C.
The E
began to be
It overlaps
The M
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Palace), the Viminal, the Esquiline, and the Caelian, are spurs of the high plain to the east. They are today almost obscured by buildings. The City spreads north of the Quirinal over another spur, the Pincian, with its lovely gardens, and across the river to Trastevere and the ridge called the Janiculum. North of the Janiculum is the Vatican City, part of Rome itself.

HISTORICAL PERIODS For convenience's sake we can divide Rome's history and art into the following periods:

The **ANCIENT**, ranging from the legendary date of its foundation in 753 B.C. to about 400 A.D.

The **EARLY CHRISTIAN**, from the time when the Christian religion began to be widely accepted, somewhere around 70 A.D., to about 500 A.D. It overlaps the Ancient period somewhat.

The **MIDDLE AGES**, roughly from 500 A.D. to 1300 A.D.

The **RENAISSANCE**, from 1300 to 1550 A.D.

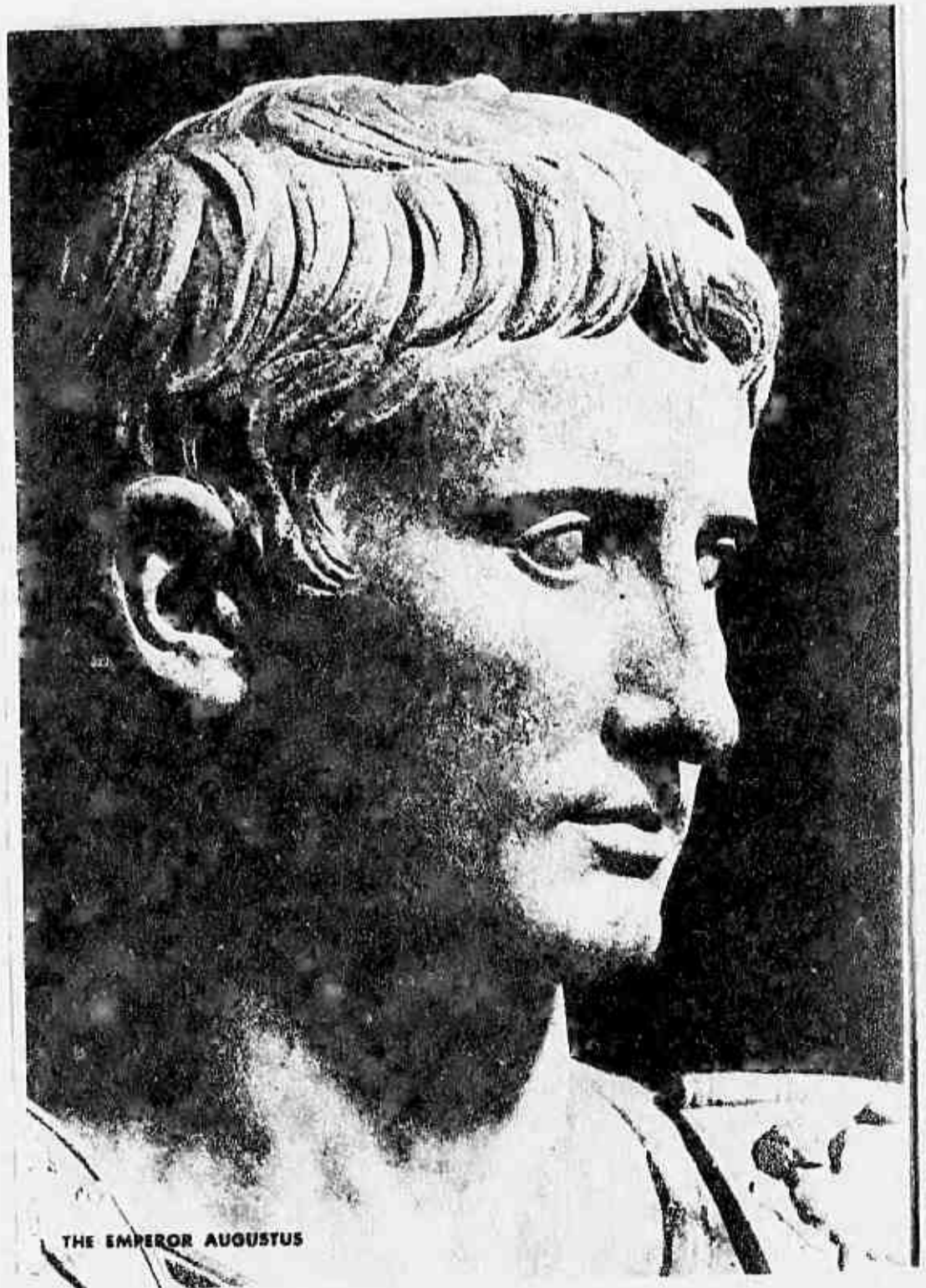
The **BAROQUE**, from 1550 to 1700 A.D.

The **MODERN**, from 1700 on.



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THE EMPEROR AUGUSTUS

ANCIENT ROME

HISTORICAL NOTE In the earliest days Rome was governed by a succession of kings. This Monarchy lasted until 510 B.C. It was during the Republican Period which followed, and lasted until the assassination of Julius Caesar in 44 B.C. that Rome established her right over the rest of Italy, and had to fight for existence against the Carthaginians. During the two hundred years after the defeat of Hannibal, the Carthaginian, by Scipio (202 B.C.) Roman military might and political skill subdued all the lands around the Mediterranean from the straits of Gibraltar to Palestine and from the Sahara to the Rhine. Up to that time Rome had borrowed her art from the native Etruscan culture which contained many imitations of the earlier Greek. But now that Rome had conquered Greece and had come into direct contact with Greek civilization and its accomplishments, she was so completely swept away by it that the poet Horace (about 22 B.C.) could say, "Captured Greece led her conquerer captive". The Romans carried many art treasures back to Rome with them.

After the fall of the Republic, Augustus, Caesar's grand-nephew, created a workable compromise between the outward forms of the Republic and control by one man. This was the beginning of the Imperial Period, for Augustus was proclaimed emperor. For two centuries this Augustan compromise gave peace, prosperity, and good government to the Empire. It was called the Golden Age and left a lasting memory in the minds of later, less fortunate generations. Material evidence of its grandeur can still be seen in the imperial forums, temples, columns, and arches which we shall discuss.

The Augustan system collapsed into anarchy during the 3rd century. Emperors became more interested in their own comforts than in the welfare of the people. Many retained the throne only by indulging the army which was running the empire, for Rome was fighting to keep the Barbaric hordes of the north and east from her throat. Peace and a stable government were finally reestablished but only after Constantine had set up a complete one-man rule. This emperor shaped the future freedom of Europe by two significant acts. In 313 he allowed the Christians freedom

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of worship and thus insured the triumph of the Church. In 323 he transferred the capital of the Empire to Byzantium on the Bosphorus and renamed that city Constantinople. This split, creating an Eastern and a western Empire was fatal to Rome, for the eastern Empire rapidly got the upper hand and kept it until the Turks arrived in 1453. It was therefore somewhere around 400 that the Ancient period for Rome came to an end.

ART Before we begin we should define some of the technical words that we shall use:

reliefs; flat carving on stone or bronze.

fresco; painting on a plaster wall-surface.

mosaic; small cubes of stone or glass of various colors set into cement or plaster. Gold glass is also used.

sarcophagus; rectangular stone receptacles for the bodies of the dead.

Much is left of the ancient period in Rome. Most of what you will see as you walk about will be from the time of the later Republic and of the Empire, that is, from the time when the Romans felt most strongly the effects of Greek culture. From the period before this which, as we saw, was under the influence of the native Etruscan civilization many objects can be seen, particularly in the Museum in the Villa Giulia, such as the famous terra-cotta statue of the *Apollo from Veii*. The bronze *She-Wolf* in the Palazzo dei Conservatori is another famous piece of sculpture of this period. There is a bit of the *Old Wall* of Rome to be seen near the main railway station, and a section of the *Cloaca Maxima*, the ancient sewer, in the Forum.

Of the later period the *Architecture* is the most apparent. You will notice that the Romans used two chief principles of construction. The one which they took over from the Greeks is based on the simple use of posts and horizontal cross-pieces giving the building a generally rectangular form both inside and outside. Of course they gave these simple elements a good deal of decoration.

For example the post-element, called the *Column*, which supported the cross-pieces had a special top called the *Capital*. This capital could be decorated in one of four different ways:

If it has a simple low cushion-like form, it is called *Doric*.

If there is a large scroll at each corner, it is called *Ionic*.

If it is shaped like an inverted bell and is decorated with sharply-cut leaves, it is called *Corinthian*.

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And finally when this Corinthian form has the large scrolls at the corners as well, it is called *Composite*.

The Corinthian and Composite forms are the most common in Rome.

The second principle of construction was based on the arch and the vault. By the use of these, greater space was created in the building.

The commonest types of buildings apart from houses were:

Temples, dedicated to their gods. Chief among the Roman gods were: *Jupiter*, god of authority, power, thunder; *Juno*, Jupiter's wife; *Minerva*, goddess of wisdom; *Mars*, god of war; *Venus*, goddess of love; *Apollo*, god of music and poetry; *Bacchus*, god of wine; *Mercury*, the messenger of the other gods, and also god of chance.

Basilicas, law-courts; also used for civic administration.

Triumphal Arches and Columns, to commemorate military campaigns of the emperors.

Various buildings for public recreation and amusements; *Baths*, civic recreational centers; *Theaters*; *Amphitheatres*; *Stadiums*.

Every Roman city of importance had a *Forum*, a large open square around which the most important civic buildings were grouped. It was used for public gatherings and public business.

EXAMPLES IN ROME Most ancient cities were fortified. Rome was no exception. From the earliest days Rome was surrounded by walls. Traces of the earliest wall we have already seen. But as the city grew the old walls were no longer sufficient. In 276 A.D. the emperor *Aurelian* began the construction of the majestic circuit of *Walls* which, altered in succeeding ages, still stands for the greater part. You can follow them all around Rome.

In the *Foro Boario* at the bend of the Tiber River you will see two fine small temples, both still in a good state of preservation. The one is the *Temple of Fortuna Virilis*. It is rectangular in shape and has Ionic capitals. The other, the *Temple of Vesta*, is circular and has Corinthian capitals. From these you can get your best impression of what a Roman temple looked like.

The *Roman Forum* will give you a good idea of the layout of one of these civic centers with its temples and public buildings. Unfortunately the buildings are very badly ruined.

At the upper part and below the Capitoline Hill on which stood the temple of Jupiter you will see the three tall columns of the *Temple of Vespasian*, an emperor. (Romans often made gods of their emperors.) Next to it are eight Ionic columns of the *Temple of Saturn*.

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THE TRIUMPHAL ARCH OF THE EMPEROR CONSTANTINA (336 AD)

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Further over you will see the well-preserved triumphal arch of *Septimius Severus* built in 203 A.D. to commemorate the victories of the emperor and his two sons in the East. To right and left of the open square as you look down the Forum are the remains of two large basilicas, or law-courts, the *Basilica Julia* and the *Basilica Aemilia*.

At the other end of the square is the round *Temple of Vesta* and the building in which the Vestal Virgins lived who had to keep the fire of the Goddess burning day and night. The three imposing Corinthian columns nearby belong to the *Temple of Castor and Pollux*. The imposing ruin further down to the left is the *Basilica of Constantine*, also called the basilica of *Maxentius*, because both these emperors helped in the building of it. The use of huge vaults supported on piers gave great space to this building.

Looking from here across to the Palatine hill on which are the ruins of the *Palaces of the Caesars*, you see the famous triumphal *Arch of Titus* commemorating the capture of Jerusalem in 70 A.D. by that emperor. The reliefs inside the archway represent Roman soldiers bringing back as trophies the famous Jewish religious objects, such as the seven-branched candlestick, which were kept in the temple at Jerusalem. The paved road which passes through this arch is a part of the *Via Sacra*, or Sacred Way, along which all returning victorious armies passed on their way through the Forum and up to the temple of Jupiter on the Capitoline.

After passing another large temple area, that is, the double *Temple of Venus and Rome*, you cross the street to the *Coliseum*, the most famous amphitheater of ancient times. Here the emperors put on many great spectacles for the public, spectacles in which not only gladiators fought each other to the death but also gladiators and wild beasts fought. Political offenders were often made to fight wild beasts too. Many of the first Christians in Rome met their death here in this fashion. In the underground passageways of this amphitheater are the pens in which the wild animals and their victims were kept.

Very close to the Coliseum and in the middle of the road leading to the Palatine Hill is the most famous of the triumphal arches in Rome, the *Arch of Constantine*. Actually it is decorated with a lot of reliefs taken from other earlier arches, but it is well-designed and good to look at.

There are other smaller Forums in Rome near the main one. These were built by various emperors. The most interesting is the *Forum of Trajan*. In the center stands one of the two remaining triumphal columns in Rome. On this *Column of Trajan* the exploits of the emperor during his cam-

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paigns along the Danube River are graphically illustrated in a continuous band of reliefs from the bottom to the top. Originally the statue of Trajan was set on the top of the column, but it was later replaced by the statue of St. Peter. The second column very much like this one is that of *Marcus Aurelius* which stands in the Piazza Colonna, just off the Corso Umberto.

Public baths were great and popular institutions with the Romans and were built by the emperors to keep people happy. Remains of several of these still may be seen. The National Museum near the Central Station is built in the remains of the *Baths of Diocletian*. The famous *Pantheon*, now a church, was once the hot-bathroom of an Imperial bath. The ruins of the *Baths of Caracalla* will give you the best idea of the scale of these great Roman baths.

In the area south of the Palatine Hill you will see the ruins of the *Circus Maximus*, a tremendous stadium which could seat 100,000 people. In this chariot races and athletic events took place.

The most important theater preserved from Roman times is the *Theater of Marcellus*, near the Foro Boario. It was built by Julius Caesar in memory of his nephew Marcellus. It has recently been cleared of later structures which were built inside it.

The *Tomb of Augustus*, and better still the *Tomb of Hadrian* on the other side of the Tiber near St. Peters, are fine examples of the type of monument the Romans built to their famous dead. As you see they were usually circular buildings which originally often had a row of columns set around them. The Tomb of Hadrian was used in later times as a fort and a prison and was renamed the *Castel Sant'Angelo*.

One of the most interesting tombs of ancient Rome is the *Pyramid of Cestius*, just outside the Porta San Paolo and partly set into the old walls. This architectural group of the pyramid, the gateway, and the walls is one of the most picturesque in Rome.

Other tombs you can see on both sides of the *Appian Way*, a famous old Roman road begun by Appius Claudius the Blind (312 B.C.) which runs in the direction of Capua.

Two places of popular interest should be mentioned. The one is the *Mamertine Prison*, near the arch of Septimius Severus, where St. Peter was imprisoned before his martyrdom. The other is the *Tarpean Rock* from which traitors and criminals were hurled to their death in antiquity.

Apart from the great reliefs on public monuments, the art of *Sculpture* as practiced by the Romans is best represented in the various great museums in Rome: the Museo Nazionale (or, delle Terme) the museums on the

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Capitoline Hill, and the museums in the Vatican.

This sculpture is of the following types:

Statues of Gods or Athletes, many times copies from Greek originals. They emphasize the beauty of ideal human forms, although the later ones become realistic.

Statues and Portrait busts of emperors and members of their families. These were usually used for official purposes, for whenever there was a new emperor his portrait was sent out to be set up in the cities of the provinces.

Reliefs which illustrate Greek or Roman legends or official and military episodes from the life of an emperor. The reliefs on the famous *Ara Pacis*, or altar of Peace, of Augustus are excellent examples of the latter type. You have already seen many of this type on the triumphal arches and columns. The Romans also decorated their sarcophagi with reliefs, often inserting portraits of the dead in a round disk in the centre of the sarcophagus.

Here is a list of some of the finest and best-known sculpture in the museums just mentioned:

IN THE MUSEO NAZIONALE The *Venus of Cyrene*, a marble copy of a marvelous Greek statue in bronze done in the 4th century B.C.

A copy of the famous Greek statue of the *Discus-Thrower* also originally done in bronze in the 5th century B.C.

The *Niobid*, possibly a Greek original of the 5th century B.C. The Niobid was one of the twelve children of Niob. Legend says that the god Apollo killed them all with his arrows because their mother had boasted that she had more children than the mother of the god.

The *Gaul Killing Himself and his Wife*, 2nd century B.C., an example of the more realistic type of sculpture.

The seated figure of *Mars*, the copy of a Greek original of the 4th century B.C.

The bronze figure of a *Seated Boxer*, a Greek original of the 1st century B.C.

IN THE VATICAN MUSEUMS The *Apollo Belvedere*, one of the most popular of ancient statues.

The group of *Laocoon* and his sons being strangled in the coils of a huge serpent; 1st century B.C.

