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

ACC 10000/145/7 2000 3/3 DAMAGE TO MONS - REPORTS - PART 1

MAR. - DEC. 1944

Pt 1
1943-9

20003/3 DAMAGE TO MONS. REPORTS

MONUMENTS FINE ARTS + ARCHIVES

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SABATO 23
Dicembre 1944

Volterra libera

SETTIMANALE

Libertà e Democrazia

Spesso e variamente si suole adoperare questo vocabolo: democrazia. Esso risuona sulle labbra così dell'uomo di destra come dell'uomo di sinistra, così del moderato o liberale o riformista come del rivoluzionario o ultraprogressista, i quali certamente con diverso significato lo intendono e lo adoperano. Perfino il fascismo, del quale non possiamo concepire una dottrina politica più antidemocratica e regressista, ha spesso avocato a sè, nella sua falsa e sciocca propaganda, la prerogativa e la missione di porre le basi per una « vera democrazia » nell'Europa e nel mondo.

A parte i sogni e i discorsi dei pazzi e dei falsari, le ragioni per le quali questa parola si presta a delle interpretazioni così varie e diverse, hanno la loro base nella natura oscillante e non ben definita di essa. Infatti a seconda degli individui che la usano, la vediamo ora atteggiarsi quale nemica di ogni forma di autoritarismo ed assolutismo e quale espressione della genuina volontà del popolo, ora servir di base a forme autoritarie o basandosi sopra un'idea di egualitarismo astratto o anche quando uno solo, per ragioni politiche o di altra natura, avoca a se solo il diritto e l'investitura di rappresentante dei voleri del popolo. Ma se si vuole prendere la democrazia nel suo vero significato morale, se cioè vogliamo intenderla quale mezzo di elevazione spirituale della società umana e dell'individuo, e quindi di vero progresso, se infine l'idea di eguaglianza, che sta alla base di essa, noi la intendiamo quale coscienza di comune umanità, noi vediamo allora che non si può dar modo al misero di lottare contro l'ingiustizia sociale e lo sfruttamento dello uomo sull'uomo, di organizzarsi in partiti, in associazioni per difesa dei propri interessi, di optare per questo o quel sistema economico, per questa o quella organizzazione del lavoro, che sembrino i più giusti mezzi per elevare sia la sua vita materiale sia, che è più importante, la sua dignità di uomo e la convivenza sociale.

Se noi diamo un rapido sguardo alla storia dell'età moderna e seguiamo attraverso tutte le vicende ed i contrasti, il processo delle idee, fin dall'epoca del Rinascimento, quando l'uomo, libero dai ceppi del Medioevo, ha ritrovato se stesso, la sua ragione ed ha sentito una brama insaziabile di libertà e questa libera ragione ha esaltato sopra tutto ed al lume di essa ha rischiarato le tenebre che l'avvolgevano al meraviglioso progresso scientifico e nella politica si è creato delle corrispondenti forme di libertà, dando vita alle maggiori rivoluzioni dell'età moderna, se esaminiamo quali vantaggi e progressi questa libertà politica conquistata ha poi portato, creando una sempre più larga base democratica, dando vita al socialismo nelle sue molteplici forme e dottrine e offrendo alle classi diseredate i mezzi per la lotta di classe e la conquista dei diritti, noi dovremo affermare che solo la libertà ha dato e può dare vita al vero progresso della società e dell'uomo sociale.

Si può quindi escogitare nuovi mezzi per elevare le condizioni materiali e spirituali dell'uomo; si può e si deve volere sempre nuovi sistemi che servano a creare

colpì Viterbo assai duramente, e molte delle sue più belle chiese restarono gravemente danneggiate.

La Sovrintendenza Italiana per le Opere d'Arte aveva provveduto a proteggere molti edifici ed opere d'arte con ripari costruiti in muratura e a trasportare in luoghi che offrivano una maggior sicurezza, dipinti, statue, ecc. In massima parte questi luoghi di rifugio sono usciti salvi dai danni di guerra. Alcune di queste opere d'arte sono già ritornate alle loro città; tra le altre un notevole gruppo di oggetti artistici del Senese. Informiamo in proposito che una esposizione sarà presto indetta in Siena, dall'Ufficiale incaricato per le Belle Arti in Toscana, e la Sovrintendenza Italiana alle Belle Arti.

Considerando in linea generale la rovina che la guerra ha portato in Italia è ovvio, che i Volterrani abbiano maggior interesse alla loro regione, la Toscana, per cui un rapido sguardo sulle condizioni dei monumenti Toscani non riuscirà inopportuno.

E' raro trovare in Toscana una città, un paese, un villaggio che non abbiano risentito nel loro retaggio artistico dei danni di guerra. Siena per quanto praticamente illesa, poichè fu dichiarata città aperta, subì lievi danni ed alcuni monumenti furono colpiti da scheggie di proiettili, mentre la Chiesa dell'Osservanza fu bersagliata da diversi colpi. Fra i paesi è da citare Pitigliano, a cui i tedeschi distrussero uno dei bastioni del Palazzo perchè i loro camion potessero più agevolmente passare attraverso il paese. Il Duomo di Orbetello ebbe il tetto forato: è già stata effettuata la riparazione. A Radicofani arrivò un colpo in pieno sul campanile della Chiesa di S. Pietro. Tre colpi investirono l'Abbadia S. Salvatore, ma nes[illegible] danno hanno sofferto gli af[illegible]

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Arezzo ebbe [illegible]
Piero della [illegible]
murati, sono[illegible]
lona e così [illegible]
causa della [illegible]
quei luoghi, [illegible]
all'Impruneta [illegible]
per il cam[illegible]
villaggio uno[illegible]
danni di gu[illegible]
Firenze, c[illegible]
ponti, cercia[illegible]
chio, perdett[illegible]
Lung'Arno, e[illegible]

Il Gover[illegible]

*Il Gover[illegible]
ra ha invi[illegible]
lettera:*

Caro [illegible]

La pres[illegible]
viare a Le[illegible]
singolo ab[illegible]
terra i mie[illegible]
tale e per [illegible]

Temo ch[illegible]
così felice[illegible]
rato un a[illegible]
fine avere [illegible]

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Volterra libera

SETTIMANALE

Anno I - N. 8
PREZZO L. 2

...e Democrazia

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caccio fu distrutta; ma il Palazzo dei Priori è completamente illeso. A S. Miniato il duomo fu varie volte colpito, e così S. Francesco, ed il Palazzo Grifoni è per metà distrutto; la Rocca, famoso punto di confine, venne fatta saltare in aria dai tedeschi. Arezzo ebbe dei danni ma gli affreschi di Piero della Francesca, già in precedenza murati, sono salvi. Danni subì pure Cortona e così Poggibonsi ed i dintorni a causa della famosa battaglia che infierì in quei luoghi. La Chiesa di S. Francesco all'Impruneta fu gravemente danneggiata per il cannoneggiamento. Molte ville e villaggi intorno Firenze hanno risentito dei danni di guerra.

Firenze, con la distruzione di tutti i suoi ponti, eccezione fatta per il Ponte Vecchio, perdette le sue case Medioevali sul Lung'Arno, ed il Ponte S. Trinita, considerato

(Cont. in 2a pagina)

Il Governatore Alleato al Sindaco

Il Governatore Alleato di Volterra ha inviato al Sindaco la seguente lettera:

Caro sig. Meini,

La presente ha lo scopo di inviare a Lei, alla Giunta ed a ogni singolo abitante del Comune di Volterra i miei migliori auguri di Natale e per il 1945.

Temo che quest'anno non sia stato così felice come lo avreste tutti sperato un anno fa: ma possiamo alla fine avere la visione del termine della

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popolo, ora servir di base a forme autoritarie o basandosi sopra un'idea di egualitarismo astratto o anche quando uno solo, per ragioni politiche o di altra natura, avoca a se solo il diritto e l'investitura di rappresentante dei voleri del popolo. Ma se si vuole prendere la democrazia nel suo vero significato morale, se cioè vogliamo intenderla quale mezzo di elevazione spirituale della società umana e dell'individuo, e quindi di vero progresso, se mine l'idea di eguaglianza, che sta alla base di essa, noi la intendiamo quale coscienza di comune umanità, noi vediamo allora che non si può assolutamente separare il concetto di democrazia da quello di libertà e che da questa essa riceve la vita e la ragione di esistere.

E' la libertà che da la dignità all'uomo e che lo eleva; che offre al cittadino la possibilità di esprimere liberamente le sue opinioni e di educarsi imparzialmente nella libera discussione di esse, di nominare i suoi rappresentanti che ritiene più degni, di criticarli e di deporli qualora non li riconosca tali. E' essa che derna, se esaminiamo quali vantaggi e progressi questa libertà politica conquistata ha poi portato, creando una sempre più larga base democratica, dando vita al socialismo nelle sue molteplici forme e dottrine e offrendo alle classi diseredate i mezzi per la lotta di classe e la conquista dei diritti, noi dovremo affermare che solo la libertà ha dato e può dare vita al vero progresso della società e dell'uomo sociale.

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Giustarini Bruno

DANNI DI GUERRA

al Patrimonio Artistico Italiano

Dall'inizio dell'attuale guerra in Sicilia e in Italia la Commissione Alleata affidò ad un gruppo di Ufficiali l'incarico di riferire sui danni di guerra, e di iniziare lavori di protezione e di restauro, allo scopo di conservare agli Italiani ed al mondo il loro patrimonio artistico e culturale.

Ufficiali della 5.a e dell'8.a Armata seguirono da vicino i soldati per compiere la loro missione, ed in molti casi corsero gli stessi pericoli delle truppe operanti, animati dal solo interesse di salvaguardare i capolavori d'arte Italiana.

Sebbene i danni di guerra siano oggi in Sicilia ed in Italia assai rilevanti, si può fortunatamente dire che la maggior parte dell'immenso patrimonio artistico, retaggio delle future generazioni, è salvo. Famosi monumenti come la Cappella Palatina di Palermo, il Duomo di Monreale con i suoi mosaici, i Templi Greci di Segesta ed Agrigento, sono intatti. Lievi danni hanno sofferto i Templi di Paestum. Le rovine di Pompei furono diverse volte colpite dalle bombe, ma il complesso dei danni non è rilevante. Napoli fu invece terribilmente danneggiata. Le Chiese dell'Incoronata e di Santa Chiara sono in uno stato deplorevole. Il Duomo di Benevento fu raso al suolo da bombe e cannonate. L'Abbazia di Montecassino fu, per esigenze di guerra, ridotta ad un cumulo di rovine, mentre il meraviglioso edificio Gotico di Fossanova, che risale ai Borgundi, e che con ogni probabilità avrebbe dovuto subire la stessa sorte, è intatto.

Moltissimo ha sofferto il Lazio. La guerra portò gravi danni a Gaeta, Terracina, Itri, Fondi, Palestrina, Genzano, Ariccia, Valmontone, Velletri, Frascati. Le famose navi di Caligola a Nemi furono incendiate dai tedeschi per vandalica vendetta. Roma, fatta eccezione di S. Lorenzo, è intatta nei suoi monumenti. Il flagello della guerra di guerra. Siena per quanto praticamente illesa, poichè fu dichiarata città aperta, subì lievi danni ed alcuni monumenti furono colpiti da schegge di proiettili, mentre la Chiesa dell'Osservanza fu bersagliata da diversi colpi. Fra i paesi è da citare Pitigliano, a cui i tedeschi distrussero uno dei bastioni del Palazzo perchè i loro camion potessero più agevolmente passare attraverso il paese. Il Duomo di Orbetello ebbe il tetto forato: è già stata effettuata la riparazione. A Radicofani arrivò un colpo in pieno sul campanile della Chiesa di S. Pietro. Tre colpi investirono l'Abbadia S. Salvatore, ma nessun rilevante danno hanno sofferto gli affreschi. Magliano in Toscana fu saccheggiata da cima a fondo dai tedeschi, ed il campanile di S. Martino è per metà diroccato. Grosseto non ebbe in sostanza alcun danno. A Pienza il Duomo fu colpito, ed i numerosi fori nel soffitto sono ora in via di riparazione. La Piazza Pio II conserverà il suo normale aspetto. Il Palazzo Piccolomini ebbe alcune lesioni prodotte da schegge di proiettili. A S. Quirico d'Orcia, Palazzo Chigi fu fortemente colpito. L'abbazia di Monte Oliveto fu per due volte investita da cannonate, ma gli stupendi affreschi del Signorelli e del Sodoma rimasero fortunatamente illesi. Molte cannonate caddero intorno a Colle Val d'Elsa ma con resultati di nessuna entità, per cui i lavori di riparazione saranno molto semplici. Piccoli colpi raggiunsero anche il Duomo di Massa Marittima.

A S. Gimignano il passaggio della guerra è stato purtroppo rovinoso. Ne hanno risentito le seguenti opere d'arte: la Collegiata con l'affresco della Crocefissione di Barna da Siena, il Palazzo Comunale, il Museo d'Arte Sacra, investito direttamente da un colpo, la Chiesa di S. Agostino che ebbe per vero miracolo risparmiati gli affreschi di Benozzo Gozzoli.

Le tredici torri della città sono sempre erette. S. Gimignano il giorno della liberazione aveva tutta l'apparenza di un campo di battaglia.

Livorno è stata fortemente danneggiata. Il Duomo è un cumulo di macerie, il Museo Civico ricevette un colpo in pieno e così Santa Giulia, ma entrambi possono essere riparati. Provvidenzialmente molte delle migliori opere d'arte erano state tolte e messe al sicuro dalla Sovrintendenza alle

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...I DI GUERRA

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Caro sig. Meini,

La presente ha lo scopo di inviare a Lei, alla Giunta ed a ogni singolo abitante del Comune di Volterra i miei migliori auguri di Natale e per il 1945.