The *Apoxyomenos*, a Greek athlete in the act of scraping off oil and sweat with a strigil (scraper).

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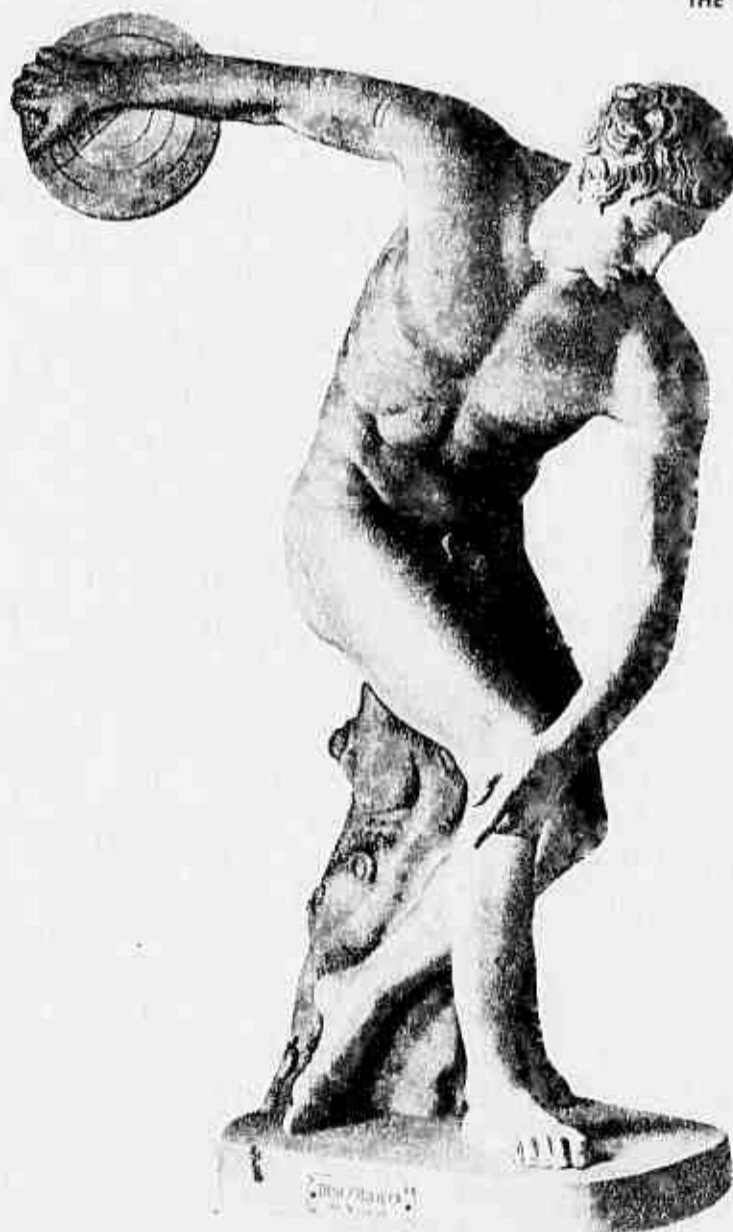


THE CAPITOLINE VENUS

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THE DISCUS THROWER



THE CAPITOLINE VENUS

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The *Torso Belvedere*, the huge torso of a muscle-bound athlete.

The full-sized portrait statue of the emperor *Augustus*, found at *Prima Porta*, outside of Rome.

The figure of the river *Nile*, represented as "old man river" reclining along the bank of a stream. Sixteen putti, or nude babies, are climbing all over him.

Imperial portrait-busts and sarcophagi in large numbers.

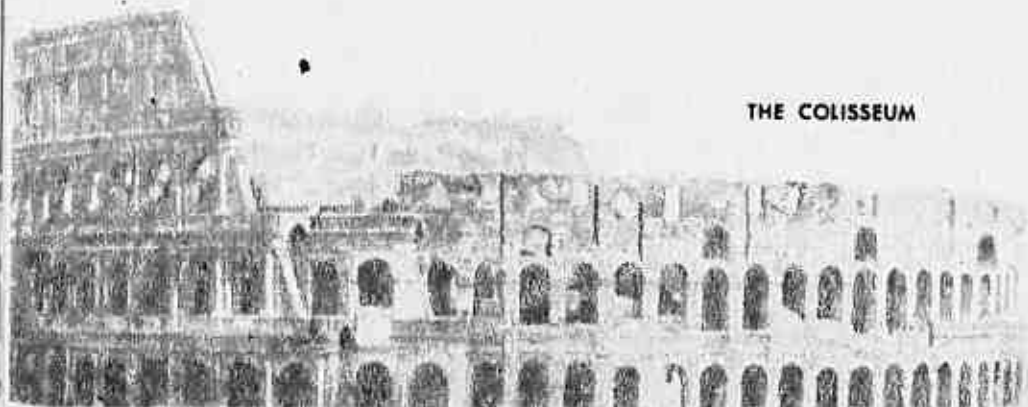
Our ideas of Roman *Painting* are gotten chiefly from frescoes found as wall decorations excavated in villas and houses. These frescoes sometimes imitated vari-colored marble inlays or even architecture, and divided the wall space into panels by means of painted columns or pilasters. In the centre of the panels, painted red, green, yellow, or black, some episode from Greek or Roman legend would be painted. Sometimes scenes of river-life along the Nile, or sea battles, or even landscapes appear in these spaces done in a very free and almost modern style.

The best places to see samples of the Roman painting are in the excavated cities of Pompeii and Herculaneum near Naples or in the Naples Museum. But there are some fine examples, too, in Rome:

In the *House of Livia* on the Palatine Hill. Frescoes, especially the one illustrating the story of Io.

In the *Vatican Museum*. Frescoes removed from a Roman house on the Esquiline Hill which illustrates stories from the wanderings of the famous Greek hero Ulysses. The episodes take place in landscape settings, very freely done.

The *Aldobrandini Wedding* is the title of another fresco in the Vatican in which you find excellent figure painting.



THE COLISSEUM

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EARLY CHRISTIAN ROME

At the time of the Empire Rome came into closer contact with the peoples and cultures of the eastern Mediterranean. Many new customs and religions were imported into Rome. Among these religions was the new one from Palestine which was founded on the teachings of *Christ*. That there was a fairly large Christian community in Rome at an early date is apparent from the fact that St. Paul not only wrote a letter to the congregation there (the Epistle to the Romans found in the new Testament) but also stopped off to preach at Rome on his great evangelistic trip through the Mediterranean. It is the tradition of the Catholic Church that St. Peter founded the church of Rome. Both St. Peter and St. Paul were martyred in Rome.

The new religion grew so rapidly that at times it was considered dangerous to the State. There were several severe persecutions of the Christians, especially at the time of Nero (54-68 A.D.) and of the Emperor Decius (249 A.D.). But at other times the Christians were not too badly treated. In 313 the emperor Constantine proclaimed the principle of religious tolerance and from that time on the Christian faith grew rapidly in strength and finally in the middle of the 4th century became the official religion of Rome.

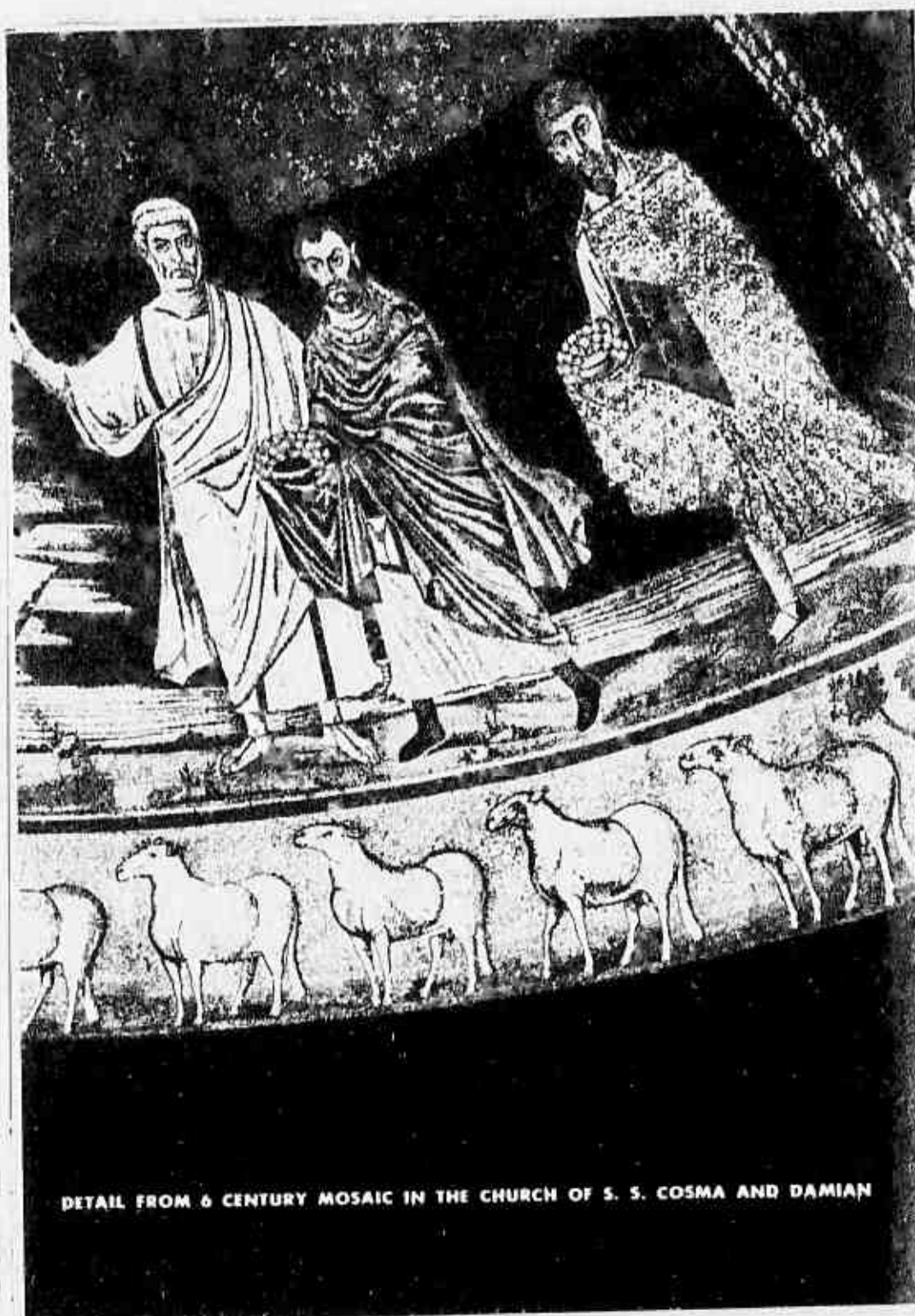
ART In the early Christian communities meetings were essential at which the believers would break bread together and repeat the rite of the Last Supper. The meeting places were often in houses of wealthy converts. More frequently, however, they met in the catacombs.

These *Catacombs* were really underground burial places. They would dig out long galleries underground for circulation and then cut niches into the walls of these galleries to receive the bodies of the dead. The catacombs are found outside the city walls because the Romans cremated the dead and would not allow corpses to remain inside the city.

The Christians, however, believing in the Resurrection, followed the Jewish methods of burial. Occasionally a special room was hollowed out to receive the body of some one in the community who had died for the

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DETAIL FROM 6 CENTURY MOSAIC IN THE CHURCH OF S. S. COSMA AND DAMIAN

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faith. These rooms would be decorated with paintings in fresco.

In order to understand the painting and sculpture of the Early Christian period one must recall that the Christians were not primarily interested in this material life but aimed to achieve happiness in the life hereafter. Therefore they did not think it important to represent the natural beauty of the human form or of nature as the Classic peoples had done. What was important was to impart the essential ideas of their religion and to teach them to the congregations. For example one idea which we find stressed was *Salvation or Deliverance*. So on the walls of the catacombs you will see painted episodes such as Daniel in the Lion's Den, Jonah and the Whale, or the Three Hebrews saved from the Fiery Furnace, all of them episodes of deliverance taken from the Old Testament.

Or they would use birds, animals and other bits of nature as *Symbols* of some idea. A dove stood for brotherly or heavenly love; a peacock for the life hereafter; a vine with grapes reminded them of Christ's words, "I am the vine, ye are the branches." A common symbol was the *Cross* which stood for Christ's death on the cross. A shepherd carrying a lamb on his shoulders stood for Christ as the *Good Shepherd*. Sheep were the faithful Christians.

One of the most interesting symbols was the fish which had special meaning to Christians because the first letters of the formula, "Jesus Christ, Son of God, Saviour", in Greek, when placed together spelled the Greek word for fish.

Some of the more important catacombs are outside the Porta S. Sebastiano on the Appian Way. They are the catacombs of S. Sebastiano, and those of S. Callixtus. In the catacombs of *Priscilla* along the via Salaria you will find the earliest representation of the *Madonna with the Christ-Child*, dating from the 2nd century A.D.

The earliest Christian churches were built in the 4th century A.D. when the Christians were allowed freedom of worship and when their religion became the official religion. Many of them were built over the tombs of early martyrs, others were built into Roman temples.

Most of them had a very definite plan or lay-out made up of various ideas taken from Roman buildings. The main body of the church was called the *Nave*. It was rectangular in shape and was divided into three or five aisles by rows of columns which were often taken from Roman temples. This was the part of the church in which the congregation assembled. At the far end of the church was the *Sanctuary* in which the altar stood at which the priests performed the Mass. This sanctuary was

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enclosed by a half-dome, called an *Apse*. There was usually a large arch which separated the nave from the sanctuary. This was called the *Triumphal Arch*. The whole church was called a basilica, probably because the nave looked like a Roman basilica. A baptistry was usually attached to these early churches. It was round or eight-sided in shape and was covered with a dome. In the centre was a baptismal font.

The decoration in these churches was either in fresco or in mosaic and would be found on the side walls above the central aisle of the nave, on the flat spaces on either side of the triumphal arch, and on the inner surface of the apse. Glass mosaic was used very commonly and gave a brilliant color effect. In the nave you will usually find stories from the Old Testament or from the Life of Christ. On the triumphal arch and the apse there would be symbolic representations.

Here are some of the churches of this period:

St. Peter's, built over the tomb of that saint at the time of Constantine in the 4th century. Was rebuilt in the 16th century. We will discuss it in detail later.

S. Paolo fuori le mura (outside the walls), is situated, as its name suggests, outside the Porta S. Paolo. It was badly damaged by fire in the early 19th century and restored; but it will give you an excellent idea of a large Early Christian church with its five aisles and with its mosaic decoration on the triumphal arch and the apse. You will notice many reused Roman columns in the nave.

S. Maria Maggiore, in the Piazza Esquilino, although much of it was done over in a later period, is however the best of these early churches to visit in order to see how mosaics were used in the decoration of the interior. All along the upper walls of the central aisle below the windows, episodes from the early book of the Old Testament are represented, such as the story of Abraham and Lot. The mosaics on the triumphal arch illustrate legendary stories from the early life of Christ. The portion of the apse-mosaics which belongs to this period is the floral scroll decoration. The central figures are later.

San Giovanni in Laterano is another 4th century basilica completely redone on the outside in the baroque period. But there is a very interesting baptistry as part of the church. This contains some fine early mosaics and the baptismal font in which Constantine is said to have been baptized.

Santa Sabina, on the Aventine Hill, has been very carefully restored, and you will find here the best example of a small early Christian basilica.

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The entrance-doors to the church, which are made of cedar and are carved with scenes from the life of Christ, were made in the 5th century A.D. They are priceless treasures.

Santa Pudenziana, not very far from S. Maria Maggiore, is built over the house of a Roman senator baptized by St. Peter. It contains one of the most important early apse-mosaics. In it you see Christ seated in the centre of his apostles; in the background is a representation of the city of Jerusalem, and in the sky are the four symbols of the Evangelists represented as winged creatures. The man is the symbol for St. Matthew, the lion for St. Mark, the ox for St. Luke, and the eagle for St. John.

Santa Costanza, outside the Porta Pia, was built as the mausoleum or tomb of Costanza the daughter of Constantine. It is a circular building with a dome carried on 24 columns. Interesting mosaics representing vintage-scenes decorate the vault of the circular aisle.

Two other important early Christian churches are:
Clemente, and *San Lorenzo* (outside the walls).

Most of the sculpture of this period is found on the many sarcophagi that still survive. These are decorated with reliefs very much like the pagan Roman ones, but the scenes represented are mostly from the life of Christ. You will often see sheep represented which, you remember, were symbolic of the faithful Christians. Another symbol that occurs very frequently is the so-called monogram of Constantine. It consists of the first two letters of Christ's name in Greek and looks like an X with a P laid over it. Added to it are often the Alpha (A) and the Omega (W), the first and last letters of the Greek alphabet. They too are used as symbols because Christ said at one time, "I am Alpha and Omega, the beginning and the ending". Many examples of Christian sarcophagi can be seen in the Vatican and Lateran Museums. In the Lateran Museum also is the well known statue of the *Good Shepherd*, which belongs in this period.