Temo che quest'anno non sia stato così felice come lo avreste tutti sperato un anno fa: ma possiamo alla fine avere la visione del termine della via da percorrere e guardare personalmente con speranza e fiducia nel futuro.

Ancora invio a tutti i miei migliori auguri, e possa il 1945 portare un aumento di benessere fra voi tutti con una vera pace con intensioni di buona volontà fra gli uomini.

Sinceramente

Maggiore Clive Robinson

Dalle colonne di questo giornale, a nome della popolazione del Comune, ringraziamo il Governatore per gli auguri cortesemente inviati.

In questi mesi abbiamo imparato a conoscere e ad apprezzare lo spirito di comprensione che il Governatore ha sempre portato nelle questioni cittadine, e quanto egli si sia prodigato per venire incontro ai bisogni della popolazione. Di questo intelligente e premuroso interessamento noi sentiamo il bisogno di ringraziarlo a nome di tutti.

Possa l'anno nuovo portare vittoria ai gloriosi eserciti alleati e pace per tutti gli uomini di buona volontà. Quest'augurio è nel cuore di ogni cittadino degno di questo nome

Coi sensi della nostra schietta simpatia, inviamo al Governatore gli auguri più sentiti e più calorosi per il prossimo 1945.

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

29 Dec

29 DIC 1944

L'OSSERVATORE ROMANO — 29 Dicembre 1944 -

Voci ed echi

Recuperi

I giornali hanno dato notizia di un comunicato del Sottosegretariato per la stampa e del Ministero degli Affari Esteri, circa il diritto di rivalsa sui monumenti, oggetti artistici e documenti storici asportati, danneggiati o distrutti dal nemico. Cioè ove non sia più possibile la restituzione, avere un compenso sul patrimonio artistico del nemico stesso.

L'Italia è forse tra le nazioni quella che più d'ogni altra può realizzare tale scambio, senza applicare, anche in questo campo, la legge del taglione: l'occhio per occhio, dente per dente tramutato in quadro per quadro, statua per statua, manoscritto per manoscritto. Che del suo patrimonio artistico e culturale grazie agli... ospiti di tutti i tempi si può ben dire ci divisero vestimenta mea, per vestitus i loro musei, le loro stesse dimore. Recuperi quindi l'Italia può farne da tutte le asportazioni del passato, organizzando pressochè dapertutto un rimpatrio, tardivo sì, ma pur sempre autentico, genuino rimpatrio. L'opera d'arte non perde la sua cittadinanza d'origine mai: mai ne acquista un'altra. La sua cittadinanza è indelebile nei suoi stessi caratteri, nell'esser suo. Il capolavoro ha il nome dell'autore. Di colui che lavorò in patria, che dalla patria trasse il genio ed il modo dell'opera sua. La legge del taglione sarebbe altra cosa; anche, in tal caso, «iniqua» nel senso latino della parola cioè non equa, non giusta e quindi, in arte, nemmeno «artistica». Asportare un'opera non italiana, poniamo, per colmare la lacuna di una asportazione italiana sarebbe artisticamente lo stesso errore, lo stesso male il «ritorno», no. Ogni ritorno ha in sè la legge di una ricompensazione, di un equilibrio ristabilito, di una giustizia raggiunta. In morale una riparazione, in arte un ripristino.

Ma non è tanto quest'occhio che vogliamo dare alla notizia. C'è un altro nemico che insidia il patrimonio artistico: monumenti, oggetti, documenti, e li distrugge e danneggia. In sostanza li asporta e perdipiù in modo irreparabile. Il tempo e l'intemperie. Sia che le cose artistiche e storiche siano rimaste all'aperto, sia che restino sepolte sotto macerie o costrette nell'umidità, dal giorno ch'è passata la guerra e le ha colpite, mutilate o scosse, tutto è mancato di riparo. Contro questo cieco nemico non c'è rivalsa, non c'è compenso che valga. Eppure ogni giorno, ogni ora che passa è il «furto» continuato, ad ogni gelo, ad ogni pioggia e vento e neve è una «asportazione» incalcolabile.

Bisogna provvedere. Urge il fatto. Purtroppo «bisogna», «urge» son parole che non han più significato o ben relativo, dacchè generale, in ogni campo vitale, è il bisogno e l'urgenza. Ma posto che tra tante e immani preoccupazioni s'è pur fatto, e ufficialmente, parola anche di questa, questa eco non ci par fuor di luogo.

Come non parrà a chi dopo un anno e mezzo dal disastro possa dimenticare S. Lorenzo. E dello stesso martirio son tanti gli straziati in Italia!

Fra cielo e terra

Alberto Savino, scrive ne Il Tempo:

«Liberalismo è la meta superiore dell'uomo. Liberalismo è l'uomo dal cuore al cervello. Liberalismo è l'uomo dei sentimenti e dei pensieri contrapposto all'uomo dei bisogni e degli istinti. Liberalismo è l'uomo che vive per sè e assieme per gli altri. Liberalismo è l'uomo che pensa a sè e assieme pensa agli altri. Liberalismo è l'uomo che compie più del proprio dovere, cioè a dire compie quel dovere che compie ogni onesto cittadino, ed è ligio a esso dovere, e fa come colui al quale "nessuno può dir niente", e assieme sente un dovere più vasto, un dovere che non è dettato dalla legge, non è scritto nei codici, un dovere di là dal dovere, un dovere libero verso il prossimo e verso tutta l'umanità. Liberalismo è la "fantasia" del dovere, è il "libertismo" del dovere. Liberalismo è un cristianesimo laico e più manzoniano, meno acceso, meno pietico, meno spasimante, ma più fattivo pure, più utile e, sostanzialmente, più umano, più terrestre, più civile. Liberalismo è chi desidera e determina il bene altrui, senza farselo compensare con la sofferenza propria. Liberalismo è la mente chiara e libera, contro ogni forma di fanatismo e di ottusità mentale. Liberalismo è avere almeno tre idee per volta, essa la possibilità di distinguere in qualsiasi momento e condizione il bene dal male. Liberalismo è chi nella donna vede una creatura umana e una compagna, e non uno strumento di piacere o soltanto la madre dei propri figli. Liberalismo è chi vede nei propri figli delle creature umane, e non soltanto degli oggetti di trastullo o dei sudditi sui quali sfogare il proprio dispotismo. Liberalismo è la vita senza pregiudizi nè restrizioni mentali. Liberalismo è un'arte libera come quella di Picasso, contro l'arte stretta di coloro che credono a un vero più vero di un altro vero. Liberalismo è l'arte senza generi, la politica senza partiti, il pensiero senza sistemi. Liberalismo è la vita senza fede cieca, senza credo unico, senza ossessioni nè dogmi. Liberalismo è la soppressione di ogni padrone, tanto in terra, quanto in cielo. Liberalismo è la mente tanto libera, il criterio tanto agile e sicuro, da saper giudicare da sè e deliberare senza guida nè indicazioni "dall'alto" su quello che va fatto e quello che non va fatto. Liberalismo è saper scoprire la profondità anche nella cosa apparentemente superficiale e la superficialità anche nella cosa apparentemente profonda. Liberalismo è la giustizia senza tribunali, la probità senza agenti di pubblica sicurezza, il rispetto reciproco e la pratica del bene universale senza eserciti nè armi. Liberalismo è la poesia dichiaratamente ambigua di Alceo, contro la poesia militarizzata e catechistica di Carducci. Liberalismo è il senso cristiano allargato agli animali e alle cose. Liberalismo è il criterio più giusto portato nella vita dell'uomo e nella vita dell'universo. Liberalismo è la misura umana portata anche nelle cose dell'eterno. Liberalismo è la terra e il cielo purgati di ogni bestialità, di ogni mostruosità, di ogni inappagabile desiderio, di ogni esecrabile cupidigia, di ogni egoismo».

Quant'è chiaro, purtroppo, che il liberalismo ha purgato, se mai, soltanto il cielo.

20883/3

EXPERTS SALVAGING TUSCAN ART WORKS

German Vandalism Repaired in Part in Florence—Many Landmarks Are Gone

By HERBERT L. MATTHEWS
By Wireless to THE NEW YORK TIMES.

FLORENCE, Italy, Dec. 27 (Delayed)—Another chapter in the terrible story of the destruction of Florentine and Tuscan art generally can now be told, but it is happily colored by the progress in repairs, thanks to the unselfish and indefatigable work of one American and many Italians over the past four months.

The American is First Lieut. Frederick T. Hartt, former assistant curator of the Yale University art collection, who alone has had the thrilling task of supervising first the protection and then the repairs for the Allied Military Government. The Italians are headed by Professors Giovanni Poggi, Florentine superintendent of galleries and monuments, and Ugo Procacci, an art historian who is a great expert on this region. They are aided by a string of young Italian architects who have been going around on bicycles, walking or hitch-hiking, regardless of distance, weather and fatigue.

Four months ago this correspondent described the shocking destruction of the heart of old Florence by the Germans, particularly around Ponte Vecchio. Bernard Berenson, a great American art critic, said a few days ago that it literally had made him sick when he first saw what had happened after returning from the German-held zone. He broke down and was abed for a week. Today, however, "B. B." is once again a charming host in Settignano, where Lieutenant Hartt frequently goes for advice and consultation.

Florence is not any less heart breaking to look at now, but at least it has been cleaned up a good deal and one can walk through what used to be lovely medieval streets. A way has been cleared through Via Por Santa Maria, but since September a principal monument that had been left partly intact has gone. It was the Torre di Parte Guelfa, which American engineers insisted on demolishing because the terrific blast of excessive explosives used by the Germans had shattered the mortar in all the old monuments around it, making them like so many stones piled atop each other.

Lieutenant Hartt fought valiantly to save the tower but was overruled, and later found himself in a similar predicament when he had to order the demolition of the precarious old tower on Borgo San Jacopo. He had better luck, however, in his struggle to prevent American engineers from shoveling all the debris from the corner of via Del Bardi and Ponte Vecchio into the Arno to get it out of the way, for that was where the great library of the Santa Colombaria was buried. Thanks to the energetic backing of Brig. Gen. Frakine

Jewelry Shops Reopening

Half of the Torre degli Amidei is still standing. It has been shored up with beams, but it is not at all certain yet that it can be saved. The whole top of the façade of the little Church of Santo Stefano al Ponte had to be taken down because of the powdering away of the mortar. This writer the other day watched men carefully putting the stone blocks back into place. The whole roof had been blown off but the beams remained like a skeleton.

About half the old jewelry shops on Ponte Vecchio are open again, and the others are busily repairing damages, so that the bridge, at least, will soon look its old self. The streets around never will be restored, and they are the great loss of Florence and of the world. It is only because of its relation to the bridge behind you that you know you are walking along the Via dei Guicciardini.

There isn't a house from Ponte Vecchio almost to Pitti Palace that has not been destroyed or terribly damaged, and you walk on a dirt path that covers the old cobbled street. You can now walk east along the Arno, where the houses used to overhang the river, and no doubt the Lungarno Torrigiani will be continued up to Ponte Vecchio in the future, making a new feature of the city. Borgo San Jacopo, which has been completely destroyed on both sides up to the Via dei Giudei, still has not been cleared.

Bridge Lines Destroyed

The bridges that the Germans blew up went from bad to worse. On Nov. 1 Florence had its worst flood in exactly a century—Nov. 1, 1844. You could reach down and touch the water from any of the lungarno [quay] embankments. When the Germans blew up that costliest of all bridges, the Ponte Santa Trinita, both the prow-shaped piers stood, except that their tops were blown off. The south pier, however, was weakened and the engineers who had thrown a Bailey bridge across the river, using those piers, now commenced to demolish the south pier to build a new brick support. Lieutenant Hartt, backed by General Hume, again fought vigorously against strong opposition and succeeded in getting permission to save the pier and have it taken down by skilled workmen, stone by stone, each stone being numbered and safely carted away.

All four statues of the Seasons

Grazie, where wreckage presented an obstacle, but the medieval embankments underneath held long enough to permit engineers to blow up whatever was left of the latter bridge. Now you see nothing where the graceful Ponte alle Grazie used to be.

In view of the controversy aroused over this writer's accusation of last September that Florentine Partisans had done nothing to save their wonderful bridges and the heart of their old city, it seemed worth while to take further inquiry. It is regretful to have to say that the situation does not now seem to be much different from that first given. As stated before, the Florentine Partisans were brave and self-sacrificing, and hundreds gave their lives fighting the Germans—but they fought after the bridges had been blown up. Four German soldiers, for instance, tranquilly worked in the open with electric drills at the southern end of the Ponte Vecchio laying the dynamite that destroyed Santa Colombaria.

There was a complete lack of organization, discipline, preparation or planning. As Mr. Berenson put it, the young Partisans who later fought so courageously were not "passisti"—they had no feeling for the past and what it meant. It is true that a few of them tried individually or in very small groups to do something, although the Office of War Information's story of four Partisans sacrificing their lives to save Santa Trinita is doubted.

Anyway, it is undeniable that there was no planned and organized defense of the bridges and no consistent or even mildly determined effort to prevent or harass the Germans in their actual demolition. It was not lack of courage, as the Partisans showed later in their brave but misguided fight. History will probably have to record with regret that the Florentine patriots were so brave and so futile.

27 Dec 44

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Florentine superintendent of galleries and monuments, and Ugo Procacci, an art historian who is a great expert on this region. They are aided by a string of young Italian architects who have been going around on bicycles, walking or hitch-hiking, regardless of distance, weather and fatigue.

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Lieutenant Hartt fought valiantly to save the tower but was overruled, and later found himself in a similar predicament when he had to order the demolition of the precarious old tower on Borgo San Jacopo. He had better luck, however, in his struggle to prevent American engineers from shoveling all the debris from the corner of via Del Bardi and Ponte Vecchio into the Arno to get it out of the way, for that was where the great library of the Santa Colombaria was buried. Thanks to the energetic backing of Brig. Gen. Erskine E. Hume, chief officer of the Fifth Army, the engineers were forced to permit the long, patient grubbing in the ruins that had been leveled and burned for days after the German blasts.

As a result, about half of the valuable collection of rare books, manuscripts, incunabula and archives have been saved, although the whole modern library was destroyed.

Standing now at the northern end of Ponte Vecchio, you can see through the upper half of Giotto's Tower, which used to be obscured by the buildings now blown down. The way has been cleared through what used to be the Via Por Santa Maria but the Lungarno Acciajoli is still a heap of rubble down to the river and halfway to where the Ponte Santa Trinità used to be.

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All four statues of the seasons, which adorned the bridge, have been fished out of the water since September, and so have the old "cartelli," or double curvature plaques that were the keystones of the arches. Some of them are broken but enough is left to reconstruct them all.

So some day Florence will see in the new bridge built around what has been saved as close a likeness as possible of its beautiful Santa Trinita. If Florentines can't get that exactly subtle curvature that has so baffled architects through all these centuries, only the experts will know the difference.

Partisans' Fighting Recalled

High water started eating away the stone embankments between Santa Trinità and Ponte alle

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22 DIC 1944

209C7/MFAA
22 Dec 44

Subject: As below.

To : Director MFAA S/C.

A B

FASCIST POSTAGE STAMPS ILLUSTRATING REAL OR PRETENDED DESTRUCTION, BY THE ALLIES, OF HISTORICAL MONUMENTS

Just in the days when the Allies were entering the city there were put on the market at ROME part of a series of Fascist postage stamps which are now of a certain interest to the MFAA Subcommission. Issued by the Repubblica Sociale Italiana, these stamps carry designs of notable monuments of Italy and the statement in Latin that they have been destroyed by the frenzy of the enemy (HOSTIUM RABIES DIRUIT). The series was printed in the North and not all the values which compose it are yet available at ROME. Those seen by the Subcommission are as follows:

Cent. 20. BOLOGNA: Loggia dei Mercanti.--S/C has no other indication of damage to this 14th century building. (See above, A.)

25. ROMA : S. Lorenzo.--As is well known, the destruction was far from total. (See above, B.)

Lire 1,25. (Espresso) PALERMO: Duomo.--In fact ~~[illegible]~~ untouched.

A reputable dealer at ROME states that there has also been seen at ROME a further stamp in the same series, showing MONTECASSINO in ruins. Less certain information indicates that on another value the Duomo of MILAN is represented. Values of cent. 30 and cent. 75 are treated by the philatelists as belonging to the same series, but they do not illustrate monuments.

This M.C. stamp Capt. Pinsent could not find in best stamp dealers in Florence 45. Mk

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

PROTECTION, IN THE ARTS, OF HIS ORIGINAL MONUMENTS

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Anno 1, N. 1 - Luglio, 1944, p. 28
N. 2,3 - Agosto-Sett., 1944, p. 98
N. 4 - (no date) , 1944, p. 78

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B.M. Peebles
Staff Sergeant
Chief Clerk, MFAA S/C.

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6 DIC 1944

AFHQ, PWB, R.M. REPORT No. 156, 6 December 1944

ALLIED DESTRUCTION ITALIAN MONUMENTS

A special official publication by the Italian Cultural Administration issued on Tuesday, states that seven hundred and ninety-nine monuments of art, churches and palaces were destroyed by the Anglo-Americans in Italy up to June 44th. The extensive publication of one hundred and twenty-five pages enumerates all monuments of art from Sicily up to northern Italy which were damaged. The publication is based on official material and gives precise reports on the damage caused. The first edition of the book was immediately sold out as the Italian and foreign newspapers as well as the cultural institutes booked orders.
(Transocean - OWI)

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DEC 1944

Reprinted from ANTIQUITY, vol. xviii, pp. 169–72, *December* 1944

The War and Classical Remains in Italy

Supplied by the ARCHAEOLOGICAL ADVISER, THE WAR OFFICE

THE Allied armies in the Mediterranean have now fought their way from the coast of Sicily to the banks of the Arno, and classical archaeologists may well have been anxious about the fate of the many remains—Greek, Etruscan and Roman—that have been exposed to the hazards of war. A description of the conditions of these, taken from the official reports of the sub-Commission for Monuments, Fine Arts and Archives (a branch of the Civil Affairs side of the Allied Forces) will probably be welcome to readers of ANTIQUITY.

None of the great classical monuments in Sicily suffered any damage whatsoever. At Siracusa refugees sheltering in the catacombs had tried to improve their quarters by cutting away some of the dividing walls of niches, etc., and the Ginnasio Romano was used by refugees and left by them in a filthy condition, but not materially affected.

The museums of the island did suffer damage, but in most cases the contents had been removed to safety before hostilities began in earnest. The Syracuse museum was hit by a small bomb and some pottery (the only thing left in the building) was smashed. The Museo Vagliasindi at Randazzo lost all but its best objects; the loss is not of very great moment. All the contents of the museum at Agrigento were saved. The National Museum at Palermo was badly damaged but most of the contents had been removed, and of the few which remained *in situ* and were broken several have already been repaired.

On the Italian mainland again the standing classical monuments of the south escaped scot free.

The gold objects from the Taranto museum had been sent to a bank at Parma; the contents of the museum at Reggio di Calabria had been safely stored. The ruins of the Temple of Hera at Crotone, the walls of Terranova di Sibari, the Greek tombs at Pisticci, the temple at Metaponto, the Greek sites at Tiriolo and Vibo Valentia, the ruins of Grumentum at Viggiano, and the Roman column at Brindisi are all intact. At Beneventum the Italian authorities had put an elaborate sandbag protection round the arch of Trajan, and, though a bomb burst immediately in front of it, it escaped with a mere scratch. The amphitheatre there was unharmed. At Paestum, in spite of the fact that the battle of the Salerno bridgehead raged all round them, the temples escaped all damage. Here indeed archaeological interests were actually served by the war. While digging a gun-emplacement close to the site the troops came upon evidence of a pre-historic cemetery. Work was stopped at once, the area wired in and put out of bounds,

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information was laid in the proper quarters, and regular excavations have subsequently been undertaken by the archaeologists of the Naples Museum.

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

Regio I.	Ins. VI.	Casa del Criptoportico: two roofs and four walls damaged; fresco of Mercury and Serpent unharmed.
	Ins. VII.	Casa Poquino Proculo: roof and upper parts of walls damaged.
Regio II.	Ins. V.	Palestra, little damaged. Casa di Loreto Tiburtino: roof and rooms damaged; ceiling of Oecus damaged.
Regio III.	Ins. II.	Casa di Trebio Valente: front wall and three frescoes of 2nd style destroyed.
	Ins. III.	Shops and taverns completely destroyed. Scuola Juventutis: west wall damaged, one fresco of war trophies and frescoes on west wall gone.
	Ins. IV.	Casa di Iphigenia e Moralista: peristyle and four rooms with frescoes of 4th style destroyed.
Regio V.	Ins. V.	North of Villa delle Colonne e Musaico: four rooms damaged; Tomb No. 34 destroyed; Villa de Diomede: southwest angle of garden damaged.
Regio VI.	Ins. II.	Casa di Sallustio: tablinium, portichetta and several rooms destroyed, involving frescoes, notably 'Actaeon and Diana'.
	Ins. VI.	Casa dei Vettii: damage very slight and all important frescoes intact.
	Ins. XII.	Casa del Fauno: atrium and five (NE. and NW.) rooms destroyed with frescoes of 1st and 4th styles. This is the most unfortunate individual loss.
Regio VII.		Temple of Apollo and Casa di Trittolemo: dividing wall damaged but damage to temple not serious. Atrium and six rooms of the Casa destroyed; also a shed containing the recently found archaic Greek terracotta revetments, these were broken but are in process of restoration.
	Ins. VIII.	Casa del Marinaio: destroyed; Roman pottery collection destroyed. Museum: south part completely destroyed.
Regio VIII.		Foro Triangolario: street and entrance hit but damage insignificant. Teatro grande: three bombs hit the *media cava*, *cripta* and *summa cava*. Tempio Dorico: part of (rebuilt) podium destroyed. Palestra Sannitica: portico and entrance partly destroyed.
Regio IX, Insula occidentale,	Ins. XII.	Edifizio del Cenacolo: completely destroyed. Casa del grande atrio: four walls and one room with frescoes destroyed.

The sub-Director of the Monuments and Fine Arts sub-Commission reports that the damage is far less than early accounts would suggest, and that with the careful work of clearance and consolidation now in progress under the direction of Signorina Elia, it will leave little permanent trace on the excavation other than the disappearance of such ornamental detail as has been listed as destroyed.

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PLATE I

CORTE: CHURCH OF SAN PIETRO

Most of the Medieval building has collapsed completely, leaving the Temple of Hercules, incorporated in it, standing free and almost unharmed (see p. 172)

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PLATE II

ATTERBO

The Museo Civico after the bombardment; the main gallery with Etruscan Sarcophagi
(see p. 172)

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THE WAR AND CLASSICAL REMAINS IN ITALY

Herculaneum was undamaged, as were the ruins at Pozzuoli, Cumae, and the excavated site of Minturnae. The amphitheatre and mithraeum at Capua Vecchia suffered no hurt; the Museo Campano at Capua on the other hand was ruined; some of the collections have been salved. The Museo Nazionale at Naples was not hit. All the marbles are *in situ*, and safe; they were for the most part protected by sandbagging and scaffolding. The frescoes and the smaller objects, including the whole of the Egyptian collection, are safely stored in the basement where they are regularly inspected by Professor Maiuri. The bronzes and some other material from Herculaneum and Pompeii were packed and, together with pictures, etc., from the National Gallery at Naples and from other collections, were stored by the Italian authorities at Monte Cassino. Thence they were removed by the Germans (the Hermann Goering Division) and, according to the official German announcements, delivered with much ceremony to the Vatican authorities. Investigation now shows that of the 187 cases concerned 15 are lacking, and a number which were handed over had previously been opened and the best of their contents removed. Of the 87 Naples Museum cases there are missing case no. 1 containing gold objects, case no. 55 with various small museum objects, and cases nos. 7, 16, 19 and 28 containing large bronze statues, namely the Two Deer from Herculaneum, the Apollo from Pompeii, the Mercury resting, and the female dancer.

The Roman remains at Venafro are unhurt, but the coin collection and some small objects were stolen from the Museum. Some damage was done to the Roman fragments (the Ara Frentana) at Larino. At Isernia one of the Roman bridges, the better preserved, is intact, as is the megalithic wall. The Germans stole the whole of the coin collection from the Museum at Isernia (which was badly damaged) and from Baranello, from the museum at Arpino and from the Abbadia di Valvisciolo; the Museo Sannitico at Compobasso retains all its collections intact except for the coins. The Roman amphitheatre at Lucera suffered minor damage through the plundering of material to build field ovens, and the cyclopean walls at Arpino suffered through German blasting to make gun emplacements. The megalithic Samnite ruins at Pietrabbondante are unharmed. The following have suffered no damage:—the Roman walls and amphitheatre at Telesia; Roman bridge at Faicchio; Roman walls, villas and amphitheatre at Sezze; the Roman remains and cyclopean walls at Serrone. There was slight damage to the top stones of Marc Antony's arch at Aquino, but none to the temple ruins and amphitheatre; at Cori the bridge attributed to Sulla, the Tempio di Castore e Polluce and the cyclopean walls; the Roman gateway, the amphitheatre and the Tempio di Giove as well as the marbles in the museum at Terracina, but the coin collection and some small objects had been looted by the Germans. At Ceccano the Trajan inscription has been broken but is recoverable.

At Palestrina the Temple of Fortune was damaged, the capital of one column being broken and part of the cornice dislodged. One shell-hit within the Area Sacra caused damage to the Sullan retaining-wall of *opus incertum*. About 30 yards of the lower terrace wall with pre-Sullan ashlar facing was destroyed. The Nile mosaic in the Barberini palace had been removed to Rome. The Roman remains at Formia are in good order, but the Museum (from which the best objects had been taken to Naples) was destroyed. Ostia was completely unharmed. At Nemi, on the other hand, the Germans deliberately burnt the museum, destroying the hulls of the two imperial barges. In Rome, bombs made two breaches of about 50 feet and 15 feet respectively in the Aurelian wall. There was no other damage.

At Tivoli the back part of the temple of Venus was hit; part of a lintel and cornice above a window, with part of the adjoining *opus reticulatum* were thrown down, and some

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other masonry was in danger of collapse. The columns and front of the temple are intact. The Temple of Tiberius is unhurt, as are the fine mosaics in the Villa Gianozzi. There had been a few hits in the neighbourhood of Hadrian's villa and the approach to it had been mined by the Germans, but no real damage seems to have been done. In the temple of Vesta damage was limited to a restored part of the cella wall and a piece of the architrave above the door. The Temple of the Plautii is intact. The Roman remains at Spoleto and at Terracina are intact, as is the theatre at Gubbio. At Cori the Temple of Hercules escaped with slight damage the destruction which overwhelmed the church of San Pietro of which it formed part (PLATE I).