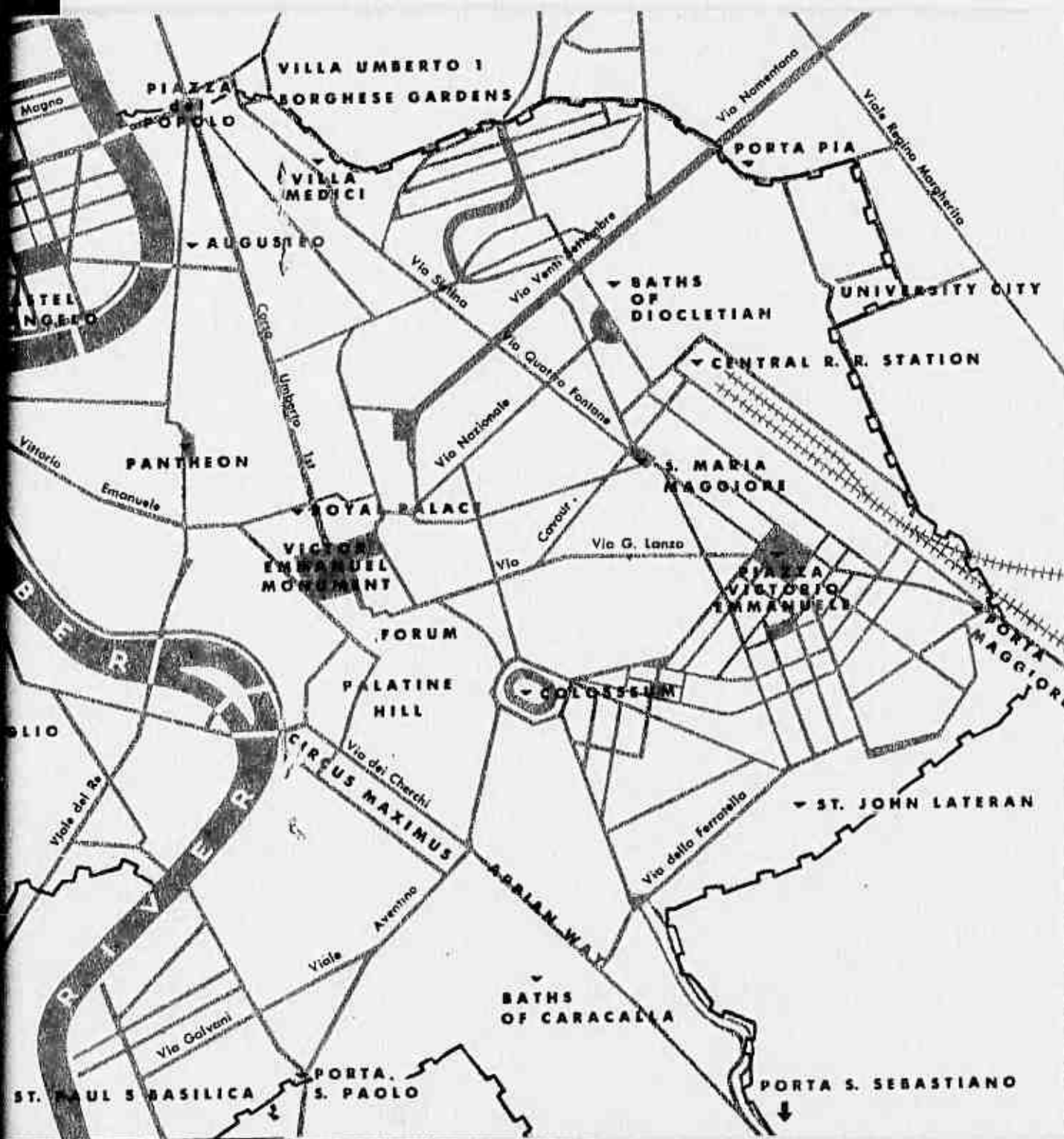


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ROME IN THE MIDDLE AGES

HISTORICAL NOTE After the collapse of the Roman Empire Italy became the battleground over many centuries for various contending forces. First of all the Germanic tribes from the north invaded Italy; then the armies of the emperors of the East-Roman empire, called the *Byzantine* empire, and whose capital was Constantinople, tried to establish a hold on the peninsula; later still the Normans gained a foothold in Sicily and southern Italy. Even the Mohammedan Saracens had plans for the acquisition of territory in Italy.

All this military and political activity kept Italy in a very unsettled condition for many centuries, and the only stable force in the midst of all this turmoil was the Church. Ever since Christianity was made the official religion of the dying Roman Empire, the Church had grown in power and influence and the prestige which the Roman emperors had once held passed over to the Popes. It was the Pope who was the deciding factor in many a political issue during the *Middle Ages*.

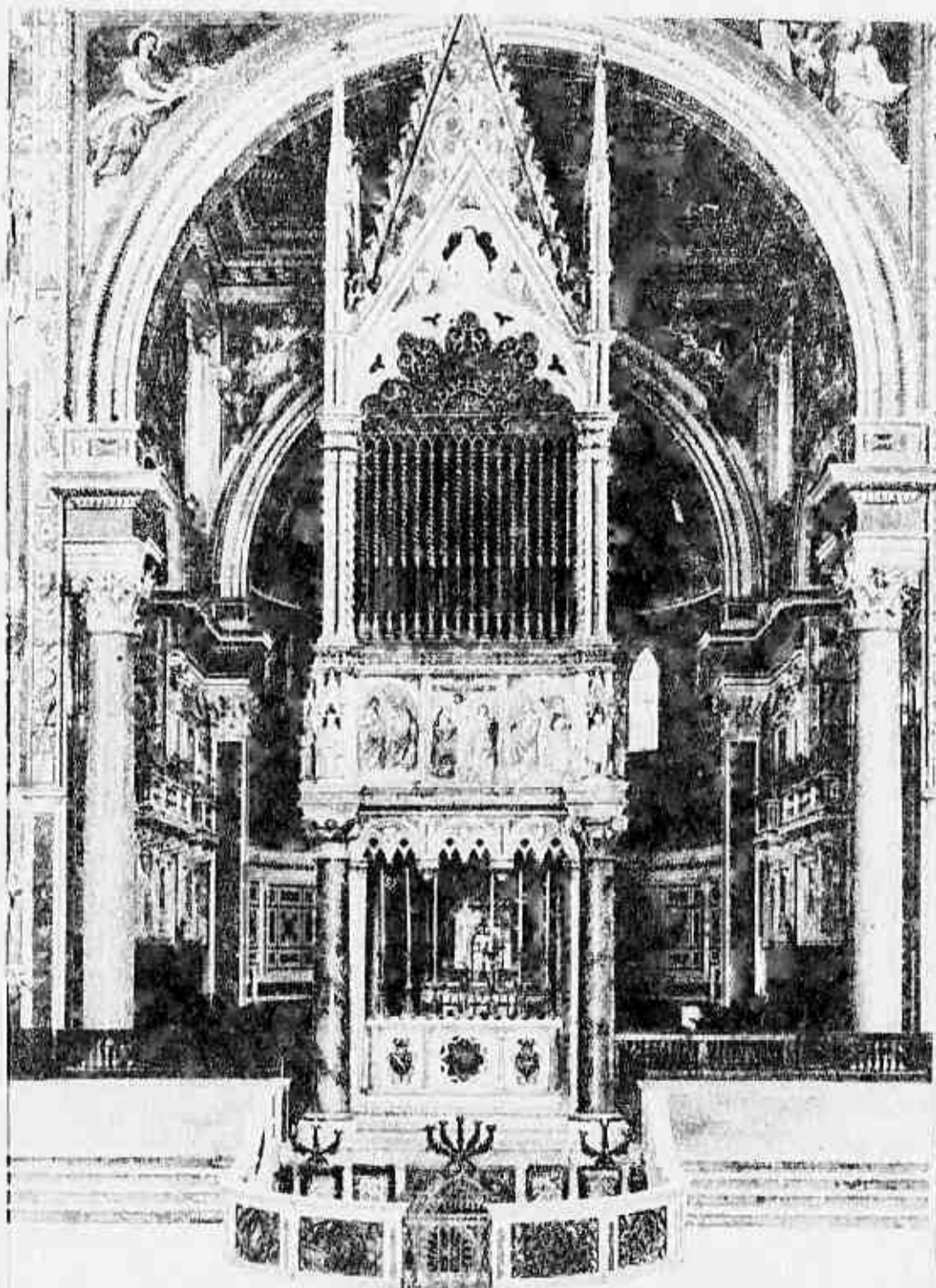
On Christmas eve of the year 799 the Pope crowned Charlemagne, a powerful Germanic king from the north, as emperor of the *Holy Roman Empire*. By this act an attempt was made to unite the power of the Church with the growing power of the peoples of the north, having in mind the organization of the old Roman Empire. But this merely brought into being a struggle which lasted for centuries between the Germanic emperors and the Pope; for successive German emperors came to Rome to be crowned and then insisted on their political prerogatives.

Rome, like the rest of Italy, was torn by this struggle between the Pope and the Emperor. The noble families took sides and fought each other as well as the Pope or Emperor; they converted into fortresses such ruins as the Coliseum, the Theatre of Marcellus, the Tomb of Augustus, or built new ones like the *Torre Delle Milizie* on the Quirinal. The Popes themselves made Hadrian's Tomb into a fort and called it the Castel Sant'Angelo.

By the middle of the 13th century the situation was so bad that the Pope called in the French Counts of Anjou to put an end to German domination. But that was fatal too, because the French not only put out

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GOTHIC ALTAR IN THE CHURCH OF S. GIOVANNI IN LATERANO

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the Germans, but in 1309 they sent the Pope himself to Avignon in southern France where he was a virtual prisoner until 1377.

ART Now what about the art in Rome during this period of turmoil up to 1309? It was bound to be rather a mixed performance, for in order to develop a definite style in art there must be some settled idea or culture behind it. There is actually very little left in Rome of this long period, and what there is appears chiefly in a small number of churches.

We have seen that the only stable element during this period was the Church. So indeed the only definite style in art was that which was being developed in the churches. It was devoted largely to church teachings and dogma in frescoes and mosaics. We have also noticed that the interest in realistic three-dimensional forms was dying out and that flat wall surfaces decorated with frescoes or mosaics lent themselves more easily to flat two-dimensional forms and representations. So that everything you see on these walls, whether it is a human figure or a tree or a building, even in their smallest details, is worked out in terms of flat forms and colors arranged in patterns very much like the patterns on an oriental rug or an India print. This type of decoration became so well established that it became the chief style in this early period of the Middle Ages, for the northern peoples who were all over Italy at this time had not yet developed a strong enough style of their own.

It is only in the architecture that we notice certain changes which show the influence of these northern peoples. The wooden roofs used in the earlier churches became impracticable because of many fires, so stone roofs were gradually substituted. But if you have a stone roof you have to build it in the shape of a vault and you have to have heavier supports for it.

The church of *Santa Maria Antiqua* (6th-8th centuries) in the Forum at the base of the Palatine Hill occupies a space once used in Roman imperial times. It contains many frescoes illustrating the change from a more realistic style to the more formal and flatter style. You can see in many places several layers of frescoes of different periods.

The church of *Santa Prassede*, rebuilt in the 9th century, is a small building filled with mosaics of great interest. Notice particularly the vaults and the apse-mosaic of Christ and saints with its lower border of sheep (the Christian Faithful) issuing from the gates of Jerusalem and Bethlehem. There is a fragment of a column in this church, brought back from Jerusalem in 1223, which legend says is the column to which Christ was tied at the time of His trial.

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The churches of *Santa Maria in Cosmedin* and of *St. Giorgio in Valabro* near the Foro Boario are excellent examples of the newer style in architecture. Although begun in the early period they were redone in the 11th and 12th centuries. Notice their porticoes, their bell-towers, the piers on the inside and the patterned marble floors, particularly the floor in *Sta. Maria in Cosmedin* done by a family of artists known as the Cosmati in the 12-13 centuries. In the vestibule of this church there is an ancient stone mask called the *Bocca della Verita*, or the mouth of truth. It was believed that if you placed your hand in its mouth after telling a lie you would be bitten.

The art of the mosaic-work continued throughout the medieval period in Rome. Beautiful examples of this art dating in the 12th and 13 centuries can be seen:

In the apses of the churches of San Lorenzo fuori-le-mura, of San Clemente, of St. Giovanni in Laterano, of Sta. Maria Maggiore. The mosaics on the front of the church of Sta. Maria Maggiore and those around the apse of Sta. Maria in Trastevere are the most famous of this later period.

The Cosmati family of artists mentioned above specialized in mosaic inlay-work used on columns, floors, and church furniture such as pulpits and bishops' chairs. It was a particular kind of mosaic work. The designs were all purely geometric ones, and the different colored pieces of stone used were sometimes quite large as well as small. It is often called "intarsia" work. Examples of this work are found in the floors and pulpits of Sta. Maria Cosmedin; the bishop's throne in San Lorenzo fuori-le-mura; the floor and balustrades of the enclosed choir of San Clemente.

Evidences of the *Gothic* style, which was the style developed in France early in the 13th century and which began to flood Italy from the middle of the 13th century on, are not too common in Rome. We see this style, however, with its characteristic pointed arches and open stone-work decoration, in:

The *Cloisters of St. Paul's* outside-the-walls, and in the cloisters of *St. Giovanni in Laterano*. We see it also in tabernacles placed over the altars in the churches of *Santa Cecilia* in Trastevere and of *St. Paul's* outside-the-walls, and in some tombs such as that of Consalvo Rodriguez in Santa Maria Maggiore. The church of Santa Maria sopra Minerva is the only church in Rome whose interior illustrates this gothic style as used in Italy with all its pointed arches, vaults, pointed and rosette-shaped windows.

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DETAIL FROM THE MURAL OF S. FRANKLIN (1298)

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THE RENAISSANCE

HISTORICAL NOTE Around the year 1300 life in Italy was undergoing a change and laying the foundations for that great period of Italian culture which is called the *Renaissance*, or the *Rinascimento*. One of the chief factors bringing about this change was the closer political and cultural relations with France. For the first time in centuries Italy was brought into direct contact with a country that had a definite culture. This culture, the *Gothic*, had developed in France throughout the 13th century and was spreading all over western Europe. It manifested itself outwardly in the manners and customs of life, thought, and religion. It appeared in the pointed-arches, decorative architecture of the cathedrals. In religious art it created an extraordinary blend of material form and emotion that give it its particular quality.

The effect of this culture in Italy can best be seen in a great religious movement started by St. Francis of Assisi in the 13th century which changed the entire religious outlook in Italy for at least one hundred years. This saint had re-stressed the more *human* side of Christ as against the earlier medieval dogmatic teachings concerning His nature.

He brought to people's attention again the simple beauties of nature and the simple emotions of *Man* as creations of the Creator. On the other hand people generally, whether they were members of the royal courts or the simpler people, were reacting against what some considered the restraining hand of the Church and were interesting themselves more and more in the every day things which they saw around them. They were discovering themselves again in terms of material beings in a material world. And, being Italians, with the wealth of classic culture behind them, they began to re-discover the products of their own glorious past.

By 1400 the movement was in full swing. In a few words, they began to dig up classic ruins, study classic architecture, sculpture and painting, read the writings of classic poets and philosophers, and often modeled their manners and life after the ancient Romans. Even the Popes became great patrons of art and learning.

ART All this is magnificently reflected in the art that was pro-

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duced during the period. In its early stages we see painters and sculptors still clinging to the more traditional forms which we saw in the mosaics, frescoes, and sculptures of the Middle Ages. But they are trying to give these forms more material life and to represent them with more reality and three dimensions. Unfortunately for Rome, because the Popes were absent from 1309 to 1377, there is not much evidence of the art of this early period. We must go to Florence and Siena to see that. But there are a few things which we can see in Rome which illustrate this phase.

In the choir of the church of *Santa Cecilia In Trastevere* there are remnants of a huge fresco done by an artist called Pietro Cavallini (1298) in which the Last Judgement is represented. The best preserved portion is the central one showing Christ enthroned between Apostles. You will notice how the painter attempts to give the effect of roundness and reality to the faces and the drapery.

The most famous and revolutionary painter of the period, who was strongly under the influence of St. Francis, was a Florentine called Giotto whose greatest works are to be seen in the church of St. Francis at Assisi and in several places in Florence. But Giotto came to Rome and executed a great mosaic for the church of St. Peter's. It represented the story of Christ walking on the waters and saving St. Peter. Unfortunately this mosaic was moved around a lot and has been heavily restored, but you can still see it in the portico at the entrance to St. Peter's.