At Tarquinia most of the Etruscan tombs had been entered, the iron gates having been broken down; nine of the more important had further been sealed with masonry which in four cases had been tunnelled; this is excusable, as there was no saying to what purpose the tombs might have been put. The Germans had used several tombs as billets, one for a telephone exchange, and one tumulus had been excavated for a defensive emplacement. In two cases (the Pulcella and the Morente tombs) some damage had been done by small-arms fire. In the Pulcella tomb efforts had been made to prise up the (false) tomb slab. Serious artistic damage was limited to the erasure of one fine head. The museum had been seriously damaged, but the best small objects had been removed to Rome and the larger objects stored in the cellars, where they were safe. A small amount of Etruscan pottery was broken, but is repairable. The Etruscan tombs at Bassano di Sutri are intact. Those at Sutri were used by the Germans as munition-dumps; they burnt the ammunition before withdrawing and left the tombs in bad condition. They had also used the amphitheatre as a munition-dump and motor pool, but no serious damage resulted. The Etruscan tombs at Soriano nel Cimeno were used by the Germans as billets but were not much damaged. The museum at Civitavecchia was badly damaged and many of the objects are buried; the best had been removed to safety before fighting began. The museum at Volterra was undamaged; that at Sutri suffered from wanton damage by German troops.

At Saturnia the Etruscan walls suffered some damage from bombing and artillery fire. The pre-Roman megalithic walls and gates of the acropolis at Alatri had a few shell hits but did not suffer any serious hurt. The similar walls of the acropolis at Ferentino were unharmed, as were those at Norma and Sezze and Veroli; at Arragni there was slight damage. At Arpino only one section of the cyclopean wall was damaged; the Fufidior sarcophagus is intact and the contents of the museum were saved except for the coin collection, which the Germans looted. The megalithic walls at Aree were badly breached by bombing and shell fire. At Volterra the Etruscan walls are unharmed.

The tombs at Palestrina are undamaged, though occupied by refugees; so too are those at Carbognano. The greatest loss was due to the shelling of the Museo Etrusco at Chiusi. None of the contents had been evacuated and cases containing the finest Greek and Etruscan clay and metal vases were smashed. Some damage was done to the Etruscan vases and statues in the museum at Viterbo (PLATE II).

Thanks partly to good luck, partly to the wise precautions taken by the Italian authorities, but in no small measure to the good will and active interest of the Allied fighting services, the classical remains of Sicily, Southern and Central Italy have suffered astonishingly little from the effects of the war. The list given above is of course very far from being exhaustive, but it does deal with nearly every site of importance to the classical scholar which lay within the combatant area and was more or less exposed to danger. It can fairly be assumed that the other sites have come to no harm.

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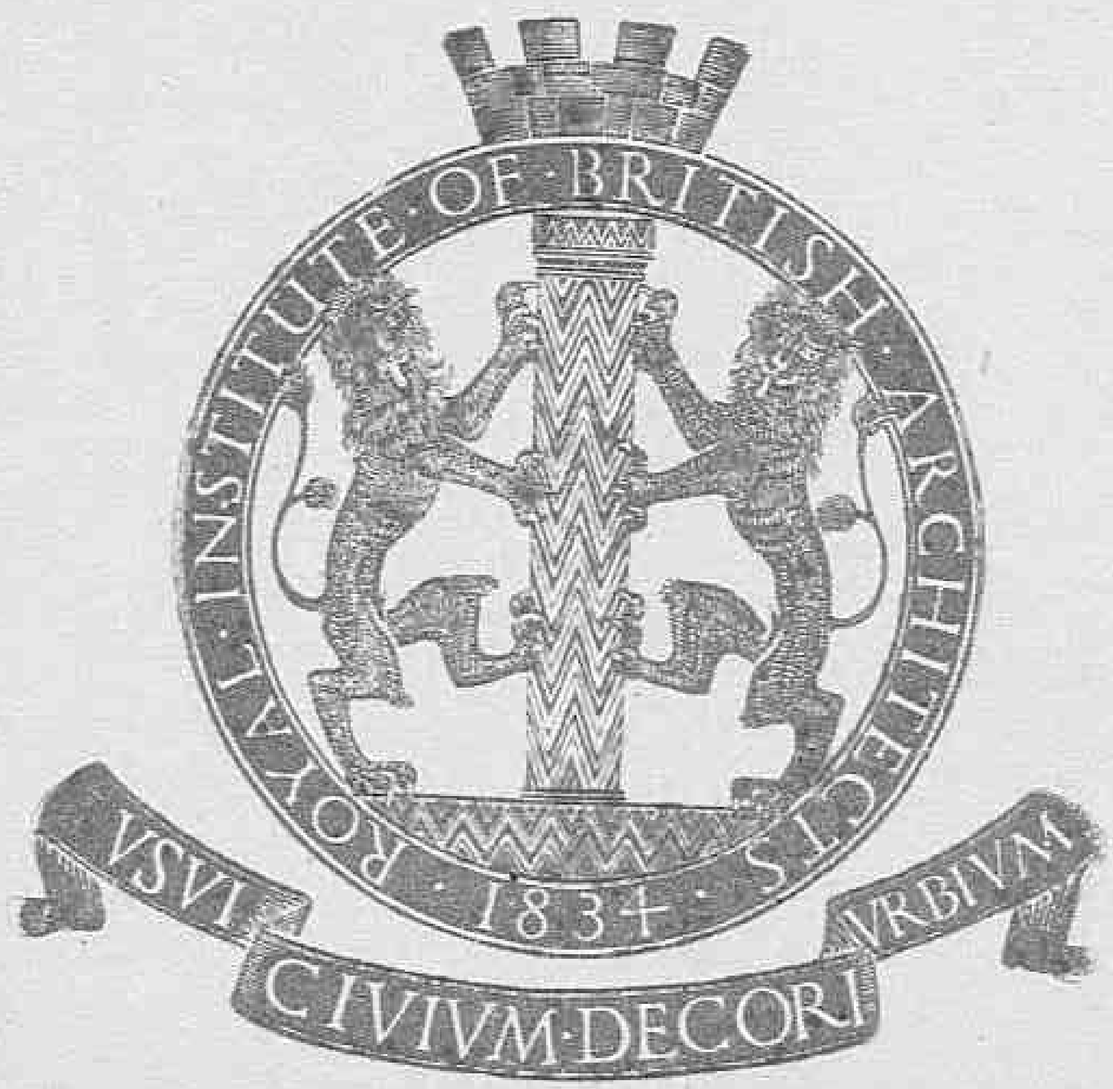

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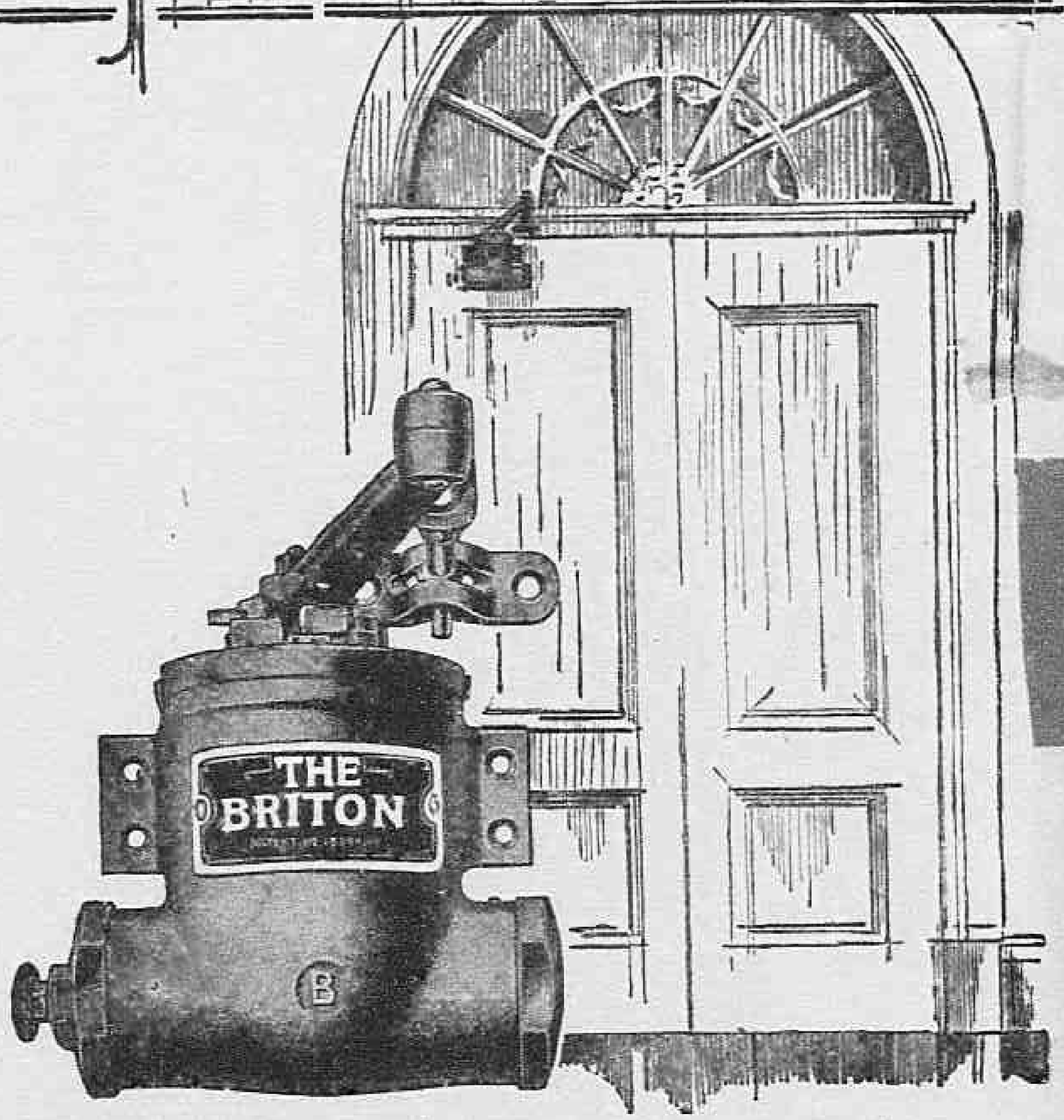

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SEPT. 44.

1944

ONUMENTS OF CENTRAL ITALY

ND REPORT FROM CIVIL AFFAIRS DEPARTMENT OF THE WAR OFFICE*

June 6—July 18, 1944

d account of the condition of the monuments issued, the Italian battle-front has moved Field reports dated between 6th June and nand, cover such centres of art as Perugia, o, Orvieto and Viterbo, as well as a great towns and isolated buildings.

ome, where war damage was limited to the rn part of the Church of San Lorenzo, alongside nd to a fifteen-foot stretch of the Aurelian wall, " buildings dealt with in the reports, i.e., buildings eing of primary importance from the point of view and art, number about 420. By far the greater these escaped injury, and there is no need to m here.

sites, containing eight or more important buildings, re familiar to English people, can be considered tely such injuries as they suffered can be described

o damage was done at all. In *Siena* two churches merit were wrecked, but of the 40 listed monuments were untouched, and only one, the Porta Romana, ll severely. The Germans had planted mines in the plan of them was found and all were removed before had been done. In *Perugia* the thirteenth-century re San Giovanni, and the sixteenth-century bridge at blown by the Germans and many houses in the suburbs oyed, but the old town with all its monuments and caped any serious hurt; only one of its churches, that Neri, which is not scheduled as an ancient monung a crack in one wall. In *Orvieto*, a single bomb troyed one house; everything else is intact. In damage was confined to broken windows, loosened d (in the Pinacoteca) three fallen ceilings. *Viterbo*, hand, suffered much damage. The Duomo escaped g only windows and some plaster; the church of the f was not hurt, but the N.W. corner of its cloister was of San Francesco all but the apse was razed to the f San Giovanni in Zoccoli only the façade with its resses is preserved; some mullions of the great rose hurt. Santa Maria in Spata is badly damaged, though with its sculpture is intact; San Pellegrino (not a ument) has lost its roof and its high altar; the other re untouched or have suffered only minor damage, as apal Palace. The (unlisted) seventeenth-eighteenthlazzo Costaculti and the Palazzo Mezzatosta are much d a third part of the eighteenth-century theatre of was destroyed; the Fontana della Rocca perished. Palazzi are all preserved, and the mediæval quarter wn, San Pelegrino, suffered not at all and keeps its ppearance.

with its numerous fine churches and Franciscan es, was untouched by war. *Montepulciano*, almost ch, escaped air bombardment, and the slight shell-fire t it caused little damage other than broken glass. The ad one shell-hole through its façade and some small to its roof; the Palazzo Communale and the Palazzo o were hit, but not seriously, and the damage could be made good. The other five churches and three on the list, the museum and the picture-gallery, were all ed. In *Cortona* only one important building suffered, zzo Pretorio, which was blown up by the Germans before they left. All the other monuments are structurally intact and the character of the town is unspoiled by war. In *Chiusi* one shell brought down a small section of the timbering and tiles of the Cathedral roof, damage easily repairable, and the Museo Etrusco received several hits and suffered severely; no other monument was harmed.

Chieti was untouched. So, too, was *Aquila*, with its astonishing list of historic buildings. In *Tuscania* concussions had dislodged a few stones of the very fine church of San Pietro, which apart from that was intact; the splendid Duomo and the other monuments of the town escaped all hurt. *Tarquinia*, with ten listed monuments, came out well; the roof and the interior of the church of San Giovanni were injured and San Martino had a big hole in one side of the roof and some shrapnel scars on the north wall, and its campanile was hit; the Palazzo Vitelleschi which housed the museum, was badly knocked about; but the mediæval quarter of the town is in good shape and the Duomo, the fine church of Santa Maria in Castello, the other historic churches and the many towers, are all intact, and the famous Etruscan tombs have escaped damage.

The scheduled monuments in the smaller towns which are reported to have suffered structural damage are the following:—

TUSCANY

Arcidosso. The mediæval fortress, Rocca Aldobrandesca, had its interior damaged, but the outside, which forms the main interest of the building, is unchanged.

Asciano. The Collegiata church was shaken and the roof and south wall of San Francesco were damaged. One fine fourteenth-century house was destroyed.

Grosseto. The Cathedral cloisters were razed and the museum half ruined; the main body of the Cathedral was unhurt. The Chelliana Library was wrecked (the best books had been removed).

Magliano in Toscana. The façade of the (abandoned) twelfth-century church of San Martino was hit in several places and the Campanile was half destroyed. The Palazzo dei Priori was shaken and shows cracks in its wall. The other monuments are unhurt.

Massa Marittima. Slight damage only to the church of Sant' Agostino. The lovely Duomo escaped with a mere shaking of the apse roof.

Pegnico. The fine church of San Michele suffered, but not seriously; three shell-holes in the roof can easily be repaired, and otherwise the building is in good condition.

Pienza. The Duomo suffered severely from artillery fire: the north window of the apse was blown in and its Gothic tracery destroyed, much of the apse roof was blown away, its outer masonry pitted with shrapnel, and five bays of the vaulting were badly holed. San Francesco had a large hole through the east wall; there was slight shrapnel damage to the Palazzo Communale and the Palazzo Amanati; but the damage is not such as really to impair the beauty of the little Piazza del Duomo, or Piazza Pio II, one of the finest small piazzes in Italy and most precious for its uniform grouping of early Renaissance architecture.

Radicofani. One big hole in the masonry of the façade is the only damage to the church of Sant' Agata; but the early fourteenth-century church of San Pietro was badly hit, its campanile is in danger of collapse, as is the central vault, and most of the apse roof has gone; fortunately the Della Robbia reliefs are all in good condition. The ancient clock tower was mined by the Germans and destroved.

San Quirico d'Orcia. The fine main portal of the Collegiata church is undamaged, but there is some shrapnel pitting of the side portals and church walls; the east end of the roof suffered.

...ed for publication from the Archaeological Adviser of the War Office.

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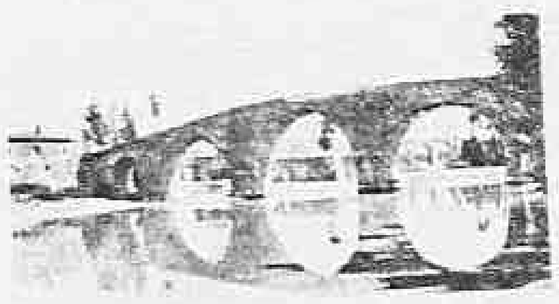
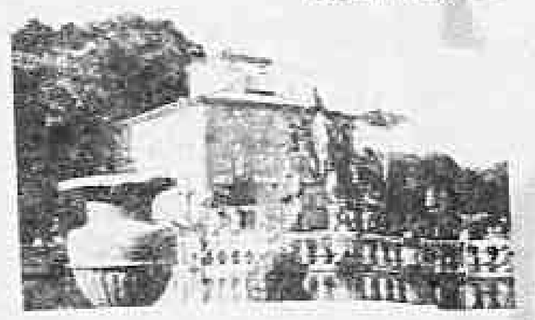


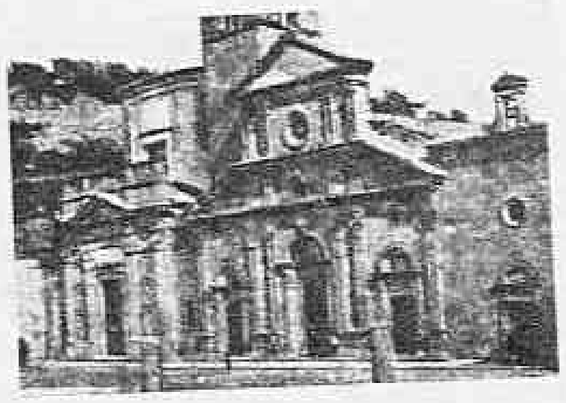
Ponte S. Giovanni, near Perugia



Bagnain: Villa Lante

Siena: Porta Romana (from outside city)

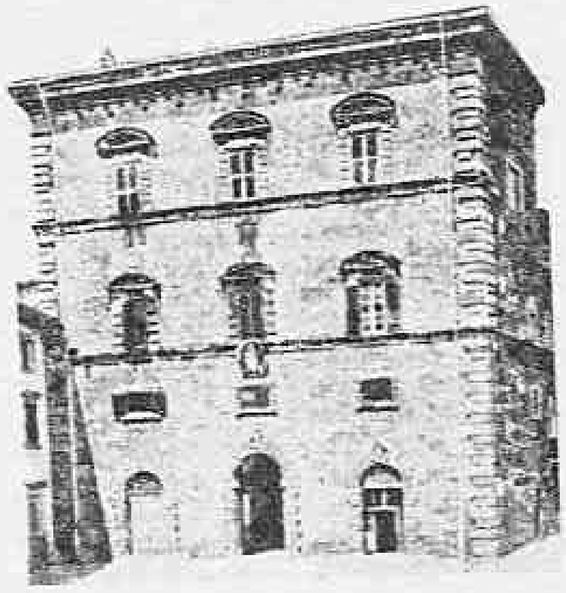
Montepulciano: Cathedral



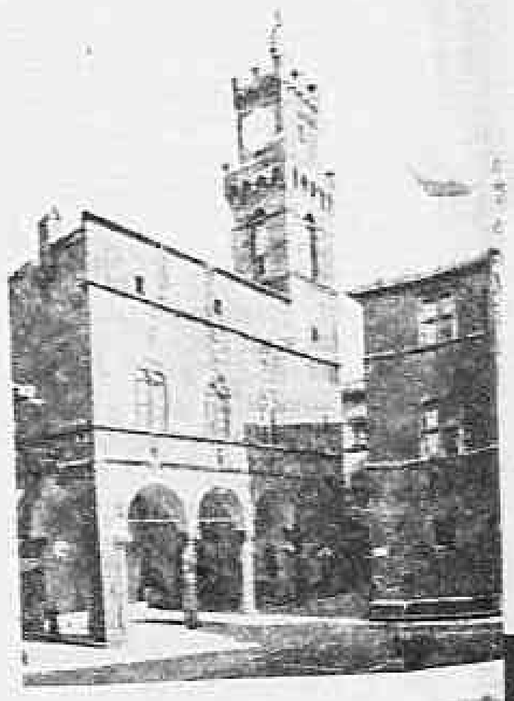
Bolsena: S. Cristina

Chiusi: Cathedral and Campanile

Terni: Cathedral



Left: Montepulciano: Palazzo Pubblico. Above: Cortona: Palazzo Pretorio. Right: Perugia: Piazza del Duomo, with Palazzo Pretorio or Comunale.



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Ponte S. Giovanni, near Perugia.

Bagnaia: Villa Lante.

Siena: Porta Romana (from outside city).

Montepulciano: Cathedral.

Bolsena: S. Cristina.

Chiusi: Cathedral and Campanile.

Terni: Cathedral.

Left: Montepulciano: Palazzo Pubblico. *Above*: Cortona: Palazzo Pretorio. *Right*: Pienza: Piazza del Duomo, with Palazzo Pretorio or Communale.

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The Royal Institute of

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otlan he baroque plaster work of the choir has fallen (it was mer of removal in any case) and the fine intarsia stalls are to the weather. The Chigi palace is in a bad state from fire, bombing, and sacking by German soldiers.

ZIA

digno. The Germans made elaborate arrangements to blow he centre of the town, including the Cathedral, but did not time to complete the work. But already, considerable nage had been done to the monuments by bombing. The edral was twice hit; one bomb exploded in the crypt, oying practically the whole floor, and one just outside the transept, which is in a dangerous condition; the anesque façades of the north transept and of the west front ndamaged. Repairs are already in hand. The Nunziatella ch was completely ruined. The Palazzo Trinci received a t hit which greatly damaged the fifteenth-century part, but out immediate harm to the frescoes.

rni. The Cathedral suffered severely; the interior is all naged by blast and the parts of the vault which have not ady collapsed were reported to be unsound. The necessary -aid measures were taken in hand at once. The church of alvatore, artistically more important, is unhurt.

ZIO

legua-pendente. The upper church of S. Sepolcro is in a bad e with its Romanesque portal destroyed, its roof gone and t of the stucco decoration fallen: only the Della Robbia on wall is intact. Fortunately the older lower church, which is greater interest, is intact.

dari suffered from bombing, shell-fire and German mines. eighteenth-century campanile of the Cathedral was hit by erous shells and is in a dangerous condition. The fourteenth- late thirteenth-century church of Sta. Maria Maggiore also atens collapse, all the vaults being cracked and one wall ikened by bombing. The fourteenth-century San Silvestro badly smashed by bombs; only the frescoed walls remain l of them the western façade is likely to fall.

lbano. The Romanesque church of San Pietro has a huge e in its roof, but is otherwise structurally sound.

ricia. The Chigi palace was damaged by bombing and also sacked by the Germans, but only the roof and a secondary rease were actually destroyed.

Bagnaia. The Villa Lante (fifteenth-sixteenth centuries) eived some damage from bombs; more was done by German ging.

Bolsena. The campanile of Santa Cristina was hit by a shell and half of it came down, making a large hole in the church roof and damaging the west end; the façade of the church has some pitting of shell-fire.

Civitavecchia. Michelangelo's Fort is in a bad state; the N.E. corner has fallen, the S.W. wall was badly bombed and the interior is much wrecked, the back of the polygonal tower is blown out.

Ferentino. The north side aisle of the Cathedral was holed by a shell and the roof shaken, but this important church with its twelfth-century mosaic pavement, pulpit and choir screen, is not seriously damaged. It was under restoration at the outbreak of war. The Romanesque Gothic (thirteenth century) church of Sta. Maria Maggiore had its roof jarred and its cupola cracked by a near miss, but is in no danger; its fine portal is intact.

Subiaco. In the First Cloister of Santa Scolastica one side, with the wing behind it, received two bomb hits and was almost totally destroyed: it was a modern construction of no particular value. The (old) second and third cloisters, the refectory, library and campanile are all intact, as is the Sacro Speco, which lost only the glass of its windows.

Sutri. The Cathedral had one chapel on the south side ruined by a bomb which fell just outside it. The Palazzo Communale, used as an ammunition dump, was burned by the Germans before they left.

Veroli was a good deal damaged by shell fire, but the harm to its monuments was slight. The church of Sant' Erasmo (thirteenth century, rebuilt in the eighteenth) received hits on three side chapels, the dome and the campanile, but repairs were started immediately.

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or even on their architectural distinctiveness. To define the post-war style of Soviet architecture is still very difficult, and Pronin admitted to me that no clear definition was possible yet. But the tendency is to incorporate classical rather than to build on purely modernistic lines.

There are many charming, if dilapidated, old stucco buildings in the narrow lanes of the Arbat area—the West End of old-time Moscow—and they'll have to go. But there are also ten or fifteen large buildings which need to be kept, but which will be in the way where they are now, and these, Pronin said, would be moved on rollers, as so many buildings in Moscow were moved before the war, for example, in the job of widening Moscow's main street—Gorki Street.

They are going to cut large avenues even through the poorer and shabbier parts of South Moscow, which are still largely composed of one-and two-storey wooden houses. Altogether, the tendency in post-war Moscow will be, as far as possible, to eliminate small houses and to build blocks of flats instead. If small houses were allowed to multiply, Moscow, which is already large enough, would grow absurdly in area.

There'll be many new parks and gardens, and clean air is one of Pronin's principal aims. Moscow won't be a capital without industry, but there'll be a tendency to remove some factories rather than to build in many new ones, and smoke-abatement rules will be very strict. Chemical and other "unhealthy" industries will be sent outside the city.

In this way the excessive growth of Moscow's population—and this is where the capital suffered s
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and others devastated by the war, would receive priority, he said he thought both processes would go on simultaneously.

As for transport—one of Pronin's proudest war-time achievements is the completion of two very long lines of underground railway. The underground network, including the whole of the inner circle linking up all of Moscow's termini, would be greatly increased, he said, after the war, and that would get rid of the present congestion.

Although he agreed the overcrowding of tramcars was, and always had been, extremely bad in Moscow, he was against scrapping them; but he thought they'd gradually be eliminated in the centre of the town, where trolley-buses would take their place. He doubted whether motor-buses would be adopted on a large scale, and he didn't seem convinced by Britain's experience in this matter.

Another great Moscow innovation after the war would be the building of many new cinemas, the present cinemas mostly being very small and uncomfortable.

Mr. Pronin concluded: "... We shall make Moscow a beautiful capital worthy of our country. But for the war Moscow would have been a pretty wonderful place by 1947, when we were going to celebrate the city's eighth centenary. But by 1950 Moscow should be one of the finest capitals in the world."

Book Reviews

Fine Building. By Maxwell Fry. VIII + 156 pp. — pls. London: Faber & Faber. 1944. 15s.