From the time of Pope Nicholas V (who founded the Vatican Library) on to the middle of the 16th century, there was much art produced in Rome under the patronage of the Popes, cardinals, and princely patricians. We cannot discuss this in detail. There is much of this in the great museums such as the Vatican Gallery, the Capitoline Museum, the Borghese Gallery and the museum in the Palazzo Venezia. The works of many famous painters and sculptors of this period are to be found there. Let us mention, however, a few of the great masterpieces in architecture, painting and sculpture.

The Palazzo della Cancelleria, a palace designed by the great architect Bramante, decorated on the outside with two stories of fine pilasters and cornices after the Roman manner. It was begun in 1483. Inside the courtyard there is the effect of the arched colonnades in two stories. Remember that although the details of this renaissance architecture is inspired by the classic Roman, the building itself has the character of the time in which it was built.

The Palazzo Farnese, designed by Michelangelo and San Gallo the

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TAIL OF RAHAIL ... IN VATICAN APARTMENT

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younger, and begun in 1514, is more advanced and grandiose in design. All the decorative architectural elements project more, and hence give a greater play of light and shade over the surface of the building. This is also apparent in the courtyard which is one of the most grandiose in Italy.

For painting let us restrict ourselves (except for your visits to the museums) to some of the big things in the Vatican Palace. In this palace the Popes built large apartments and had some of the greatest artists decorate them.

In one of these, Pope Nicholas V built a chapel dedicated to Saints Stephen and Lawrence (about 1450) and called the painter *Fra Angelico* from his cloister in Florence to decorate it with stories from the lives of these two saints. Look particularly at those frescoes in which the saints are distributing alms to the poor and notice with what care *Fra Angelico* paints the expressiveness of the faces and hands and how he tries to get realistic space in the background by the use of architectural perspective. You will also notice that he is using classic details in his architecture.

At the time of Pope Julius II, around 1508, the great painter *Raphael* was commissioned to decorate a number of rooms in the Vatican for this Pope. In one of them in particular, the *Stanza della Segnatura*, or Room of the Seal, in which the Pope put his seal on all official documents, *Raphael* painted some of the finest designs of the entire Renaissance. The ceiling, done more or less in imitation of ancient mosaics, is particularly handsome.

The two great frescoes opposite each other, *The Dispute about the Sacrament*, and *The School of Athens*, are among the best things that *Raphael* did. It is worth while studying these two frescoes a long time for they are full of very subtle elements of design which interested *Raphael* more than the subject-matter represented. *Raphael* painted during the highest moment of the Renaissance period and reflects all the elegance and sophistication which are apparent in the language, manners and dress of the time.

The most famous single spot in Rome for fresco-painting of the Renaissance is the *Sistine Chapel*, so called because it was built by Pope Sixtus IV. There are three big painting projects in this chapel. The one was the decoration of the side-walls and was commissioned by Pope Sixtus IV around the year 1483. He called in several of the most famous painters of the time for this job. Among them were *Botticelli* and *Perugino*. These artists painted in fresco a series of stories from the life of Moses and of Christ. They run along the wall-surface beneath the windows, the Moses-stories on one side, those of Christ on the other. One of the finest of the

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frescoes is the one in which Christ is Handing the Keys to St. Peter, by Perugino.

The second fresco-project in this chapel was the decoration of the great vault of the ceiling which Pope Julius II commissioned the great artist *Michelangelo* to do. Michelangelo was primarily a sculptor and did not want to undertake this most difficult job. But the Pope finally persuaded him to do it. He began the work in May of 1508 and finished it in October of 1512. Imagine the tremendous preparation that had to be made and the great scaffolds that had to be built before Michelangelo could even begin the painting. And then to have to do it all either lying on his back or bending over backwards. How he felt after it was all over he wrote down in a poem.

When the scaffolding was taken down there was revealed to an amazed public the greatest masterpiece done in terms of the human form ever created by man. Such a technical control over the human figure no one else had ever been able to accomplish before or equalled since.

The third fresco-project is the huge Last Judgment which Michelangelo painted on one of the end walls of the chapel in 1541. Here again is an almost overpowering study of human form.

There are many bits of fine sculpture of the Renaissance in Rome both in churches and museums. As we might expect they show how much the classic ideas of form and of decorative detail were in the minds of the sculptors. Here are a few of the outstanding examples of this sculpture.

The Tomb of Francesco Tornabuoni, in the church of Sta. Maria sopra Minerva, done by the early Renaissance sculptor *Mino da Fiesole* around 1480.

The "ciborio" or tabernacle for the Host, in the sacristy of St. Peter's, carved by *Donatello* about 1432, the most famous sculptor before Michelangelo.

The bronze monument of Pope Innocent VIII in St. Peter's done by *Antonio Pollaiuolo* in 1498.

The bronze tomb-slab of Pope Sixtus VI in St. Peter's, done by the same artist in 1493.

The marble group of the *Pieta*, (the Virgin lamenting over the body of Christ), in St. Peter's, by Michelangelo, dating from the year 1500.

The famous statue of *Moses* by Michelangelo, in the church of San Pietro in Vincoli. This is a detail from a large tomb of Pope Julius II which Michelangelo was commissioned to make but never finished. It resembles the great prophets in the Sistine ceiling.

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DETAIL FROM 'THE CREATION OF ADAM' BY MICHELANGELO

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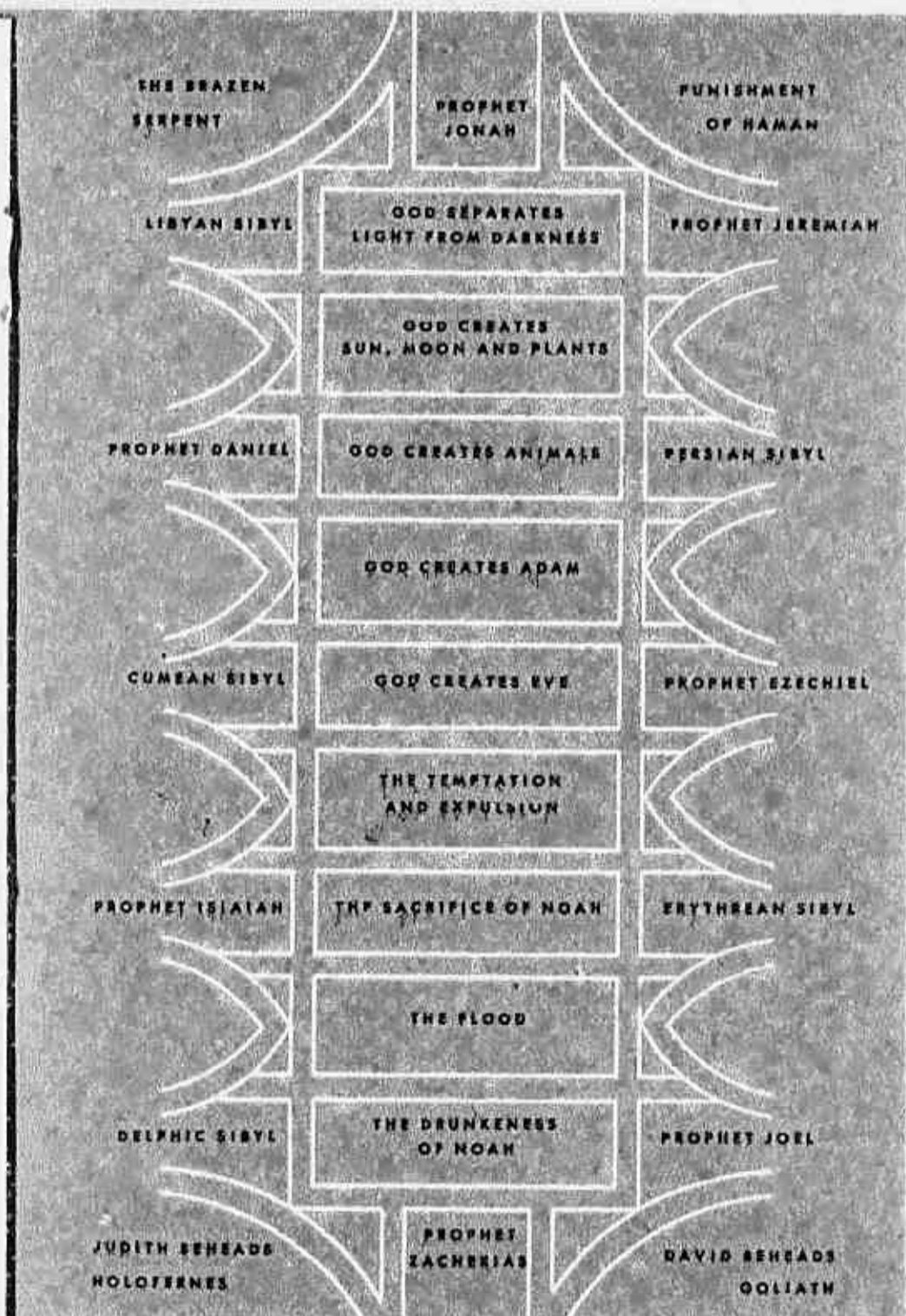


WAY OF MOSES BY MICHELANGELO

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Michelangelo felt cramped by the enclosing space of the vault so he painted out the vault and painted in an extra story of architecture to make the ceiling seem higher, and in between and on top of this architecture he painted figures which look like sculpture.

The subject-matter of the frescoes as indicated in the diagram on the opposite page, is a mixture of Christian and Classic ideas. Down the middle of the ceiling the subjects are taken from the first book of the Bible and develop the idea of the Hopelessness of Man when left to himself. The figures of The Old Testament prophets and of the Classic prophetesses seated along the lower edge of the ceiling suggest the Deliverance of Man through the Coming of Christ which these figures prophesied. The Classic ideas appear in the many nude athlete-figures portraying the beauty of ideal form which the Classic artists like to stress.

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THE DOME OF ST. PETERS



THE BAROQUE PERIOD

HISTORICAL NOTE During the Renaissance period Rome had grown into a city of great splendor and culture under the patronage of the Popes who encouraged and took part in this revival of Learning and Art. But as this movement became more and more sophisticated a definite reaction began to develop against it in the Church, especially in the regions outside Italy. The climax of this reaction came in the Protestant Reformation which for a time threatened the Roman Catholic Church. But elements within the Church itself started a Counter-Reformation. This was led in particular by the Order of the Jesuits established by St. Ignatius Loyola in the middle of the 16th century.

This Order made a great use of art as a means of propaganda for the Church. They worked particularly for great emotional effects stressing the martyrdoms and visions of the saints as subject-matter for painting and sculpture instead of the classic or pagan beauty of form with which the Renaissance had been concerned. They emotionalized architecture too by breaking up the staid, self-contained classic lines of buildings, by stressing huge scale, by introducing many openings of doors and windows (which gave strong contrasts of light and shade to the design) and by giving lots of movement to the decorative elements of sculpture and painting that were applied to these buildings. In fact the three arts of architecture, sculpture and painting were used together for a general large spatial effect of grandeur, so that each separate art tended to lose its individuality for the sake of this general effect.

It was also in this Baroque period that Grand Opera was developed, which is a similar mixture of various arts such as orchestral music, singing, acting and stage-scenery. Finally you will notice the general *theatrical* quality in the effects of all this Baroque Art.

Rome is filled with churches and buildings which illustrate this new movement which was active from the end of the 16th century to the beginning of the 18th century. We shall list, however, only a few of the most striking examples.

The Basilica of St. Peter's. You will notice that it is not just the church

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THE FONTANA DEL
TRITONE

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itself but the entire effect of the church and its great square that strikes you first. Inside the scale is tremendous and there is much movement in the architectural details, in the sculpture and the painting. The dome, one of the most famous in the world, which still belongs to the end of the Renaissance, was designed by *Michelangelo*; the front and most of the interior was designed by the baroque architect *Maderna* (1556-1629); and the curved colonnades in the square by *Bernini* (1598-1680).

The *Basilica of San Giovanni in Laterano*. The front of this church is an excellent example of large scale, of wide dark openings to give an emotional effect by strong contrasts of light and shade, and of movement from the solid ground up and out into the space of the sky. The designer of this church was *Domenico Fontana*.

The two most important Jesuit churches in Rome are, the *Gesù* (1567-75) and *Sant' Ignazio* (1626-85). The fronts of both these churches are still quite restrained but the interiors are excellent examples of the dramatic movement of things in space in which architecture, sculpture, and painting all have their part for the general effect. Note especially the great ceiling paintings in both these churches. You can scarcely see where the space of the building ends and the space of the paintings begins. In the one in S. Ignazio you seem to be looking up a tremendous elevator shaft.

The *Piazza del Popolo*, the *Piazza di Spagna* with its famous stairs, and the *Piazza Navona* with its great fountains and the church of S. Agnese are excellent examples of baroque designing of space.

In addition to those in the Piazza Navona, Rome is filled with many interesting *Fountains* of this period. Among the most famous are: The *Fontana di Trevi*, into which you must throw a coin if you wish to return to Rome; the *Fontana del Tritone* by Bernini; the *Fontana delle Tartarughe* (turtles); and the *Fontana dell'Acqua Felice*.

The church of S. Maria della Vittoria on the Piazza S. Bernardo contains a famous piece of baroque sculpture done by the artist Bernini. It represents the ecstasy of *Santa Teresa*.

The lighter, more decorative end-phase of this baroque period which is called the Rococco Style and which was very popular in France is not too apparent in great architecture in Rome. The best example of this style is the front of the *Palazzo Doria*, designed by *Valvasori* early in the 18th century.

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MODERN ROME

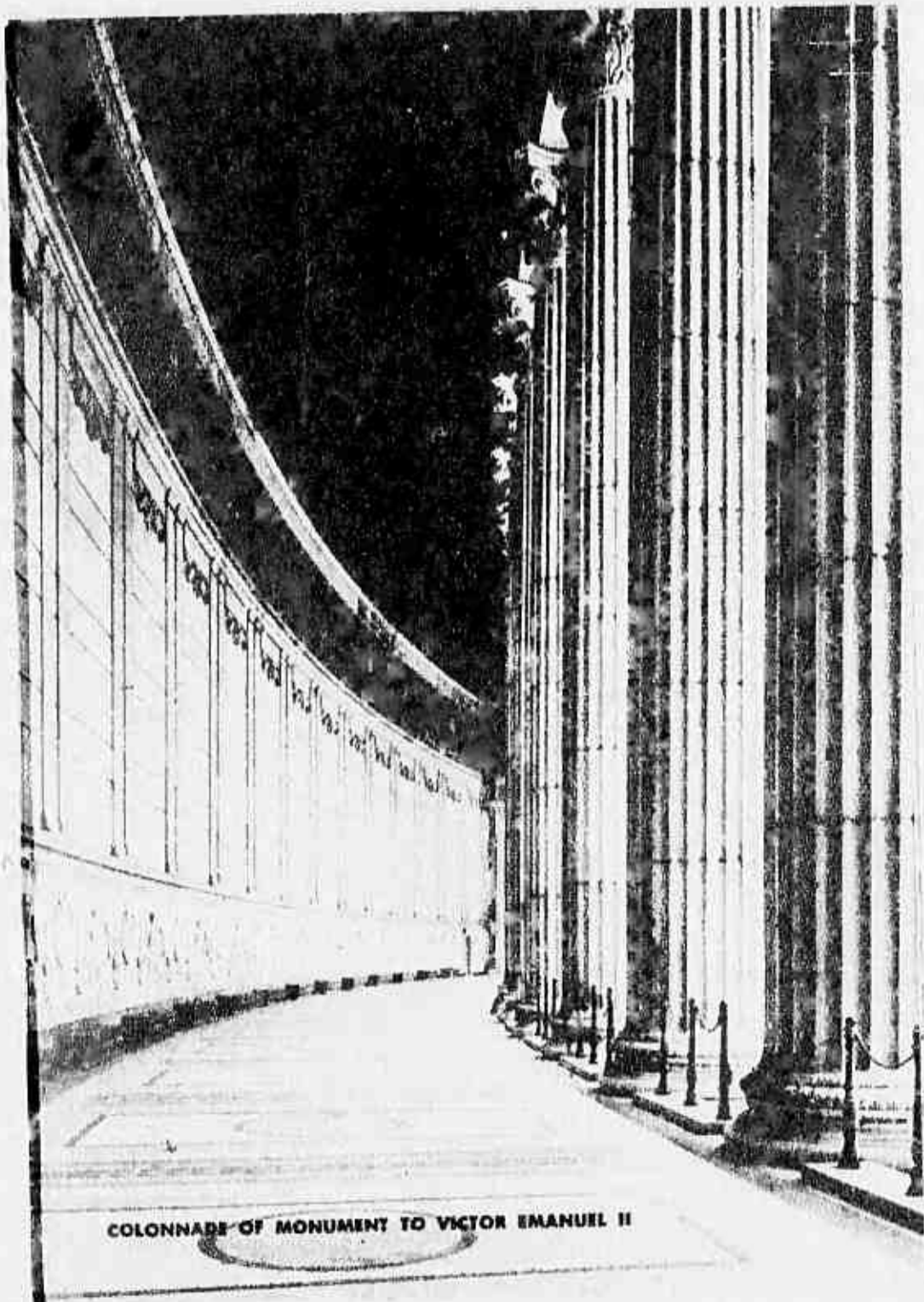
HISTORICAL NOTE By 1600, the new principles of nationalism reigned throughout Europe. Each country wanted to go its own way not only in politics but also in art and letters. Though the Popes maintained their sovereignty over the Papal States, they had little power outside, save in religion. Rome gradually lost its artistic vitality and became simply a storehouse of the treasures of the past. Napoleon's inroads on the crumbling facade of the old order in Europe did not dislodge the Papacy (c. 1800). But in 1849, Garibaldi temporarily drove the Pope from Rome. On 20 Sept., 1869, the troops of the then recently proclaimed Kingdom of Italy entered the city and on 1 July, 1871, King Victor Emmanuel II officially transferred his capital to Rome. Despite the conciliatory attitude of the government, Pope Pius IX and his successors shut themselves up as "prisoners of the Vatican".

The new kingdom followed the liberal pattern of the 19th century. However, it lacked strong ministries and failed to overcome the localism which centuries of division had deeply ingrained in the Italian people. Unification remained a name rather than a reality. The strain of the war of 1914-1918, failure to profit from the Treaty of Versailles and economic difficulties made life hectic for the liberal government. Conservative elements stood by while street toughs of Fascism used strong-arm methods. The Fascists came down from the north by train and on 28 Oct., 1922, made a token "March on Rome". Some days later their leader, "Il Duce", Mussolini, arrived to take over the government at the request of King Victor Emmanuel III.

One achievement stands to the credit of the new regime. By a Concordat made with Pope Pius XI in 1929, papal sovereignty over the Vatican City and certain other properties in and near Rome was recognized and other disagreements were harmoniously settled so that the Pope ceased to regard himself as a "prisoner". Fascism entered on an ambitious program of internal improvements and external expansion which, however outwardly glamorous, had no real basis in sound politics

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COLONNADE OF MONUMENT TO VICTOR EMANUEL II

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or economics. Hence its final collapse leaves the country ruined and suffering.

ART Of our own more modern 19th and 20th centuries there are two structures which will suffice as good examples: The one is the well known *Monument of Vittorio Emanuele II* which stands at the end of the Corso Umberto I and dominates the entire lower section of Rome around the Piazza Venezia. Built of gleaming white marble and decorated with marble and gilt-bronze statuary, it commemorates the fiftieth anniversary of the Kingdom of Italy. Begun in 1885 it was finished in 1911.

The other modern monument is the *Foro Mussolini*, built in 1931-33, as a tremendous centre for the physical and political training of Italian Youth. Its most striking feature is the *Stadium*, containing 60 statues of athletes done in Carrara marble.



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Declassified E.O. 12356 Section 3.3/NND No. 785015

ALLIED CONTROL COMMISSION

INTER OFFICE MEMO

From: Acting Chief Commissioner

SUBJECT: Future Duties of RAAC

FILE No. 34 711TO: Brigadier Lush, Executive Commissioner,
Hq ACC5 August 1944

Have you given consideration to any revisions in AAI directive as to duties of RAAC in connection with the transfer of Rome to the Italian Government on August 15th? If we are going to have any difficulties with RAAC in this connection, we should be settling them now.

ELERY W. STONE
Captain, USMC
Acting Chief Commissioner

cc: Col. Upjohn, Admin Sec

Hq ACC - Sec'y Gen.
DISPATCHED
Date - Time <u>Aug 05 1944</u>
Viz <u>Mag</u>
By <u>WEL</u>

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7.1. A 4 B

(21)

Declassified E.O. 12356 Section 3.3/NND No. 785015

COPY

ALLIED CONTROL COMMISSIONMESSAGE

SVC/RELAY NO.

CLASS: NONE

PREC: NONE

FROM: AFHQ, SGD SACRED

TO: ROME AREA COMMAND ACC MAIN

M/C NO: N71/28

REF NO: FX 76345

FILED: JUL 281811B

REC'D: JUL 282155B
CITE/FHGG

MESSAGE FX 72777 OF 16 JULY IS CANCELLED. HQ AMI REFER TO OUR CAC 279 OF 19 JULY
AND TO OUR FX 76168 OF 28 JULY.

ACC LIST:

Action - Sec Gen
Info - A/CC
CA Br
Pol Sec
Pub Rel Br
File (2)
Float

(Subj: Press release on right of
Allied troops to visit Rome.)

File 11368

COPY

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Declassified E.O. 12356 Section 3.3/NND No. 785015

HEADQUARTERS ALLIED CONTROL COMMISSION
Office of the Chief Staff Officer
APO 394

LDD/dfe

17 July 1944

MEMORANDUM TO: Political Section *file #23*

File AX (3)

Reference cable FX 72777 dated 16 July from AFHQ, copy of which you have.

1. The Acting Chief Commissioner contemplates that he will be called into conference with respect to matters covered in the reference cable. He requests comments of your Section and suggests that perhaps you may want to ask both Sir Noel Charles and Mr. Kirk whether or not they have any suggestions.

2. In view of the fact that conference will doubtless be held tomorrow, could we have your comments this evening please.

L. D. DENSMORE
Colonel, Sig C
Chief Staff Officer

294 Remm

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(25)

Declassified E.O. 12356 Section 3.3/NND No. 785015

HEADQUARTERS ALLIED CONTROL COMMISSION
Office of the Chief Staff Officer
APO 394

LDD/afe

17 July 1944

MEMORANDUM TO: Brigadier Lush

*file #123**File A Y (B)*

Re attached copy of message FX 72777 of 16 July, Acting Chief Commissioner would appreciate your comments, as he contemplates being called into conference in connection with this matter. It will be appreciated if he can have your comments sometime today.

L. D. DENSMORE
Colonel, Sig C
Chief Staff Officer

1 Encl:
Cable FX72777

094 Name

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File 144
(24)

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Declassified E.O. 12356 Section 3.3/NND No. 785015

CONFIDENTIAL

982

ACTION ROME AREA COMMAND- ACC ADV TO FOR INFO HQ AAI, ACC MAIN, AFHQ ADV CP
6/17

AFHQ SIGNED SACRED

FX 72777

JULY 16/1252

CONFIDENTIAL

PRIORITY

CITE: PHEB

Files A & (B)

PRESS STATEMENT IS CONTEMPLATED IN WASHINGTON UPHOLDING RIGHT OF ALLIED TROOPS
UNDER PROPERLY CONTROLLED CONDITIONS TO VISIT ROME WHICH THEY LIBERATED.

PARA. INFORMATION REQUESTED BY WASHINGTON IN CONNECTION ABOVE IS AS FOLLOWS.

(A) LOCAL REACTIONS TO BEHAVIOUR OF TROOPS IN ROME. (B) WHAT RESTRICTIONS NOW IN
FORCE COVERING PRESENCE IN ROME OF HQ AND OTHER TROOPS. (C) APPROXIMATE NUMBER OF
TROOPS ON DUTY BASES NOW QUARTERED ROME. (D) NATURE OF ARRANGEMENTS FOR COMBAT
TROOPS TO ENJOY LEAVE IN ROME AND NATURE OF CONTROLS TO INSURE PROPER BEHAVIOUR
ARE PLANNED. (E) FURTHER INFORMATION WHICH IT IS SUGGESTED MIGHT BE INCLUDED IN
RELEASE.

PARA. REQUEST ADDRESSEES CONSULT TOGETHER AND SUBMIT JOINT CABLE HERE

ACCDIST

ACTION SEC GEN

INFO DSO
A/CO ✓
POL SEC
CA BR
FILE (2)
FIGHT

PR 265

CONFIDENTIAL

JULY 17/0849

44

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044 Rome

COPY

File 11-B

SUBJECT: Accommodation Policy - ROME

HQ, ALLIED ARMIES IN ITALY

AAI/098/A (PS)

28 Jun 44

CG, ROME Allied Area Command

1. This HQ letter 9098/A(PS) of 11 Jun 44 is cancelled and replaced by instructions contained herein.
2. The Commander-in-Chief has decided that no officers (except as qualified by paragraph 4 below) or men of the Allied Armies in ITALY will live in ROME or stay there overnight unless their work makes it essential that they should do so.
3. On the other hand, the Commander-in-Chief is anxious that as many men as possible should see ROME and enjoy the many cultural attractions which it has to offer. He therefore approves of the establishment of leave centres in the vicinity of ROME, provided that they are not within the City limits. Those who are concerned with the establishment of such leave centres should approach CG ROME Area for the allocation of suitable sites. Particular care in this connection must be taken in regard to malaria.
The Commander-in-Chief also approves of the development of welfare facilities within ROME, in order that officers and men who are visiting it may have somewhere to go for their meals, etc. but clubs of this nature will be closed at an hour fixed by CG ROME Area.
4. Owing to the fact that suitable accommodation cannot immediately be provided outside ROME for officers who are given short leave to visit the City, approval is given for the present for a limited number of officers on short leave to be accommodated in hotels in ROME. This is a temporary measure, and steps must be taken as soon as possible to provide alternative accommodation outside the City.
5. Residential leave centres for enlisted men/other ranks will be established outside the City limits of ROME.
6. No villas, apartments or other accommodation will be reserved or requisitioned, except for those officers whose duties require that they should live in ROME. The only exception to this rule is the reservation of a very limited amount of accommodation for distinguished visitors.
7. The number of officers and men who may visit ROME on day leave will be limited to the numbers laid down by this HQ from time to time. With effect

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concerned with the establishment of such leave centres should approach CG ROME Area for the allocation of suitable sites. Particular care in this connection must be taken in regard to malaria.

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7. The number of officers and men who may visit ROME on day leave will be limited to the numbers laid down by this HQ from time to time. With effect from 1 Jul 44, the allotment is fixed as follows:-

FIFTH ARMY.....3,000 per day
EIGHTH ARMY.....2,000 per day
MATAF.....750 per day.

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8. All ranks visiting ROME on day pass will arrive not earlier than 0700 hours and will leave the city by 2000 hours. Formations concerned are responsible for all arrangements in connection with these visits, in co-operation with CG ROME Area.

9. This office letter 5008/CAO of 17 Jun 44 (not to all) is cancelled. Restaurants in ROME will be divided into three classes:-

- (a) Those run by the Allied Forces.
- (b) Those approved for use by the Allied Forces.
- (c) Those which are out of bounds to the Allied Forces.

CG ROME will arrange that all restaurants in category (b) are listed in his orders and that notices are fixed outside them. All ranks wishing to take a meal in any of the restaurants in class (b) will be given a voucher. These vouchers will be printed under arrangements made by CG ROME Area and will be distributed to formations on demand by them. Not more than one voucher may be given to a man on one day. The vouchers taken by the restaurant proprietor will be the basis for compensating in case of food to him from Allied sources.

22

The provisions of this paragraph will become effective as soon as CG ROME Area has been able to make arrangements for listing restaurants and printing vouchers. CG ROME Area will then notify Armies, MAPAF, and this HQ.

10. No Headquarters will be situated within the City limits of ROME without the approval of this HQ. The following have been approved:

- HQ ROME Area;
- HQ Allied Control Commission;
- HQ Region IV, Allied Control Commission;
- * Main HQ Allied Armies in ITALY (including Canadian Section and other attached sections);
- * HQ PBS;
- HQ DENEG.

* These Headquarters are being accommodated in ROME as a matter of immediate operational necessity. If the progress of operations does not make it possible for them to move forward they will be moved outside of ROME within two months from this date.

11. CG ROME Area, in conjunction with Armies and PBS, will arrange so far as possible to divert through traffic along roads which do not pass through ROME City.

(Signed) B. H. ROBERTSON,

Major-General,
Chief Administrative Officer.

BHR/CG.

Copies to:-

- CG FIFTH (US) ARMY
- EIGHTH ARMY (Main)
- EIGHTH ARMY (Rear)
- 5 Corps
- 2 Polish Corps through 26 BLU (2)
- 1 District
- 2 District
- 5 District
- CG PBS
- FOUNT
- TOTAL

11. CG Rome Area, in conjunction with AMLES and PBS, will arrange so far as possible to divert through traffic along roads which do not pass through ROME city.

BHR/CG.

(Signed) E. H. ROBERTSON,

Major-General,
Chief Administrative Officer.

Copies to:-

CG FIFTH (US) Army
EIGHTH Army (Main)
EIGHTH Army (Rear)
5 Corps
2 Polish Corps through 26 BLU (2)
1 District
2 District
3 District
CG PBS
FOWIT
TOTALI
CG MAJAF
CG MATAF
Hq Allied Control Commission
AFHQ
59 Area
List "A".

1363

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(27)

Declassified E.O. 12356 Section 3.3/NND No. 785015

0675

1000

Lubi/J.

2011-12-11

12-11-1

ANALYSTS: R. A. HARRIS, JR. AND J. W. HARRIS, JR.

SUPPLEMENTARY LIST OF NAMES ALLIED WITH CRIMINALS

1. With effect from 0800 hours, 1 Jul 44, there will be established in HQ South Allied Area Command under Major General H. Jellison as Commanding General, with Brigadier A. McN as Deputy Commander.
2. The abbreviated title for this HQ will be HQ South Area.

052-21114

3. Hq 100th Allied Area Command will take over the functions of Hq Area Commander, SOE, as set up in paragraphs 10 and 11 of Hq letter 65/400ps) of 3 Jun 44.
4. Hq 100th Allied Area Command will also be responsible for taking over from Hq 59 Area (or) responsibility for the administration of British units and installations within the 100th Area as defined in paragraph 5 below.

Abstract

5. The area controlled by HQ 1st Airborne Division comprises the Government of Malaya, as laid down in this HQ signal C-2973 of 12 Jun 44, but, in order to give a simpler boundary and to include certain areas required for hospitals, etc, the boundary laid down in the above signal is hereby amended as follows:
- Inclusive BRU FLAVIA F3774 - exclusive road FACUDA to road junction F4928 - road junction F6589 - road junction F7690 - inclusive NORTH AFRICA F8584 - inclusive S. AFRICA ROAD F2882 - inclusive CIVILI - inclusive COR-ROLLA F9769 - road junction F9760 - exclusive FASCATI - inclusive road FASCATI - MARINO - ALBANO - CECILIA F843 to exclusive AFRICA.
6. AFRICA will be included within the main area later when 10 Peninsular Base Section is prepared to hand it over.
7. Existing installations of FIRM ROAD, NORTH AFRICA and Peninsular Base Section

4. HQ RHEM Allied Area Command will also be responsible for taking over from HQ 59 Area (or) responsibility for the administration of British units and installations within the RHEM area as defined in paragraph 5 below.

AREA

5. The area controlled by HQ RHEM Allied Area Command comprises the Government of RHEM, as laid down in this HQ signal C-2073 of 12 Jun 44, but, in order to give a clearer boundary and to include certain areas required for hospitals, etc, the boundary laid down in the above signal is hereby amended as follows:

Exclusive DMZ PLATA 5374 - exclusive road KACUHA to road junction F4966 - road junction F6589 - road junction F7690 - inclusive KAHIN A. B. D. F5564 - inclusive S. A. K. H. A. F9202 - inclusive FIV. LI - inclusive O. K. - G. L. L. F9769 - road junction F7600 - inclusive F. A. C. A. T. I - inclusive road F. R. A. C. A. T. I - K. A. I. N. G - A. L. A. N. G - C. A. C. H. I. N. G F6843 to exclusive M. L. I. O.

6. A. W. I. O. will be included within the RHEM area later when the Peninsular Base Section is prepared to hand it over.

7. Existing installations of FIFTH ARMY, EIGHTH ARMY and Peninsular Base Section now within the above area will be permitted to remain there until no longer required by those formations.

CHANGING OF COMMAND AND ADMINISTRATION

8. HQ RHEM Allied Area Command will be under command of HQ AAI.

9. The administration of US personnel belonging or attached to HQ AAI, 1362 Area Command will be conducted as follows:-

- (a) (i) matters to HQ AAI.
- (b) Supply and maintenance by Peninsular Base Section.

10. The administration of US troops and installations within the RHEM area, other than those forming part of HQ RHEM Allied Area Command, will be the responsibility of the US formations to which they belong, i.e., FIFTH ARMY or Peninsular Base Section.