Architecture for Children. By Jane and Maxwell Fry. 177 pp. — pls. London: George Allen & Unwin, Ltd. 1944. 7s. 6d.

A comparison of these books is interesting because they cover almost the same ground, using some of the same illustrations. *Fine Building* is elegantly produced in the manner to which Messrs. Faber & Faber have accustomed us. *Architecture for Children* is a second-rate piece of book-production but is the better book. The former might be described as the Gospel according to Maxwell Fry, whereas the latter is his Shorter Catechism. The Catechism, opening with the challenge, "It is too cold for people to live out of doors all the time," confines itself strictly to a juvenile audience with only occasional lapses into jargon. *Fine Building*, written for the adult, has in its literary passages a more studied kind of simplicity which I found at times disconcerting, e.g., the opening paragraph: "Little birds build their nests in fields and hedgerows in a tiny architecture immutably fixed in its material and form by the constant pressure of those natural forces that have controlled the destinies of little birds from the beginning of time." One is tempted to remark: "A little bird told me so!" The title of the book, *Fine Building*, seems to suggest some special, refined sort of architecture, whereas in fact the book is most concerned with community needs, "the struggle of the English people to find their right way of living" and with the general problems of planning and reconstruction.

Admittedly there is a Chapter V which treats of "the architect's godlike task as a creator of beauty" and this appears to be at the core of the Gospel. It is a pity that the mantle of Ruskin should be assumed by no less a modernist than Maxwell Fry. "I am content," he says, "for the purposes of this presentation to accept the view that the final and loftiest purpose of architecture is to reveal the meaning of nature by displaying through the interplay of its materials, its surfaces and its volumes the idea of weight or
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Idea)." I am quite p
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House. It does seem that a hard day's planning drives the best architects to anaesthetics—I beg your pardon, aesthetics, with no more result than the conclusion that "Architecture like any other art is a mystery: there is no means of describing in words the real essence of the matter, however clearly it may be felt." (p. 115).

But to begin at the beginning. I didn't much enjoy, in Chapter I, being lectured about work, shelter, food, heat, cleanliness and health. "Shelter," the now inevitable portmanteau for castle-house-and-cottage, as well as the ills of life, are discussed with a disarming scientific simplicity which made me rub my eyes and wonder if I had been aware of cold, fatigue and the kindred trials of civilised life.

Wonder turned to alarm when I was admonished: "First clean the air by ceasing to waste good coal in smoke. . . . let the clean sunlight in through large windows facing the sun. . . . let rents be low enough to enable all people to afford soap and hot water." (p. 7). Having dealt me this deft blow Mr. Fry rallied me with the not very convincing conclusion: "If a house may be described as an instrument for preserving life, then a town is an instrument for promoting it." (p. 22).

In Chapters II, III and IV Mr. Fry is on his home socket. Chapter II deals with "... the struggle of the English people to find their right way of living," and I was entertained by his account of the industrial era "... age of miseries and scandals", his description of Kitty Wilkinson's bath-houses, Peabody tenements, Raymond Unwin, "Unwin's garden suburb at Hampstead a creation as lovely as a medieval carving"), the bye-law slums and the English town-planning Acts ("we have not even decided who is to plan"). Chapter III deals with the ground-work of reconstruction and here again the treatment is lively. He writes of war-time areas, Kingsway replanned ("a magnificent slot in the dark"), Aldwych ("a poor mouthful"), more profligacy ("what frightens me is the fear that it may be done badly and wonderfully"), District Heating, the Garchey system of refuse disposal and Community Centres. Chapter IV is largely devoted to an account of the MARS plan for London. It is well presented, with details of the Residential

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A comparison of these books is interesting because they cover almost the same ground, using some of the same illustrations. *Fine Building* is elegantly produced in the manner to which Messrs. Faber & Faber have accustomed us. *Architecture for Children* is a second-rate piece of book-production but is the better book. The former might be described as the Gospel according to Maxwell Fry, whereas the latter is his Shorter Catechism. The Catechism, opening with the challenge, "It is too cold for people to live out of doors all the time," confines itself strictly to a juvenile audience with only occasional lapses into jargon. *Fine Building*, written for the adult, has in its literary passages a more studied kind of simplicity which I found at times disconcerting, e.g., the opening paragraph: "Little birds build their nests in fields and hedgerows in a tiny architecture immutably fixed in its material and form by the constant pressure of those natural forces that have controlled the destinies of little birds from the beginning of time." One is tempted to remark: "A little bird told me so!" The title of the book, *Fine Building*, seems to suggest some special refined sort of architecture, whereas in fact the book is most concerned with community needs, "the struggle of the English people to find their right way of living," and with the general problems of planning and reconstruction.

Admittedly there is a Chapter (V) which treats of "the architect's godlike task as a creator of beauty" and this appears to be at the core of the Gospel. It is a pity that the mantle of Ruskin should be assumed by no less a modernist than Maxwell Fry. "I am content," he says, "for the purposes of this presentation to accept the view that the final and loftiest purpose of architecture is to reveal the meaning of nature by displaying through the interplay of its materials, its surfaces and its volumes

the idea of weight or [illegible] space and time. (See [illegible] *Idea*)." I am quite pl[illegible] hauer and I often had [illegible] House. It does seem that a hard day's planning drives the best architects to anaesthetics—I beg your pardon, aesthetics, with no more result than the conclusion that "Architecture like any other art is a mystery; there is no means of describing in words the real essence of the matter, however clearly it may be felt." (p. 115).

But to begin at the beginning. I didn't much enjoy, in Chapter I, being lectured about work, shelter, food, heat, cleanliness and health. "Shelter," the now inevitable portmanteau for castle-house-and-cottage, as well as the facts of life, are discussed with a disarming semi-scientific simplicity which made me rub my eyes and wonder if I had been aware of cold, fatigue and the kindred trials of civilised life. Wonder turned to alarm when I was admonished: "First clean the air by ceasing to waste good coal in smoke . . . let the clean sunlight in through large windows facing the sun . . . let rents be low enough to enable all people to afford soap and hot water." (p. 8). Having dealt me this deft blow Mr. Fry rallied me with the not very convincing conclusion: "If a house may be defined as an instrument for protecting life, then a town is an instrument for prolonging it." (p. 22).

In Chapters II, III and IV Mr. Fry is on his home wicket. Chapter II deals with "the struggle of the English people to find their right way of living," and I was entertained by his account of the industrial era ("age of miseries and grandeurs"), his description of Kitty Wilkinson's bath-houses, Peabody tenements, Raymond Unwin ("Unwin's garden suburb at Hampstead is a creation as lovely as a mediæval carving"), the bye-law slums and the English town-planning Acts ("we have not even decided who is to plan"). Chapter III deals with the ground-work of reconstruction and here again the treatment is lively. He writes of worn-out areas, Kingsway replanned ("a magnificent shaft in the dark"), Zoning ("a good make-shift"), mass production ("what frightens me is the fear that it may be done badly and second-rately"), District Heating, the Gutcho system of refuse disposal and Community Centres. Chapter IV is largely devoted to an account of the MARS plan for London. It is well presented with details of the Residential

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Conclusion

That, then, is the structure of my Department. I have been necessarily brief, but I hope I have said enough to give you a general idea of the lines on which we are working. We are, of course, in a phase of transition, and there is no sphere in which we can exclude all possibility of future modification, nor, I think, is there any sphere in which we are unprepared for it. A testing time is ahead of us, both in the centre and locally, but I shall face every test with confidence as long as I feel that local and national forces are collaborating intelligently, each with a real sense of the other's needs and problems. You may, I hope, have gained from what I have just said, some impression of what we are doing to prepare ourselves for the work that lies ahead. Equally important preparatory work must be done and is I know in many instances being done, in the local sphere. Local authorities, preferably through Joint Committees, must carry out tasks of administration and research complementary to those which I have described in my own Department. I am sure that this Summer School is of real assistance to those who have that work in hand. I will, therefore, stand no longer between you and your more arduous studies, only assuring you that you have all my encouragement and good will in pursuing them.

THE MONUMENTS OF CENTRAL ITALY

Third Report from the Civil Affairs Department of the War Office *

Belated reports deal with a few places in the Abruzzi.

At Torre di Passeri the 12th century Abbey at S. Clemente a Casauria had a few small holes in the roof and some columns of the N. transept damaged by flying fragments. The Church of Sta Maria Assunta at Assergi and Sta Giusta at Bazzano with a 9th century crypt and a unique 12th century façade escaped all damage; the 13th century Church of Sta Maria delle Grotte at Fossa lost only some roof tiles, as did the Museo Civico at Sulmona, where other monuments were unscathed. At Pescocostanza the Germans systematically blew up private houses and in so doing caused some (but not very serious) damage to the fine Church of Sta Maria del Colle: Sta Maria Arabone at Manoppello, a beautiful and important Gothic building, was more seriously injured, with cracks in the nave, choir and S. transept and damage to roof and windows.

From Lazio there is much to report. Capranica Prenestina, Casamari, Corchiano, Isola del Liri, Nepi, Sora, Trisulti are intact; with the exception of Nepi, these little sites boasted only one monument each: at Ceccano, at Pontecorvo and at San Giovanni Incarico the churches, the only monuments, were utterly destroyed.

At Amaseno the west end of the Church of S. Lorenzo was hit; the façade is badly damaged and needs support, the roof is either gone, or, where it remains, is in bad order: the interior with the 13th Century pulpit, the tabernacle and the Ciborio has suffered little, and the fine 12th century Campanile is unharmed. At Aquino the magnificent 12th century Church of Sta Maria Della Libera suffered heavily, the whole of the nave roof and the roof of one aisle are gone, the upper part of the South wall is damaged by shell-fire and the South wall of the transept is cracked, the outside of the aisle is badly chipped and pitted. Provisional repairs have been executed. The less important church of S. Tommaso is ruined beyond repair. The Roman arch and the other buildings listed have not suffered: the Pallazzo Ducale at Atina has lost its roof but the façade is intact. At Ausonia the roof of the nave of Sta Maria del Piano has gone but the fabric otherwise is sound and the 14th century frescoes in the crypt are safe. The upper part of the middle body of St. Michele Arcangelo was destroyed, the fall of the (late) ceiling has exposed some ornamented roof-trusses of the 14th century: the west end, the choir and chapels have suffered little. The small church of S. Nicola at Belmonte Castello lost its roof and protection is needed for the 14th century frescoes on walls and apse. At Esperia, Sta Maria Maggiore has half of its vault and nave roof down; the altar painting by Taddeo Zuccari is intact and under cover. The fine 16th century Collegiata church at Paliano suffered mostly superficial damage, but the Campanile is cracked. At Roccasecca, the Annunziata with its baroque interior is virtually unharmed, but S. Tommaso has its roof down and its central cross arch broken, and the campanile was badly hit. The very fine little 13th century church of S. Vittore at Vallerano was only slightly damaged and has been repaired; such damage as there was to the Castello Ruspoli at Vignanello was superficial only.

If Latium suffered because of the stubborn resistance put up by the Germans north of Rome, Umbria and Tuscany were in still worse state, and as the Allied forces approached the so-called Gothic Line, every town and village was liable to become

To left: Arezzo Court of the Palazzo della Badia

To right: Volterra. The Cathedral

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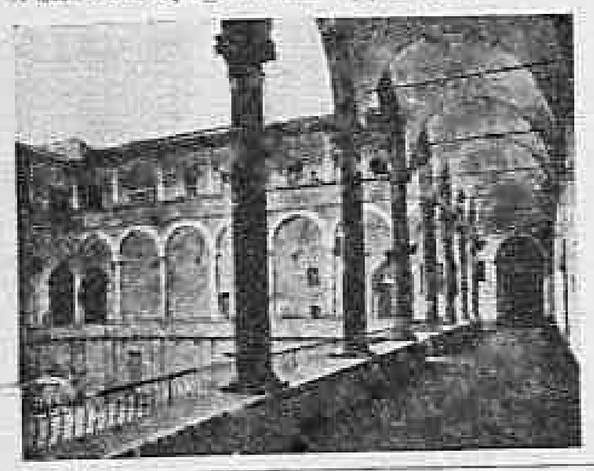
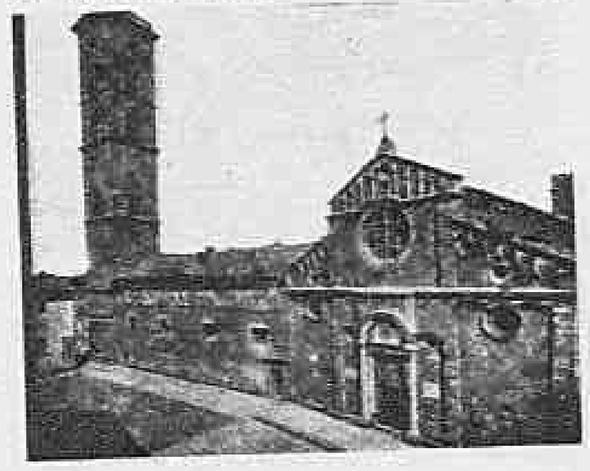


To left: Arezzo. Court of the Palazzo della Badia



To right: Volterra. The Cathedral

* Received for publication from the Archæological Adviser of the War Office.

a strong point, the elimination of which involved wholesale destruction; moreover, the enemy's tactics of road obstruction to cover their retreat only too often took the form of mining the high church towers and palazzi whose débris might block the path of their pursuers. None the less, of the 18 listed places dealt with in the official report Colle di Val d'Elsa, Montefollonico, Monte San Savino, Moraiva in Tuscany, and Citta di Castello, Panicale and Umbertide in Umbria are intact or virtually so. At Arezzo a bomb fell in the cloister of the Palazzo

Livorno: The Cathedral

The façade is attributed to Inigo Jones

della Badia and its concussion somewhat weakened the Badia church of Ss. Flora and Lucilla; otherwise all the churches of the town are uninjured. Half of the Casa di Petrarca was destroyed; of the palazzi, the Albergotti received a direct hit on the corner of its (renovated) eastern front, the Pretorio was hit at the back but its façade is intact, and the Palazzo Comunale was damaged by blast; the S.W. end of the ruins of the Roman Amphitheatre was damaged. At Chianciano the little church Chiesetta della Morte was hit by a shell, the roof was holed and two walls cracked; the damage does not appear to be serious and a good fresco by Luca Signorelli is unharmed.