11. For purposes of British administration, HQ RHEM Allied Area Command will be under HQ 5 District.

STAFF SECTION

12. HQ RHEM Allied Area Command will be organized on the US Staff System. A table of Organization/Staff Establishment is awaiting approval by AFHQ.

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No. 785015

13. There will also be incorporated within HQ RHEM, Allied Area Command certain specifically British staff functions and services to carry out the functions of administration of British troops, as laid down in paragraph 4 above. These British and services will work under the Deputy Commander, subject to the overriding authority of the Commanding General in matters of Allied policy and internal discipline.

RELATIONS WITH ALLIED MILITARY COMMISSIONS

14. When the administration of RHEM is finally handed over to the Italian Government and the administration of control is retained by the Allied Military authorities, the officials exercising that control will operate directly under the Chief Commissioner, Allied Control Commission. HQ RHEM Allied Area Command will then have no responsibility for civil administration, except that of co-operation.

15. In the present stage, however, it is recognized that the administration of the city must depend in large measure on the military administration. This dependence concerns such matters as the preservation of law and order, the control of traffic, the rehabilitation and upkeep of public utilities, the rationing of electric power, water, etc., and many other aspects of administration.

16. For this reason it has been decided that the relationship between HQ RHEM Allied Area Command and the Civil Administration shall be governed by the following principles:

- (a) The staff of Region IV, AGC, will work under the Regional Commissioner and will not form part of the staff of HQ RHEM Allied Area Command.
- (b) All actions on matters of major policy will be issued to HQ RHEM Allied Area Command by this HQ.
- (c) HQ RHEM Allied Area Command will consult Regional Commissioner, AGC, on all matters of policy, and will take no action involving policy without such prior consultation. In the event of, optional Commissioner, AGC, will consult HQ RHEM Allied Area Command before taking any action involving policy.
- (d) Any matters of major policy or difficulty will be referred to this HQ.
- (e) Regional Commissioner, AGC, will receive detailed diversion regarding methods for the execution of policy from Chief Commissioner, Allied Control Commission.
- (f) HQ RHEM Allied Area Command will leave to Regional Commissioner, AGC,

16. For this reason it has been decided that the relationship between the Allied Area Command and the Civil Administration shall be governed by the following principles:-

- (a) The staff of Region IV, AUC, will work under the Regional Commissioner and will not form part of the staff of HQ Rome Allied Area Command.
- (b) Instructions on matters of major policy will be issued to CD Rome Allied Area Command by this HQ.
- (c) CD Rome Allied Area Command will consult Regional Commissioner, HQAE, on all matters of policy, and will take no action involving policy without such prior consultation. In the same way, Regional Commissioner, HQAE, will consult CD Rome Allied Area Command before taking any action involving policy.
- (d) Any matters of major policy or difficulty will be referred to this HQ.
- (e) Regional Commissioner, HQAE, will receive detailed direction regarding methods for the execution of policy from Chief Commissioner, Allied Central Commission.
- (f) CD Rome Allied Area Command will leave to Regional Commissioner, HQAE, responsibility for the execution of policy once it has been determined, and will only intervene if he considers that the policy itself is in question.

HQ 59 AREA

1361

17. HQ 59 Area will remain in HQAE until CD Rome Allied Area Command notifies this HQ that its presence there is no longer necessary because its functions have been taken over by this HQ. It will then be withdrawn.

ADMINISTRATIVE

18. HQ Rome Allied Area Command is the sole authority for the allocation of accommodation within the HQAE area. No requisitions will be valid unless made through that HQ.

DISCIPLINE

19. HQ Rome Allied Area Command will issue such instructions as he considers to be necessary for military discipline, traffic control, passive air defence

12

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and mutations. All troops within the 1-111 area will be subject to these instructions.

/s/ B. H. Robertson
Major General,
Chief Administrative Officer.

REGISTRATION:

CH 1-111 AREA
CO FIFTH ARMY
Main 1-111 ARMY
Near 1-111 ARMY
5 Corps
2 Polish Corps
26 III
1 District
2 District
3 District
CO FAS
FOUIT
FOUAI
MAYIT
ALVIT

Copy No
1 - 6
7
8
9
10
11
12
13
14
15 - 17
18 - 20
21
22
23
24

DEARS
WAP
KATIF
ASTHC/REO
H4 ADC
Regional Corps
No. IV Region
5/ Arwa
FMA
List '1' Troop Serial 42/64 - 117
War Diary
File
Search
Copy No
25
26
27
28
29 - 34
35 - 37
38
39 - 63
64 - 117
118 - 119
120 - 121
122 - 130

ADJ. DIST.

Devy Con 1
Ch. Dr 4
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EX ofrs) 1

2 3 7 7

Declassified E.O. 12356 Section 3.3/NND No. 785015

2 Polish Corps
26 EU
1 District
2 District
3 District
CG PMS
PCMT
POTAM
MSTRT
MSTRT
MSTRT

11
12
13
14
15 - 17
16 - 20
21
22
23
24

Regional Corps
No IV Region
59 Area
AFH
Last '1' (Less Serial 42) 64 - 117
War Diary
File
Opinion

35 - 37
38
39 - 63
115 - 119
120 - 121
122 - 130

ACC DATA

Secy Gen 1
Co No 4
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Ex of (ro) 1

1360

(122)

Declassified E.O. 12356 Section 3.3/NND No. 785015

File

RESTRICTED
ALLIED CONTROL COMMISSION
INCOMING MESSAGE

1432
Secy Gen.

TO: C IN C AAI

SIGNAL MESSAGE CENTER No: _____

FROM: 5TH ARMY

CLASSIFICATION: RESTRICTED

REFERENCE No: 3815

PRECEDENCE: EM OPS.

DATE AND TIME OF ORIGIN: JUNE 12 1200 OFFICE OF ORIGIN: _____

THIS CONFIRMS AGREEMENT TO HAND OVER ROME CITY TO HEADQUARTERS AAI AT 0800 HOURS 15 JUNE WITH BOUNDARY OF ROME, AREA REMAINING CITY GOVERNATE BOUNDARY ABOUT 12 MILES RADIUS FROM CENTER OF CITY, PROVIDED HOWEVER, THAT ALL 5TH ARMY INSTALLATIONS AND FORMATIONS REMAIN WITHIN AREA UNTIL CALLED FORWARD BY 5TH ARMY. ARMY HEADQUARTERS AND 2ND CORPS HEADQUARTERS WILL BE REMOVED FROM ROME BY 19 JUNE.

094-1

G(OPS)	4	ACTION
M.A TO C. IN C.	1	
MA TO CGS	1	
DCGS	1	
MA TO CAO	1	
DGGS	1	
DCAO	1	
BGS	1	
DQMD	1	
	5	
G(SD)		
AG(US)	1	
A	1	
Q	2	
ACC(L)	4	
CAS REAR	1	

ACC DIST	
INFO	SEC GEN
	DEP CC
	C A BR
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	ADJT (MAIN)
	ADJT (REAR)
	INFO DIV
	FILE
	FLOAT

13 June 1345
[Signature]

1359

DATE and Time of RECEIPT JUNE 12 1840B

Distribution:

RESTRICTED

(20)

Declassified E.O. 12356 Section 3.3/NND No. 785015

SECRET

ALLIED CONTROL COMMISSION
INCOMING MESSAGE

1234

see Gen

file

TO: ACC N2164
 SIGNAL MESSAGE CENTER No: N54/10
 FROM: ROME AREA COMMAND FROM HUME CLASSIFICATION: SECRET
 REFERENCE No: 1011 PRECEDENCE: PRIORITY
 DATE AND TIME OF ORIGIN: JUNE 091617 OFFICE OF ORIGIN: CITE..NONE

HQ ACC, APO 394

Rec'd 10 June 14 15
By JS

COMPLETE REPORT ON AMG WORK IN ROME BEING SENT EARLIEST.
 COLONEL FISKE, WITH GENERAL MACFARLANES APPROVAL, SERVING FOR
 PRESENT AS OBSERVER.

ACC DISTN

Action..C A Br...2

Info....Sec Gen

Dep C C

File

Float

DATE and Time of RECEIPT JUNE 100320

Distribution:

1358

(19)

SECRET

Declassified E.O. 12356 Section 3.3/NND No. 785015

00 000.1

8 June 1944

I have the honor to transmit to Your Excellency the following message dated 7 June 1944 from President Roosevelt:

"I thank you for your message of June 6. The American people found it of good augury to that cause of world freedom and progress for which they are fighting, that the first capital of the European continent to emerge from the black shadow of tyranny should be Rome, with all its universal significance its liberation was a fitting prelude to that mighty invasion launched from the North. Just as Rome and the other historic cities of Italy are felt to be the inheritance of all the civilized world, so, I am sure, the Italian people have never been more keenly aware than today that the cause of the civilized world is their cause and demands the complete dedication of their powers of mind and heart.

(Signed) Roosevelt"

ELLERY W. STONE
Captain, USNR
Deputy Chief Commissioner

H. E. Marshal Pietro Badoglio
President of the Council of Ministers

1357

8 June 11:30
Salerno
3 o'clock courier
DFE

18

Declassified E.O. 12356 Section 3.3/NND No. 785015

ALLIED CONTROL COMMISSION
INCOMING MESSAGE

106

TO: MARSHAL BADOGLIO
FROM: PRESIDENT ROOSEVELT
REFERENCE No:
DATE AND TIME OF ORIGIN: JUN 07 1810Z
OFFICE OF ORIGIN:
SIGNAL MESSAGE CENTER No:
CLASSIFICATION:
PRECEDENCE:

I THANK YOU FOR YOUR MESSAGE OF JUNE 6 THE AMERICAN PEOPLE FOUND IT GOOD AUGURY TO THAT CAUSE OF WORLD FREEDOM AND PROGRESS FOR WHICH THEY ARE FIGHTING THAT THE FIRST CAPITAL OF THE EUROPEAN CONTINENT TO EMERGE FROM THE BLACK SHADOW OF TYRANNY SHOULD BE ROME, WITH ALL ITS UNIVERSAL SIGNIFICANCE ITS LIBERATION WAS A FITTING PRELUDE TO THAT MIGHTY INVASION LAUNCHED FROM THE NORTH JUST AS ROME AND THE OTHER HISTORIC CITIES OF ITALY ARE FELT TO BE THE INHERITANCE OF ALL THE CIVILIZED WORLD, SO, I AM SURE, THE ITALIAN PEOPLE HAVE NEVER BEEN MORE KEENLY AWARE THAN TODAY THAT THE CAUSE OF THE CIVILIZED WORLD IS THEIR CAUSE AND DEMANDS THE COMPLETE DEDICATION OF THEIR POWERS OF MIND AND HEART ROOSEVELT

ACC DIST
ACT SECY GEN 2
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DATE and Time of RECEIPT: JUN 07 2320

Distribution:

HEADQUARTERS
8 JUN 1944
A. C.

1356

Declassified E.O. 12356 Section 3.3/NND No. 785015

Sir Noel MacFarlane.

I am afraid I have sent on
this letter after Kirk returned it to
me. In any case I agree with
you that it was not worth sending.
With apologies.

Noel Charles

13/11.

Wkr

no action

Wkr 16/11

(1855)

2 3 8 3

Declassified E.O. 12356 Section 3.3/NND No. 785015

CONFIDENTIAL

FMM/rj

HEADQUARTERS ALLIED CONTROL COMMISSION

Office of the Chief Commissioner

APO 394

JUN 6 RECD

Ref. CC/P/366.

5th. June, 1944.

My dear Charles,

I enclose herewith;

1. A letter and translation from Sforza to Bauer, head of the Action Party in Rome.

Sforza told me that he wanted to communicate with Bauer to tell Bauer to keep the peace in Rome and above all to prevent any possibility of demonstrations hostile to Badoglio and the party leaders when they go to Rome.

You will see that his letter is not along these lines and my inclination is not to send it. Alternatively, if I do send it I think I ought to ask Sforza for another letter to go with it containing the instructions which he had told me he was going to send to Bauer.

I would be glad if you would let me know what you think and if you would send this on to the Hon. Alexander Kirk as I would be grateful also for his views.

2. A copy of a letter from Sforza to Badoglio which for some reason or other he saw fit to give to me. It is typical Sforza.

Noel Mason MacFarlane
NOEL MASON MACFARLANE,
Lieutenant-General,
Chief Commissioner.

Sir Noel Charles, Bt., KCMG,
British High Commissioner for Italy.

1354

16

Declassified E.O. 12356 Section 3.3/NND No. 785015ALTO COMMISSARIATO PER LA PUNIZIONE
DEI DELINTE E DEGLI ILLECITI DEL FASCISMO

THE HIGH COMMISSIONER

Naples, 3 June 1944

(Handwriting illegible)

Dear Richard Bauer:

HO AGG. 201

8 June 1944
By *JD*

A high British Authority offers me to write to you freely. Reply to me in the same manner, and at once; we have no secrets nor designs. The Coalition Cabinet to which I lent my name on April 21st was forced upon us by the Communist initiative accepted by the Parties. My initial repugnance to involve a spotless name with others at least open to question, is proof to me that I had to act thus: why risk a new "Aventino" in front of people who are no longer poor King or poor Marshals, but the representatives of Soviet politics? In expectation of Rome, I had to at least attempt collaboration; I had to sacrifice myself and - because my long fight against the King had in fact been won - and try to act for the honor of Italy from within, all the more that it appeared necessary to me to show the world that the first free ministerial crisis was solved by us, in an orderly fashion, quickly, even after twenty years of fascist slavery.

Naturally this Cabinet is imperfect: is it not a coalition?

Badoglio, of whom perhaps we should say: neither this excess of honor nor this indignity in various cases has been very useful as at the time when his name permitted us to force without incidents the denial of the Prince of Piemonte, proposed and written by me. It is harmful when, when ready to accept any ardent proposal in ~~XXX~~ whatever camp, he opposes a tacit resistance to sanctions against generals guilty of the cowardliness and ruin of September. (But here I have the knife in hand in my capacity as High Commissioner for the Crimes of Fascism; either I will be permitted to render justice also to ~~XXXXXX~~ guilty generals or a scandal will occur. How could I lend my name to a final demoralization of the Italian People?)

Badoglio can also consider himself useful for his absolute ^{afe} indifference concerning the King as well as the Lieutenantcy (which place he would be glad to accept if offered to him); it is harmful because his past errors (which privately he admits, even those after July 25th) make his name a serious liability for the moral reconstruction of the country.

I only want to do my duty: I know that the Monarchy is finished; that the Lieutenantcy is merely a legal and international means of arriving at the Constituent of the postwar period. Nor have I accepted calmly twenty years of persecution by a regime which all those Badoglios despised in private and praised in public to end up as a Fouche of people whom I despise greatly and whom I esteem little. While desiring ardently to come to Rome immediately also to see you and the other few real men, I do not believe I could go in the archaic following of H.E. the Prince of Piemonte, defamator of Italy in the columns of the Times. I try to avoid the error of going along with him.

What shall I do, now that Rome will be free and an even greater part of Italy will be able to speak? 1353

On the one hand I feel it my duty to resign to facilitate a freer decision, and also ~~XXXXXX~~ so that my name remain perfectly spotless in the service of Italy.

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On the other hand it will not do to give to the world pretexts to criticize "immature very nervous" Italians by resigning without obvious reason for all. My decision must depend essentially from your opinion and from your solemn manifestation.

Badoglio assures me that the National Committee of Liberation has indicated to him its full agreement and has left to him every contact with our Patriots; he added that Bencivenga has placed himself at his complete disposal. If this and other things be true, I could continue to sacrifice my name. But I have serious reasons to doubt the complete authenticity of all this.

It is up to you, my friends, to let me know. From your attitude will depend mine. Certainly I entered into the Government as an independent, but my relations with the P. d' A. are too well known to dare consider as a blow on the head that which would be a natural alignment with you.

A last word: ready to sacrifice myself and remain if at Rome it is desired that in its makeup the Cabinet still continue; ~~XXXXX~~ I cannot hide from you that I am more and more worried by a strange rising and ascending collusion between Communists and Generals. Beware, I have no communist phobia; there must be ^{some} If I were Chief of the Government, I would be so certain of the efficacy of my direct contact with the Masses to whom I would offer with obvious sincerity, slow and difficult progress, but not immediate miracles, which I know ~~that~~ ~~it~~ would be believed; and the Communists defeated. But with "power" in the hands of the ~~XXXXX~~ bourgeois without fresh moral forces and of military men only thinking of their material interests, the Communists are a strong force. A common cynicism unites them all. Is it wise that there be no reserves in the Country?

As you see, bound by a most recent inevitable past I can with difficulty make myself the initiator of gestures which the mediocre would interpret as personal restless ambition; but I feel all the painful uncertainty of a situation which every day appears to me more artificial and less fruitful; all the more that I had hoped with my sacrifice for international betterments for Italy which do not come about; personally I would be happy if, becoming free again, I ~~XXXXX~~ had known how to interpret even your most intimate thoughts. But for this you should express yourself clearly; otherwise I should fear to give in to the growing disgust of an atmosphere of which I feel more and more ~~the~~ ~~its~~ weakness and insincerity.

And I do not wish to yield to personal sentiments.
Affectionately Yours

/s/ Carlo Sforza

1352

COMMISSARIATO PER LA PUNIZIONE
DEI DELITTI E DEGLI ILLECITI DEL FASCISMO

ALDO COMMISSARIO

Napoli, 3 giugno, 1944.

Caro Riccardo Bauer,

Intatta autorità britannica mi offre di scrivere con piena libertà. Mi risponde collo stesso mezzo: e subito: noi non abbiamo segreti nei fuorberie.

Il gabinetto di coalizione cui diedi il mio nome il 21 aprile fu forzato su noi dall'iniziativa comunista accettata dai partiti. La mia ripugnanza iniziale a confondere un nome senza macchia ad altri per lo meno discutibili mi si aveva che dovevo far così: come rischiare un nuovo Aventino di fronte a gente che non son più poveri re e poveri marescialli ma i rappresentanti della politica sovietica? In attesa di Roma, dovevo per lo meno tentare la collaborazione: dovevo sacrificarmi e - poiché era vinta di fatto la mia lunga lotta contro il re - cercare di agire per l'onore d'Italia dal di dentro, tanto più che mi parve necessario mostrare al mondo che la prima crisi ministeriale liberale era risolta da noi, ordinatamente, rapidamente, anche dopo venti anni di schiavitù fascista.

Naturalmente questo gabinetto e' imperfetto: non e' esso una coalizione? (di cui

Badoglio ~~non~~ forse dovremmo dire: ni cet exc's d'honneur ni cetta indignité) in vari casi e' stato molto utile come quando il suo nome ci ha permesso imporre senza incidenti la sconfessione del Pre di Piemonte, da me proposta e redatta. E' nocivo quando, pronto ad accettare qualunque più ardita proposta in qualsiasi campo, oppone una tacita resistenza a sanzioni contro generali colpevoli delle viltà e sfaceli del settembre. (Ma qui ho il coltello ~~da~~ manico colla mia carica di Alto Commissario dei Delitti del Fascismo: o mi si permetterà di far gins-tizia anche verso generali colpevoli o uno scandalo avverrà. Come potrei prestare il mio nome a una finale demoralizzazione del popolo italiano?)

Badoglio può anche considerarsi utile per la sua assoluta intima indifferenza circa il re e anche il luogotenente (di cui sarebbe felice di prendere il posto se gli fosse offerto): e' nocivo perché i suoi errori passati (che egli riconosce nell'intimità, anche quelli dopo il 25 luglio) fanno del suo nome una grave passività per la ricostituzione morale del paese.

Io non voglio fare che il mio dovere: so che la monarchia e' ~~ancora~~ finita: che la luogotenenza non e' che un mezzo legale e internazionale per arrivare ~~alla~~ alle Costituenti del dopo-guerra. Ma ho accettato serenamente ~~una~~ ~~di~~ ~~conseguenza~~ ~~fuorista~~ ~~da~~ un regime che tutti ques-

marascialli ma i loro rappresentanti della politica sovietica? In attesa di Roma, dovevo per lo meno tentare la collaborazione; dovevo sacrificarmi e - poiché era vinta di fatto la mia lunga lotta contro il re - cercare di agire per l'onore d'Italia dal di dentro, tanto più che mi parve necessario mostrare al mondo che la prima crisi ministeriale libera era risolta da noi, ordinatamente, rapidamente, anche dopo venti anni di schiavitù fascista.

Naturalmente questo gabinetto è imperfetto: non è esso una coalizione? (di cui)

Badoglio forse dovremmo dire: ni cet excels d'honneur ni cettè indignité) in vari casi è stato molto utile come quando il suo nome ci ha permesso imporre senza incidenti la sconfitta del re di Piemonte, da me proposta e redatta. E' nocivo quando, pronto ad accettare qualunque più ardita proposta in qualsiasi campo, oppure una tacita resistenza a sanzioni contro generali colpevoli delle viltà e sfaceli del settembre. (Ma qui ho il coltello alla mano colla mia carica di Alto Commissario dei Delitti del Fascismo; o mi si permetterà di far giustizia anche verso generali colpevoli o uno scandalo avverrà. Come potrei prestare il mio nome a una finale demoralizzazione del popolo italiano?)

Badoglio può anche considerarsi utile per la sua assoluta intima indifferenza circa il re e anche il Luogotenente (di cui sarebbe felice di prendere il posto se egli fosse offerto); è nocivo perché i suoi errori passati (che egli riconosce nell'intimità, anche quelli dopo il 25 luglio) fanno del suo nome una grave passività per la ricostituzione morale del paese.

Io non voglio fare che il mio dovere: so che la monarchia è finita; che la Luogotenenza non è che un mezzo legale e internazionale per arrivare alla Costituzione del dopo-guerra. Né ho accettato serenamente venti anni di persecuzioni fasciste da un regime che tutti questi Badoglio abominavano in privato e incensavano in pubblico per finire a fare il Pouché di gente che disprezzo molto o che stimo poco. Pur desiderando ardentemente di venire subito a Roma anche per veder lei e altri pochi veri uomini, non credo potrei andarvi nel seguito arcaico di S.A.A. il principe di Piemonte, diffamatore d'Italia nelle colonne del Times. Cerco di far evitare l'errore dell'andata di costui.

Che fare, ora che Roma sarà libera e che tanta più parte d'Italia potrà parlare?

Da un lato sento il dovere di dimettermi per facilitare una più libera decisione, e anche perché il mio nome rimanga perfettamente pulito al servizio dell'Italia.

Dall'altro lato non conviene dare al mondo pretesti per critiche. I miei nervosismi italiani col dimettermi senza una ragione ovvia non tutti, la mia decisione deve dimostrare essenzialmente del vostro pensiero e dalla sua solenne manifestazione.

Badoglio mi assicura che il Comitato di Liberazione Naz. gli ha signi-

ficato la sua pien. adesione e che ha lasciato lui ogni contatto coi nostri Patrioti; mi ha esortato che Benicivence si e messo a sua piena disposizione. Se cioi e altro fosse vero potrei continuare a sacrificare il mio nome. Ma ho serie ragioni per dubitare della completa autenticita di tutto cio.

Tocca a voi, amici miei, a farmi sapere. Dal vostro atteggiamento dipendera il mio. Io entrerei bensì nel governo a titolo indipendente, ma i miei rapporti col P. D'A. son troppo noti perche si osi considerare colpe di testa quello che sarebbe un allineamento naturale con voi.

Ultima parola: pronto a sacrificarmi e rimanere se a Roma si desidera che nel suo insieme il gabinetto continui ancora, non posso nascondervi che son di piu in piu preoccupato per una strana nascente e ascendente collusione fra Comunisti e Generali. Raddi, io non ho nessuna fobia comunista; ci debbono essere. Se fossi capo del governo sarei così certo dell'efficacia del mio diretto contatto colle masse cui offrirei con evidente sincerita i lenti e difficili sacrifici ma non mi fido di comunisti che se io che sarei creduto; e i comunisti battuti. Ma col "notare" in mano di borghesi senza fresche forze morali e di militari non pensanti che ai loro interessi materiali i comunisti sono una grossa forza. Un comune cinismo li unisce tutti. E' saggio che non ci siano ri-

serve nel paese?

Come vede, l'acato da un recentissimo inevitabile passato io posso diffidamente farmi iniziatore di gesti che i mediocri interverrebbero come inquieti ambizione personale; ma sento tutta la penosa incertezza di una situazione che ogni giorno mi sommere più artificiosa e meno feconda; tanto più che avevo potuto sperare, col mio sacrificio, milita-rie internazionali per l'Italia che non vengono; personalmente sarei felice se, ridiventando libero, sapessi di aver interpretato, anche il più intimo vostro pensiero. Ma per cioi dovreste voi esprimerlo chiaro; altrimenti potrei temere di cadere al crescente disagio di un'atmosfera di cui di più in più sento le debolezze e le incertezze.

voglio aderire a un governo, non potrei.

Aggiungo

Carlo Geronzi

forza. Un comune cinismo li unisce tutti. E' saggio che non ci siano ri-
serve nel paese?

Come vede. Legato da un recentissimo inevitabile passato in rosso diffi-
cilmente farai iniziatore di gesti che i mediocri interesseranno
come inquietante ambizione personale; ma sento tutta la necessaria incertezza
di una situazione che ogni giorno mi appare più artificiosa e meno
fecunda: tanto più che avevo potuto sperare, col mio sacrificio, miglio-
rie internazionali per l'Italia che non vengono: personalmente sarei
felice se, ridiventando libero, sapessi di aver interpretato, anche il
più intimo vostro pensiero. Ma per ciò dovrete voi esprimerlo chiaro:
altrimenti potrei temere di cedere al crescente disagio di un'atmosfera
di cui di più in più sento le debolezze e la incertezza. *non*
voglio vedere a lungo andare: per ora, no v'ho.

*Aggiungo
Carlo Gorga*

(16)

1351

Declassified E.O. 12356 Section 3.3/NND No. 785015

Naples, 3 June 1944

Dear Badoglio,

Our duty is to keep things going; not to irritate them. Therefore, I will not place any importance upon the Almagia incident which you deplored to me. As for others, it would seem perhaps less credulous to me in view of the fact that secret agents collaborated intimately with the Germans up to yesterday (one of their most trusted members is in jail today as a spy) and ~~xxx~~ dare to pronounce that a "man of Sforza" is too suspicious to go with them. (Perhaps Almagia was also unworthy of their trust because ~~xxxx~~ during the past week he went voluntarily to bomb the Germans in Rumania?)

But I cannot disinterest myself from the directives for the occupation of Rome. Information comes to me from reliable sources that the people of the SIM (which is accompanied by a group of handshakers) are preparing an intensive and ~~artificial~~ artificial monarchical publicity for Rome. I cannot subscribe to similar manoeuvres. An agreed political scheme is to be adopted also in connection with the immediate or not immediate departure of the Prince.

Along with De Nicola and Croce, I am the author of the "Luogotenente" (Deputyship) system; with full loyalty I accept as ~~xxx~~ such all the consequences and I will recommend always--from the Government or without--that every discussion about Monarchy or Republic be set aside until the Germans have been ousted. I have also recommended warmly to my friends to forget the incredible interview with the Times.

But ultimately, a bit of intelligent loyalty towards the Prince should impose the obligation not to exaggerate publicity ~~schemes~~ schemes. Does one really want to ruin him? Or start a civil war? Do we not have enough strife ~~and~~ and pain and hatred?

It seems to me that on these matters an exchange of ideas, either in the Cabinet or in ~~with~~ a small group of interested Ministers, or with me alone, should take place immediately.

Not in embarrassed silence, but in the fullest reciprocal frankness ~~does~~ the vitality and the strength of a Cabinet lie.

P.S. The Messe Circular, as I have officially replied to you, covers a territory altogether different from mine as High Commissioner.

As such, it is well that Messe should know that I can place an accusation against anyone without consulting anyone; and as a member of the Government ~~which~~ that I try to act in full accord with the military Ministers and rather get along well with them and the Government. But for this they must cooperate. It would be well if you would tell Messe and them to visit with me immediately.

SFORZA

1350

(16)

Declassified E.O. 12356 Section 3.3/NND No. 785015

Napoli, 3 giugno 1944

3 June 1944
JL

Caro Badoglio,

Il nostro dovere è di far marciare le cose; non insospirarle. Non dare dunque importanza all'incidente Almagia che tu deplorasti meco; per quanto altri sarebbe forse men corriivo di me davanti al caso di segreti agenti che collaborarono intimamente coi Tedeschi fino a ieri (un loro socio fidatissimo è oggi dentro come spia) e che osano sentenziare che un "uomo di Sforza" è troppo sospetto per andare con loro. (Almagia era forse anche indegno della loro fiducia perché nelle settimane scorse andò volontario a bombardare i Tedeschi in Rumania?)

Ma non posso disinteressarmi delle direttive per l'occupazione di Roma; mi consta da fonti sicure che la gente del SIM (che è accompagnata da un gruppo di gente di mano) prepara per Roma un'intensiva e artificiale pubblicità monarchica. A simili manovre non posso dare il mio nome. Una politica concordata va adottata anche circa l'andata immediata o non del Principe.

Io sono con De Nicola e Croce l'autore del sistema "lugotenente"; con piena lealtà accetto di ciò tutte le conseguenze e raccomanderò sempre - dal Governo o fuori - che ogni discussione circa Monarchia o Repubblica sia rimessa a dopo cacciati i Tedeschi. Ho anche vivamente raccomandato ai miei amici di dimenticare la incredibile intervista del Times.

Ma perfino un po' di intelligente lealtà verso il Principe dovrebbe imporre di non esagerare i trucchi pubblicitari. Io si vuol proprio finir di rovinare? O si vuole sfidare una lotta civile? Non abbiamo abbastanza lutti e dolori e odii?

Su queste questioni mi sembra che uno scambio di idee, o nel Gabinetto, o con un piccolo gruppo di ministri interessati, o con me solo, dovrebbe aver luogo immediatamente.

Non nei silenzi imbarazzati ma nella più piena reciproca franchezza risiede la vitalità e la forza di un Gabinetto.

P.S. - La circolare Messe, come ti ho risposto ufficialmente, copre un terreno del tutto diverso del mio come Alto Commissario.

Come tale, e' bene Messe sappia che posso porre in accusa chiunque senza consultare nessuno; e' come membro del Governo che cerco agire in pieno accordo coi Ministri militari e anzi far fare buona figura a loro e al Governo. Ma per ciò debbono collaborare. Sarebbe 1349
dicesi a Messe e a loro di venirmi subito a trovare.

16

Declassified E.O. 12356 Section 3.3/NND No. 785015AK
also SF

MGM/bd

CC 000.1

3 June 1944

MEMORANDUM TO: C-5, Allied Force Headquarters, Apr 512.

1. During my talks with Indoglio and Sforza yesterday they both agreed unreservedly with my ban on any politicians or political agents being allowed to enter Rome before the party leaders go to Rome with Indoglio to contact the Rome political parties.

2. I have contracted to forward any communications which the parties in liberated Italy may wish to make in writing to the leaders of the parties in Rome.

ROSE MARION MACMILLAN
Lieutenant General
Chief Commissioner

Copies to:

British Resident Minister
American Political Adviser
General Wilson (personal)

1348

248

(15)

2 3 9 3

Declassified E.O. 12356 Section 3.3/NND No. 785015

CONFIDENTIAL

M 222

OFFICE OF THE CHIEF COMMISSIONER

3 JUNE 1944

CONFIDENTIAL

16

PRIORITY

BRIG. LUSH

FIVEARMY

HOPE IT WILL BE CONVENIENT IF I ARRIVE YOURS PERHAPS TO FIVE ARMY FOR GENERAL CLARK
PERSONAL FROM ACC MAIN FROM MACARLANE PERSONAL PERHAPS JUNE FOUR TO SEE YOURSELF
OR GENERAL GRUENTHER

1347

CONFIDENTIAL

NELSON W. MONFORT
Colonel, AUS
R. to Chief Commissioner

(14)

Declassified E.O. 12356 Section 3.3/NND No. 785015SECRET.

62/2,

2nd June, 1944.

To: General Mason Macfarlane,
A.C.C.
From: I.S.L.D.,
A.D.N.A.P.,
C.M.E.

The following message has been received
for you from Mr. REBER and Mr. CACCIA:

- "1. All well up to now and are in close touch
with HUME and JOHNSON'S H.Q.
2. Consultation with you would be desirable
to clarify certain points between Fifth Army and
A.C.C. Could you send someone to see us or would
situation permit us to return singly or together
for brief consultation."

Our next contact with "S" Force is at
1000 hours local time to-morrow.

[Signature]
Captain,
I.S.L.D.

[Signature]
no action

[Signature]
6

1346

13

Declassified E.O. 12356 Section 3.3/NND No. 785015

SECRET

MESSAGE FOR TRANSMISSION TO MESSRS REBER AND CACCIA

(see folio # 10)

When you reach Rome get in touch with military sub-committee
of Committee of National Liberation in Rome.

2. Ask sub-committee to appoint a representative with full
information on resistance organisation in Northern Italy.

As soon as practicable this representative will be brought
to Naples from Rome

Caccia

FNMM

1st. June, 1944.

1345

2 3 9 61

Declassified E.O. 12356 Section 3.3/NND No. 785015

CONFIDENTIAL

FNMM/rj

NF

Ref. CG/G/353.

31st. May, 1944.

MEMORANDUM:

TO: Mr. D. Minifie,
P.W.B..