At Livorno the cathedral was wrecked beyond repair—the façade was by Inigo Jones. The Labronica library was destroyed (the best books and MSS. had been removed). The Civic Museum

Gubbio

Panorama of the town

was hit: here too the archives had been removed to safety, as had the bronze statues of Moorish slaves by Pietro Tacca from the monument of Ferdinand I. Livorno suffered heavily from bombing, but it is in no sense an architectural town. San Gimignano was wantonly shelled by the retreating Germans but the damage is less severe than was at first reported: the 13 towers for which the town is famous still stand: the two old town gates and all the fountains are intact. The church of S. Agostina has several holes in the roof, and the choir roof in particular requires shoring up: the cloister is intact. Benedetto da Maiano's great altar did not suffer at all; the Benozzo Gozzoli frescoes are virtually untouched and the other frescoes (by Santo di Bartolo and Mainardi) are quite safe. The Collegiata was hit several times: there is one big hole through the nave roof and another in the roof of the cloister, which is otherwise unharmed. The chapel of Sta Fina was hit but the Ghirlandaj frescoes were undamaged and only one chip by Ve-

Florence

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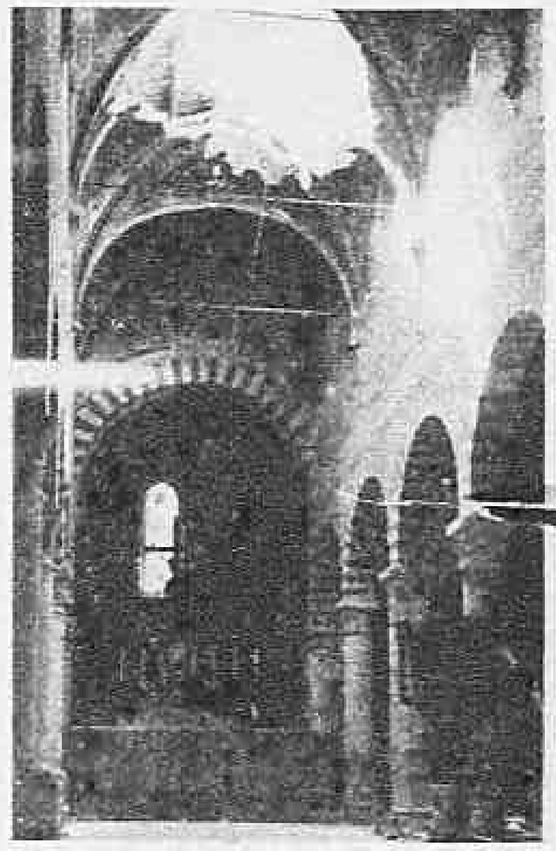

San Gimignano: The Collegiata Church

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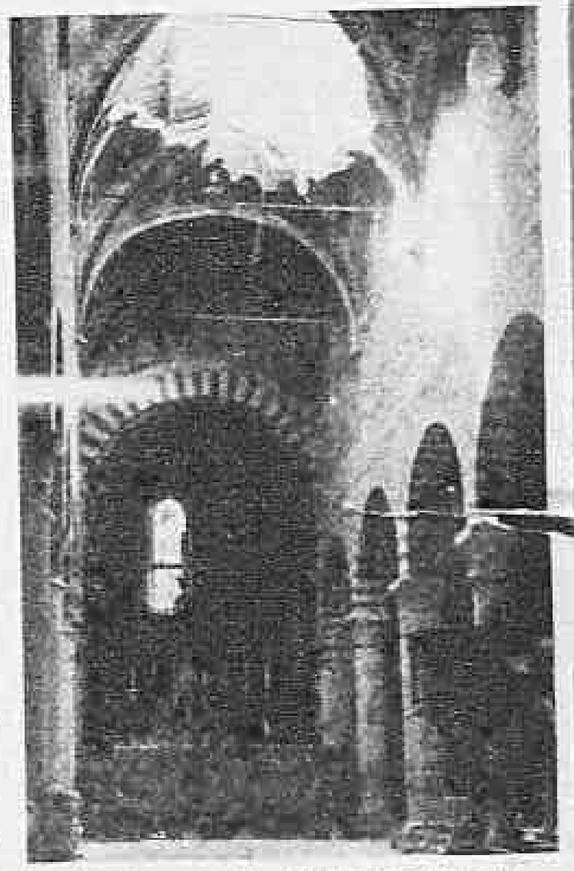

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Florence: Panorama

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the façade is intact. S. Francesco had damage to its roof and south wall; S. Michele no more than broken windows. There was very little damage to the palazzi which was the more fortunate in that no steps had been taken to safeguard the very important collection of pictures in the Palazzo dei Priori; none of them were hurt. The last shell fired at Volterra hit the Museum of Sacred Art in the Cathedral and the collection of church vestments, some of which were as old as the 4th and 8th centuries, was ruined.

Florence

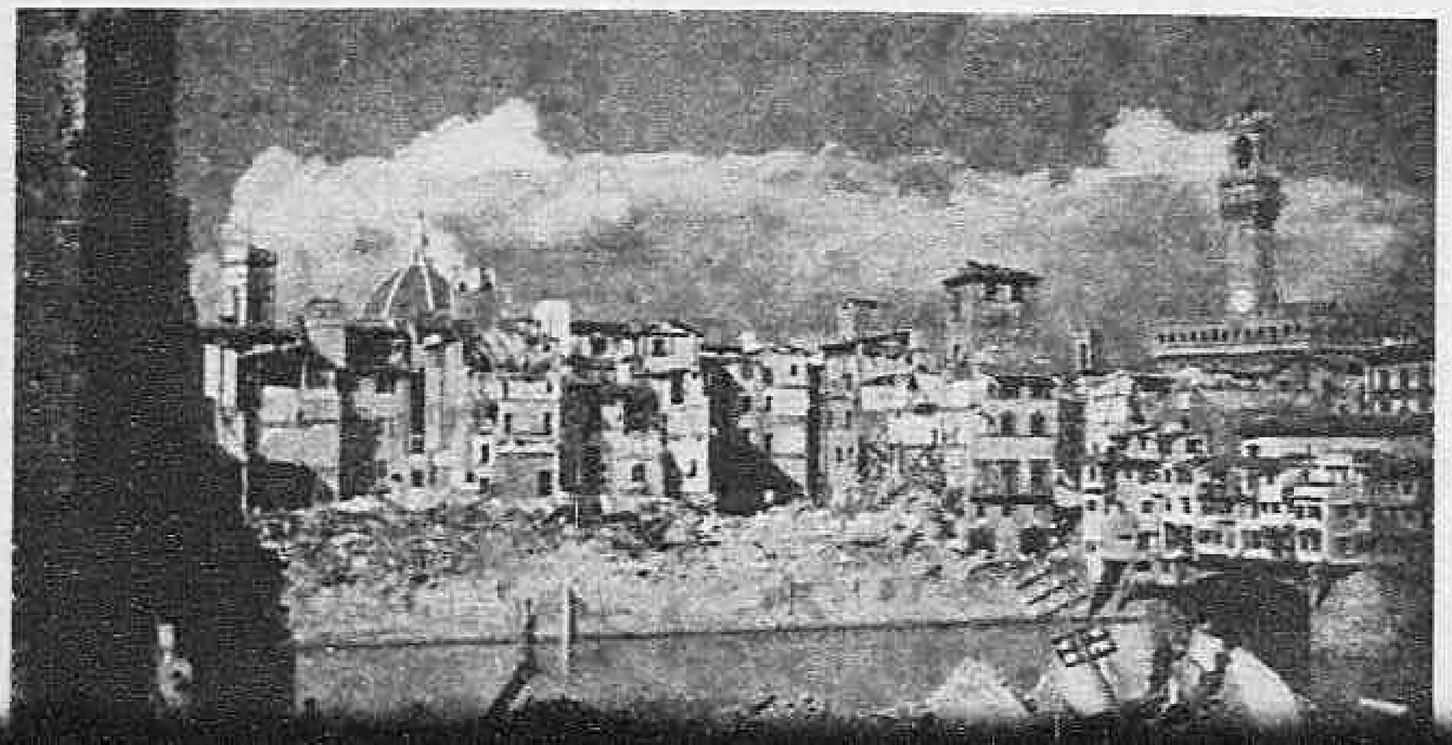
Nearly all the damage in Florence was due to German mining. All the bridges except the Ponte Vecchio were destroyed. A good deal of the sculpture from the Ponte Sta Trinita has been recovered by divers. On the Ponte Vecchio the old houses have been seriously damaged by blast. Both approaches to the Ponte Vecchio were demolished—an insensate act, seeing that the bridge was in any case incapable of taking motor transport—and this meant the obliteration of a large part of the ancient town and the destruction of the view down the Lung'Arno which was the most individual and the best-known feature of the city. On the South side of the river the demolition extends from the bridge along the Via Guicciardini as far as the Pitti Palace, and, along the river front, from the Trinita down the Borgo San Jacopo, halfway along the Via dei Bardi; this involves the loss of five of the old towns and at least 14 of the old palazzi as well as of a mass of ancient picturesque houses. The Uffizi suffered much damage from blast and the corridor linking it with the Pitti Palace was badly wrecked throughout its length and near the Bardi arch more than 200 yards of it, together with the 16th century Bagno dei Medici, were completely destroyed. On the North side destruction extends from near the Trinita down the Lung'Arno Acciaioli to the Archibusieri and northwards to the Mercato Nuovo, the whole of the Por Santa Maria being wiped out, together with the mediæval buildings on the Piazzo del Pesce; in this area there are fewer great palazzi (though the Acciaioli, the de Angelis, the Buondelmonte and the Palazzo di Parti Guelfa are either damaged or destroyed), but there was scarcely a house which had not its history and its charm.

In contrast to this lamentable record of German ruthlessness is the relative immunity of the principal monuments of Florence, i.e., of the area which the Germans held against Allied attack. Even Sta Maria Novella, close as it is to the railway yards which were the target of our bombing attacks, was not hit: apart from broken windows and a few loosened tiles no real damage is reported from any of the great churches, palaces (other than those mentioned above) or monuments that make up the wealth

Shell hole in the Uffizi

of the city. Most of the movable pictures and other works of art had been stored in deposits; the libraries and the archives have not suffered, except the biblioteca della Columbaria, which was mined by the Germans.

Of the Umbrian sites, Citta della Pieve as a town suffered much from shelling and from German mines, but its historical monuments fared relatively well. The most important of its churches, Sta Maria della Mercede, was unharmed and its grand fresco by Perugino is in good condition; the oratory of S. Francesco (containing Nicolo Gerici's fresco) also is intact, though the church was badly hit in its non-monumental part; the Duomo had its roof damaged (that of the sanctuary is gone altogether) and the campanile is down; the Perugino painting behind the altar was cut but can easily be repaired. At Corciano the church of S. Francesco was unhurt, that of Sta Maria lost some roof-tiles and a little masonry from the top of the campanile. The monuments at Gubbio suffered very little damage and the character of the town is unspoiled. Of the eight churches on the official list, only the Cathedral had been touched, and then the damage was only to the roof and plaster ceiling of the outside staircase. The Palazzo dei Consoli had a shell hole through the north wall and one room was rather wrecked. Otherwise all the important buildings were intact, and the pictures and movable art objects, which had been stored, and all the archives, were safe.



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was very little damage to the palazzi which was the more fortunate in that no steps had been taken to safeguard the very important collection of pictures in the Palazzo dei Priori; none of them were hurt. The last shell fired at Volterra hit the Museum of Sacred Art in the Cathedral and the collection of church vestments, some of which were as old as the 4th and 8th centuries, was ruined.