?

Reference attached. In addition to the addendum which I have pencilled in and which I mentioned this morning, I suggest that for political reasons the matter which I have deleted should be omitted. We dont want to give the impression that we are going to use Rome for military purposes.

-1001

NOEL MASON MACFARLANE,
Lieutenant-General,
Chief Commissioner.

Handed to P.W.B.

1344

Cy St. John

W. J. 24

~~11~~
11

Declassified E.O. 12356 Section 3.3/NND No. 785015

OFFICE OF STRATEGIC SERVICES
ALLIED ARMIES IN ITALY
APO 777, U.S. ARMY

29 May 1944

SUBJECT : Military sub-committee of ROME

TO : Major-General MASON-MCFARLANE
Allied Control Commission, Naples

1. It is suggested that a message from the Allied Control Commission be sent through all available channels to the military sub-committee of the Committee of National Liberation in ROME.
2. This message would request the military sub-committee to have one of its members meet the official CAS party with all available information on resistance organization in Northern ITALY. This officer would be brought out of ROME along with the political members of the Committee.
3. Such a message could be sent in copy through all existing channels to ROME, including OSS and, by force of repeating the same message, would be accepted as unquestionably official by all groups in ROME.
4. If this plan is adopted, it is requested that OSS be informed of the arrival of the officer in question.
5. As explained to Mr. REBER, the object of this plan is to establish unquestionably who are the officially recognized leaders of the resistance groups under the direction of the Comitato. Such information is necessary for the intelligent direction and control of resistance groups in ITALY., and for the unification of Allied efforts.

*Being dealt with
via R + C*

Wm. J. [unclear]

1343
[Signature]
C. C. CARTER
Colonel C.A.C.
Commanding

(10)

Declassified E.O. 12356 Section 3.3/NND No. 785015

TRANSLATION

SECRET

THE PRESIDENT OF THE COUNCIL OF MINISTERS

:::::::::::::::::::::
 :: HQ ACC, APO 394 ::
 :: Sec'y Gen ::
 :: Rec'd 31 May 1535B ::
 :: By H.D. ::
 :::::::::::::::::::::

File No. 1639

Salerno, May 30, 1944

My dear General MacFarlane,

I have received the following dispatch from Rome:

"From "B" Stop It is necessary to propagandize by radio that because of
 the solidarity of the population and the comprehensive patriotic attitude
 of some Roman Army Corps it has been possible to prevent disbanded persons
 from being picked up Stop Thus the dissolution of the republican forces
 and consequent and eventual insurrection against oppressors if necessary
 is maturing Stop Through propaganda activity all will find their Father-
 land Stop It is necessary to praise the attitude of solidarity of the
 Roman population inciting all the people to resistance according to
 instructions Stop Spread the word that every assistance shall be given
 consideration the aim is to offer resistance and past errors will be
 pardoned to achieve unity of the Italians against German-Fascist
 oppressors Stop"

I am of the opinion that this proposal should be taken into
 consideration.

Cordially yours,

/s/ BADOGLIO

 To: General Sir Noel Mason MacFarlane
 Chief of the Allied Control Commission
 Naples

1342

SECRET

⑨

2 3 9 9

Declassified E.O. 12356 Section 3.3/NND No. 785015

CONFIDENTIAL

1212

ACC MAIN (GEN MACFARLANE C COMM)

21th. May, 1944.

CONFIDENTIAL.

Y16

PRIORITY

GEN MACFARLANE

A.F.H.Q.

F 4 9 6 00 / file #7

YOUR FOX FOUR NINE SIX ZERO ZERO PD PAREN TO AFHQ FOR G5 FOR SPOFFORD FROM ACC MAIN
FROM MACFARLANE PERSONAL PAREN I WILL ARRANGE THAT YOU RECEIVE FULL AND IMMEDIATE
INFORMATION REGARDING THIS QUESTION PD I DO NOT REPEAT NOT REQUIRE THAT YOU SEND ME
ANYONE FOR THE PURPOSE

Copy to Maj. Driffield. White

NOEL MASON MACFARLANE
Lieutenant-General,
Chief Commissioner.

CONFIDENTIAL

1341
~~256~~
(8)

Declassified E.O. 12356 Section 3.3/NND No. 785015

SECRET
ALLIED CONTROL COMMISSION
INCOMING MESSAGE

TO: ASS MAIN FOR MACV/ANLANS PERSONAL SIGNAL MESSAGE CENTER No: 73/23
 FROM: MACV/ANLANS PERSONAL CLASSIFICATION: SECRET
 REFERENCE No: 73500 PRECEDENCE: PRIORITY
 DATE AND TIME OF ORIGIN: MAY 24 1973 OFFICE OF ORIGIN: MACV/ANLANS

ACCOUNT OF IMMEDIATE STEPS TAKEN BY AMB ON ENTRY WORK AND PROBLEMS
 THERE ENCOUNTERED WILL BE OF GREAT INTEREST BOTH THIS HQ AND SHARP
 IN FORMULATING PLANNING OCCUPATION OTHER COMBATANT CITIES. ANXIOUS
 HAVE FULL REPORT SOON-EST AFTER ENTRY AND BELIEVE JOB BEST DONE BY
 FULL TIME OBSERVER. IF YOU AGREE CAN YOU ADVANCE DETAIL SUITABLE
 OFFICER FOR THIS SPECIAL PURPOSE OR SHALL WE SEND YOU SOMEONE

ASS 213T

Action - Luthan
Info - Dill
CA 22
Ext Offr
H-1A
S-1B
Falk
Float

DATE and Time of RECEIPT _____

Distribution: _____

MAY 23 2230

SECRET

1348

(7)

Declassified E.O. 12356 Section 3.3/NND No. 785015PERSONAL

FNMW/rj

NF
also SFCC/P/244.

29th. April, 1944.

You will remember my asking you if you would kindly write a short foreword to a small booklet called "The Soldiers' Guide to Rome" which is being prepared for issue to all ranks entering Rome.

2. You said you would like to write it in your own words but asked me to let you have a note or two.

(a) The Pamphlet. Author - Major De Wald, Director of the Monuments and Fine Arts Sub-Commission, A.C.C.. The Pamphlet is a guide to Rome and deals with the main objects of interest and includes some historical information. It brings out very well the great importance of Rome from the point of view of civilisation and art. It also contains a map.

(b) Other Points for a Foreword. Rome is the first capital city entered by us in our task of liberating Europe. Rome is the heritage of all the world and not only of Italy. It is the fountain of our civilisation.

All the world will be watching us and the success of our occupation and administration of Rome and our behaviour in Rome will be very much in the limelight.

3. The pamphlet is with the printers at the moment and I hope to be able to send you a 'proof' in the near future, but I hope you will be able to let me have your foreword without waiting for this as I want to get it into the hands of the printers as soon as possible.

General Sir Harold R. Alexander, GCB, CSI,
DGO, MC,
Commander-in-Chief,
Allied Armies in Italy.

NOEL MASON MACFARLANE,
Lieutenant-General,
Chief Commissioner.

1339

⑥

Declassified E.O. 12356 Section 3.3/NND No. 785015

SECRET

PATCC

131737A

H-2098

RAD

3216

SECRET PRIORITY TELEGRAM

RECEIVED AT
PDS SIGNAL MESSAGE CENTER

13 FEBRUARY 1944

SECRET

PRIORITY

CG BE FOR FARGO FOR MACFARLANE FOR WEBER AND CACCIA

HOME

REINHARDT AND MAKING SIGNED FINE

131426A

131737A

51059 ✓

FILMS

See folio 3 this file.

RE YOUR 2121 FROM FATIMA OF JANUARY 24TH

NECESSITY OF FREQUENT BROADCAST APPEALS TO THE PEOPLE OF ROME TO MAINTAIN ORDER AND OBEDIENCE TO AUTHORITY IS AGREED BUT SINCE AT THE TIME OF ENTRY INTO ROME THERE MAY BE SEVERAL AUTHORITIES CLAIMING TO BE LEGAL IT IS DESIRABLE TO SPECIFY WHAT AUTHORITIES WE WANT THE ROMAN CITIZENS TO OBEY. PLEASE CONSIDER THIS AND LET US HAVE IN SOME DETAIL THE POINTS WHICH YOU THINK THE BROADCASTS SHOULD COVER, IN SUFFICIENT TIME FOR THE NECESSARY COORDINATION WITH LONDON AND WASHINGTON TO BE EFFECTED.

PDS DISTR:

ACTION : HQ ACC
INFO : G-2
SEC
CG

ACC DISTR:

(ACTION) POLITICAL SECTION
(INFO) PA TO CG
RC & MG SEC (2)
BRIG GUTERBOCK

SECRET

1338

2

(5)

Declassified E.O. 12356 Section 3.3/NND No. 785015

HEADQUARTERS ALLIED CONTROL COMMISSION

EWS/hjp

APO 394

29 January 1944

MEMORANDUM FOR: General MacFarlane

The attached is the message I referred to. If a reply comes in from
ACMF that Fifth Army concur, shall I notify Marshal Badoglio?

Ellery W. Stone
ELLERY W. STONE
Captain, USNR
Acting Chief of Staff

File

*Pl. put up
reference marked
in red on attached*

*Wm. J. 24
1*

1337

Wm
4

*044-
+ 370-711 marked by [illegible]*

Declassified E.O. 12356 Section 3.3/NND No. 785015

29 JAN 1944

U. S. SECRET
Requale British SECRET

INCOMING

/mip

2985

14/29

927

JAN 282000A

JAN 291450A

SECRET

PRIORITY

HQ. ACMF CITE 0-197 LOG

ACTION FATIMA, INFO AFHQ, 5TH ARMY

folio# 7

Reference (FATIMA signal R 891-24 2120 of 24 January.) SECRET. Provided that 5TH ARMY operations are in no way hindered we have no objection to early arrival of Italian troops in Rome. Such troops must be available for guard and other duties. 5TH ARMY please signal views. Dapino Brigade probably suitable.

DISTRIBUTION:

- 2 - AG
- 1 - Diary
- 1 - C/S
- 1 - Gen. Mac 7.

044 - Rome
x 370 - M. M. T. T. T.

U. S. SECRET
Requale British SECRET

1336

4

Declassified E.O. 12356 Section 3.3/NND No. 785015U.S. SECRET
OUTLINE

FNA/hjp

9/29 11

2121-

JAN 240930A

SECRET

Priority

FATIMA

FREDOM RPTD FARGO RPTD FILPOT

BADUGLIO SHOWED ME TONIGHT A MESSAGE FROM ARMEELINI FROM ROME ASKING THAT THE MILITARY COMMANDER OF ROME SHOULD BE AN ITALIAN PD PAREN TO FREDOM RPTD FARGO RPTD FILPOT PERSONAL FROM MACFARLANE FROM FATIMA PAREN. THE GERMANS HAD ^{tried} ROME AS AN OPEN CITY AND IT WOULD HAVE A BAD EFFECT IF ON OUR ARRIVAL IN ROME WE INSTALLED AN ALLIED OFFICER AS MILITARY COMMANDER PD I EXPLAINED TO BADUGLIO THAT THERE WAS NO POSSIBILITY OF ACCEDING TO ARMEELINI REOBRAPHE'S SUGGESTION PD BADUGLIO AGREED AND SAID HE HAD ^{NO} ~~WISH~~ WISH TO PRESS THIS MATTER PD HE ADDED THAT HE HOPED THAT HE WOULD MAKE A SPECIAL POINT OF BROADCASTING FREQUENTLY TO THE PEOPLE OF ROME THE NECESSITY FOR MAINTAINING ORDER AND OBEDIENCE TO AUTHORITY

AUTHENTICATED:

F. N. MASON MACFARLANE
Lieutenant General
Deputy President

DISTRIBUTION:

- 2 - AG Files
- 1 - Diary
- 1 - Gen. M.

U.S. SECRET

1335

Sent from Brindisi

1336

3

Declassified E.O. 12356 Section 3.3/NND No. 785015U.S. SECRET
OUTGOING

FRL/hjp

8/249

2120

JAN 240902A

SECRET

Priority

FATIMA

FREEDOM RPTD FARGO RPTD FILPOT

BADOLIC RE-ENTERED TONIGHT VERY URGENTLY HIS PREVIOUS REQUEST THAT SOME ITALIAN TROOPS MIGHT BE ALLOWED TO ENTER ROME AS EARLY AS POSSIBLY AFTER OUR ARMIES ^{Reached} ~~COULDS~~ THE CITY PD FARGO TO FREEDOM RPTD FARGO RPTD FILPOT PERSONAL FROM MACFARLANE FROM FATIMA FARGO HE SUGGESTED THAT THESE TROOPS MIGHT BE QUARTERED IN ROME WHICH WOULD SET FREE SEVERAL HUNDRED OF THEIR HORRIES TO FETCH FOOD FOR THE CITY FROM THE SEA PD COMMENTS PD IT SEEMS POSSIBLE THAT THE LATTER SUGGESTION MIGHT BE IN CERTAIN CIRCUMSTANCES USEFUL

AUTHENTICATED:

F. W. MASON MACFARLANE
Lieutenant General
Deputy President

DISTRIBUTION:

- 2 - AG Files
- 1 - Diary
- 1 - Gen. M.

SECRET
Sent from Brindisi 13342

Declassified E.O. 12356 Section 3.3/NND No. 785015U.S. SECRET
OUTGOING

FBI/hjp

14/23 ✓
2109232231A
JAN

SECRET

Urgent

PATIMA

FREEDOM RPTD FARE RPTD FILLOT

ARMELLINI REPORTS FROM ROME THAT ROMANI HAS MODIFIED THE TERMS OF BADOLIO APOSTROPHE
S INSTRUCTIONS TO THE SIX PARTIES OF ROME IN A COMMUNICATION WHICH READS AS FOLLOWS
PD QUOTE PD FOR INFORMATION OUR ALLIED HEADQUARTERS HAS REQUESTED US THAT THERE BE
NO OPEN POLITICAL ACTIVITY IN ROME BETWEEN DEPARTURE OF GERMAN AND ENTRY OF ALLIED
TROOPS PD UNQUOTE PD PARSON TO FREEDOM RPTD FARE RPTD FILLOT PERSONAL FROM PATIMA
SIGNED MACFARLANE PARSON ARMELLINI ALSO REPORTS THAT THE PARTY OF ACTION HAS WAVED
THE FOLLOWING ORDER OF THE DAY PD QUOTE PD IT AFFIRMS DECIDED ^{intention} ~~intention~~ OF EXPRESSING
ALSO IN ROME IN THE MOMENT OF EVACUATION BY THE ENTRY THROUGH ITS OWN MEN THE WILL
OF NATIONAL RESURGENCE PD UNQUOTE PD ARMELLINI HAS REQUESTED BADOLIO FOR VERY SPECIFIC
INSTRUCTIONS WHICH CAN BE COMMUNICATED TO THE POLITICAL LEADERS PD I GAVE BADOLIO
THE FOLLOWING DRAFT TELEGRAM FOR BADOLIO TO SEND TO ARMELLINI PD QUOTE PD BY
TELEGRAM ONE TWO EIGHT CONTAINS A PRECISE ORDER I RECEIVED FROM ALLIED HEADQUARTERS PD
I REPEAT THAT ALLIED HEADQUARTERS ^{will} ~~will~~ NOT TOLERATE ANY OPEN POLITICAL ACTIVITY
AFTER THE DEPARTURE OF THE GERMAN UNTIL AUTHORIZED BY THE ALLIED MILITARY COMMANDER
IN ROME PD ROME WILL BE CONSIDERED AS IN THE ZONE OF OPERATIONS AND THEREFORE UNDER
ABSOLUTE CONTROL OF ALLIED MILITARY COMMAND PD UNQUOTE PD BADOLIO ^{to} ~~asked~~ THE TEXT
OF THIS DRAFT BUT SAID THAT HE CONSIDERED THE MESSAGE SHOULD BE SENT BY THE ALLIED
COMMANDER IN CHIEF RATHER THAN BY HIMSELF PD I TOLD HIM THAT I WOULD HAVE TO REFER
THIS QUESTION PD PLEASE LET ME KNOW IF THIS MESSAGE SHOULD BE SENT IN GENERAL

*Sent from
Brundisi*

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...ING MESSAGE TO FREEDOM RPTD FARGO RPTD FILPOT

WILSON APOSTROPHE S NAME OR IF I SHOULD TELL BADOGLIO THAT IT MUST GO IN HIS OWN
NAME PD I TOLD BADOGLIO THAT I MUCH PREFERRED THE LATTER COURSE FROM EVERY POINT
OF VIEW BUT HE WAS MOST INSISTENT THAT I WOULD REFER THE MATTER PD GRATEFUL FOR
VERY EARLY REPLY

AUTHENTICATED:

F. N. MASON MACFARLANE
Lieutenant General
Deputy President

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