Florence

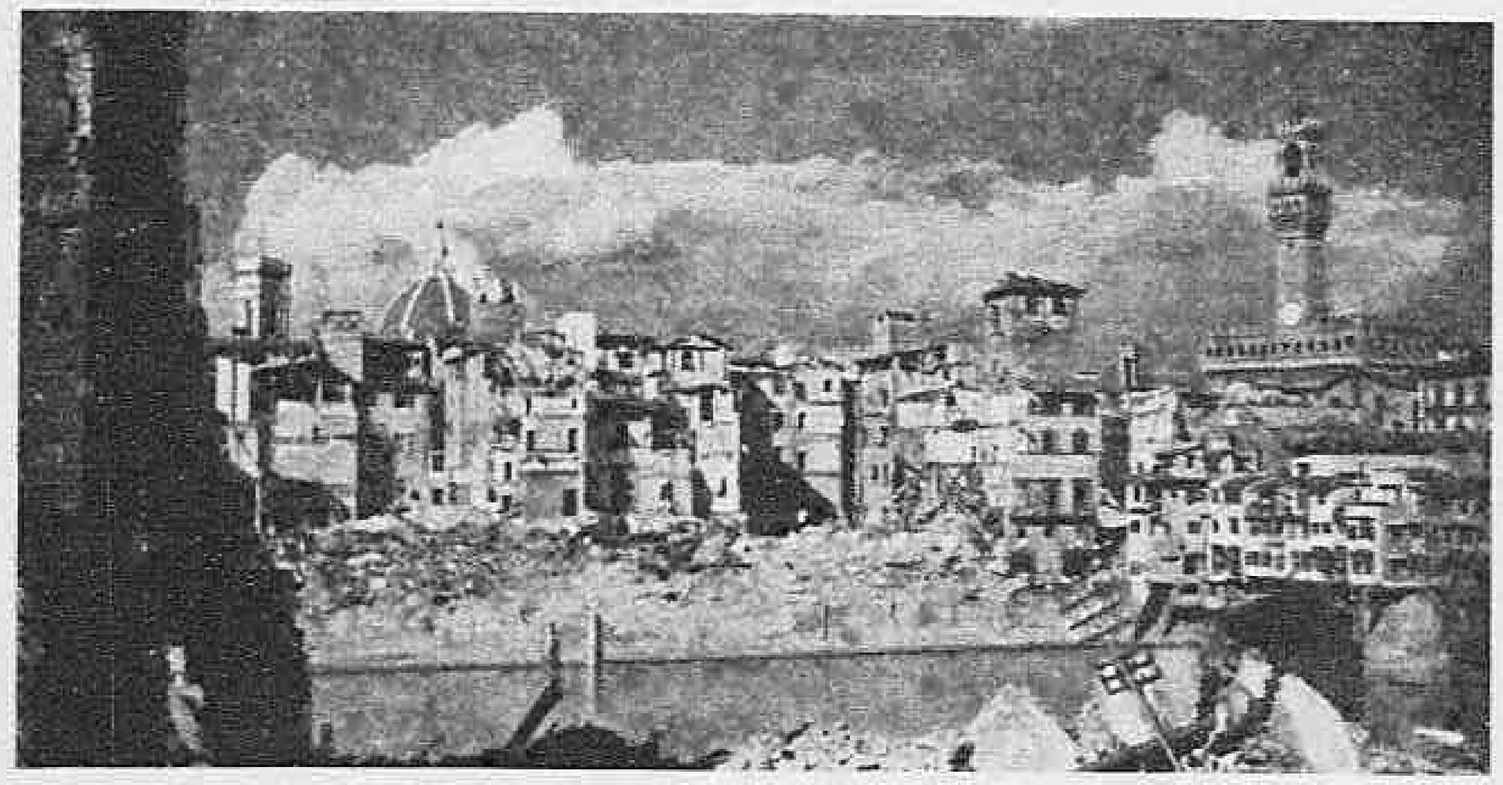
Nearly all the damage in Florence was due to German mining. All the bridges except the Ponte Vecchio were destroyed. A good deal of the sculpture from the Ponte Sta Trinita has been recovered by divers. On the Ponte Vecchio the old houses have been seriously damaged by blast. Both approaches to the Ponte Vecchio were demolished—an insensate act, seeing that the bridge was in any case incapable of taking motor transport—and this meant the obliteration of a large part of the ancient town and the destruction of the view down the Lung'Arno which was the most individual and the best-known feature of the city. On the South side of the river the demolition extends from the bridge along the Via Guicciardini as far as the Pitti Palace, and, along the river front, from the Trinita down the Borgo San Jacopo, halfway along the Via dei Bardi; this involves the loss of five of the old towns and at least 14 of the old palazzi as well as of a mass of ancient picturesque houses. The Uffizi suffered much damage from blast and the corridor linking it with the Pitti Palace was badly wrecked throughout its length and near the Bardi arch more than 200 yards of it, together with the 16th century Bagno dei Medici, were completely destroyed. On the North side destruction extends from near the Trinita down the Lung'Arno Acciaioli to the Archibusieri and northwards to the Mercato Nuovo, the whole of the Por Santa Maria being wiped out, together with the mediæval buildings on the Piazzo del Pesce; in this area there are fewer great palazzi (though the Acciaioli, the de Angelis, the Buondelmonte and the Palazzo di Parti Guelfa are either damaged or destroyed), but there was scarcely a house which had not its history and its charm.

In contrast to this lamentable record of German ruthlessness is the relative immunity of the principal monuments of Florence, i.e., of the area which the Germans held against Allied attack. Even Sta Maria Novella, close as it is to the railway yards which were the target of our bombing attacks, was not hit; apart from broken windows and a few loosened tiles no real damage is reported from any of the great churches, palaces (other than those mentioned above) or monuments that make up the wealth

Uffizi

of the city. Most of the movable pictures and other works of art had been stored in deposits; the libraries and the archives have not suffered, except the biblioteca della Columbaria, which was mined by the Germans.

Of the Umbrian sites, Citta della Pieve as a town suffered much from shelling and from German mines, but its historical monuments fared relatively well. The most important of its churches, Sta Maria della Mercede, was unharmed and its grand fresco by Perugino is in good condition; the oratory of S. Francesco (containing Nicolo Gerini's fresco) also is intact, though the church was badly hit in its non-monumental part; the Duomo had its roof damaged (that of the sanctuary is gone altogether) and the campanile is down; the Perugino painting behind the altar was cut but can easily be repaired. At Corciano the church of S. Francesco was unhurt, that of Sta Maria lost some roof-tiles and a little masonry from the top of the campanile. The monuments at Gubbio suffered very little damage and the character of the town is unspoiled. Of the eight churches on the official list, only the Cathedral had been touched, and then the damage was only to the roof and plaster ceiling of the outside staircase. The Palazzo dei Consoli had a shell hole through the north wall and one room was rather wrecked. Otherwise all the important buildings were intact, and the pictures and movable art objects, which had been stored, and all the archives, were safe.



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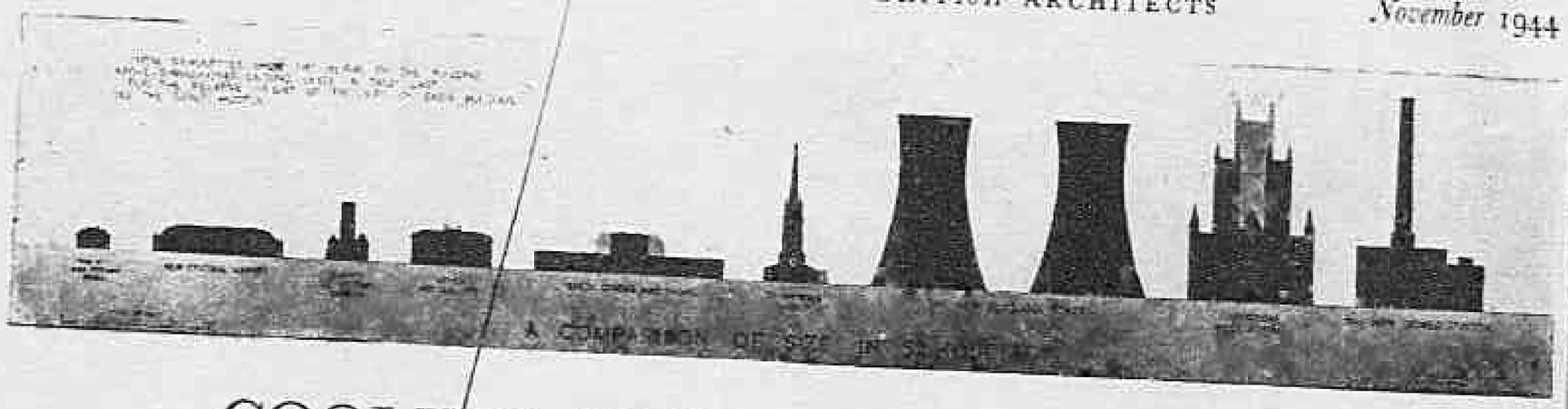

COOLING TOWERS AT LINCOLN

A REPORT OF THE ENQUIRY WITH REGARD TO THE ERECTION OF 230 ft. COOLING TOWERS AND A NEW ELECTRICAL POWER STATION AT LINCOLN

Some months ago it became known that the Corporation of Lincoln were proposing to build a new power station on land to the south of the city and that the buildings were to include two cooling towers each 230 ft. high and chimneys 280 ft. high. The Lincoln City Council in promoting the scheme were following a direction from the Electricity Commissioners who urged that the scheme should be carried out as quickly as possible.

When the scheme was presented by the City Electricity Committee at a Council meeting in May the scale and enormity of the buildings proposed first became evident and opposition was expressed at once by councillors who saw that whatever economic benefits the great new station might bring to Lincoln it was certain that its effect on the whole æsthetic character of the city would be finally and utterly disastrous.

In *The Times* of 25 July the Bishop and Dean of Lincoln urged that a committee of enquiry should be appointed.

Later, on the authority of the Electricity Commissioners, this was done, and now—1 November—the news has just been published that the committee of enquiry have largely supported the protestants' case against the scheme. But, before the committee of enquiry was appointed, the City Council referred the matter back to their Electricity Committee, who later reported more emphatically than ever that in the circumstances the cooling towers were necessary and that the proposal was the best possible. On the strength of this the scheme was carried on the Council by a vote of 15 to 11.

Soon after, however, the Commissioners appointed the Committee of Enquiry to consist of two of their own members, Sir Cyril Hurcombe and Sir Leonard Pearce and Mr. G. L. Pepler [*Hon. A.*], of the M.O.T.C.P., in attendance.

To face the Committee and to enlist support generally an Anti-Cooling Towers Committee was formed under the chairmanship of the Bishop and consisting of the eleven opposing councillors and local citizens.

Among the councillors who took a lead in the opposition was Mr. R. E. M. Coombes, A.R.I.B.A., who was appointed R.I.B.A. representative at the enquiry with discretionary powers. This article is based on notes which Mr. Coombes has kindly provided.

The opposition was supported by the C.P.R.E. represented by Mr. C. W. C. Needham [*F.*], of York; by the Institute of Landscape Architects, represented by Mr. G. A. Jellicoe [*F.*]; the Lincoln and District Joint Planning Committee, the Automobile Association, and other bodies.

Mr. Coombes has tabulated the main points in the case for and against the project as follows:—

For

(1) Lincoln possessing a generating station was thereby termed "selected," and that extension to an existing station was cheaper than a new project.
(2) Under local conditions, cooling towers would be the most economical and efficient method of cooling the condense, as flow from the river Witham was insufficient for such a purpose.
(3) Estimates showed that, unless this Station was sited as projected, consumers' costs for current would increase by 10 per cent. within the City boundary.
(4) The scheme would employ about 100 men.
(5) Speed of erection was essential and delay might be experienced on a new site.

Against

(1) There was insufficient water supply and flow in the Witham for cooling and that loss in cooling would necessitate pumping from the Trent for make-up water.
(2) The project was wrongly sited owing to above fact, *and that a site on the Trent where water flow and supply was adequate and cooling towers therefore unnecessary should be considered.*
(3) Nuisance to adjoining house property and inhabitants due to precipitation—1,000 houses in ¼ mile radius, 2,500 in ½ mile radius.
(4) Such precipitation would be injurious to health, especially when combined with smoke—dust from coal heaps and ash disposal.
(5) Restriction of present landscape—stress being laid on the fact that the new projected ring-road would run round the installation. Photographs showed this destruction of view. (Ring road will take all Midland traffic to coast and London to Humber).
(6) Size of Cooling Towers would dwarf both the City and the Cathedral.
(7) Use of the site on the Trent would eliminate the Cooling Towers, would be on main 132 KV grid line and would be nearer to the coal fields.

In his evidence at the enquiry Mr. Coombes said:—

I have formed certain conclusions which I am sure would be voiced and supported by the members of the Institute of which I have the honour to be a member.

But first I think it might be as well to remind you that we of this Institute consider that we will be called upon to assist with our professional training in the reconstruction and building up of the new layout of this country. As I see it, the main tasks with which we will be charged will fall under these main headings:—

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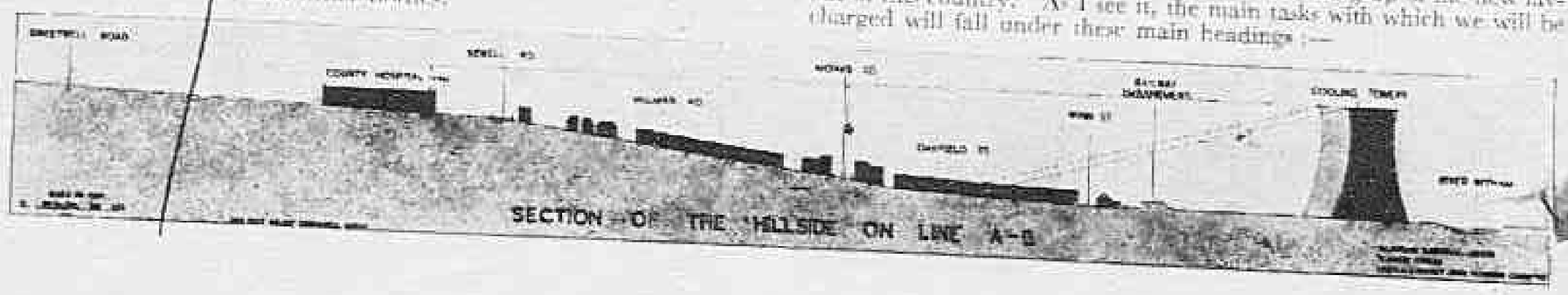

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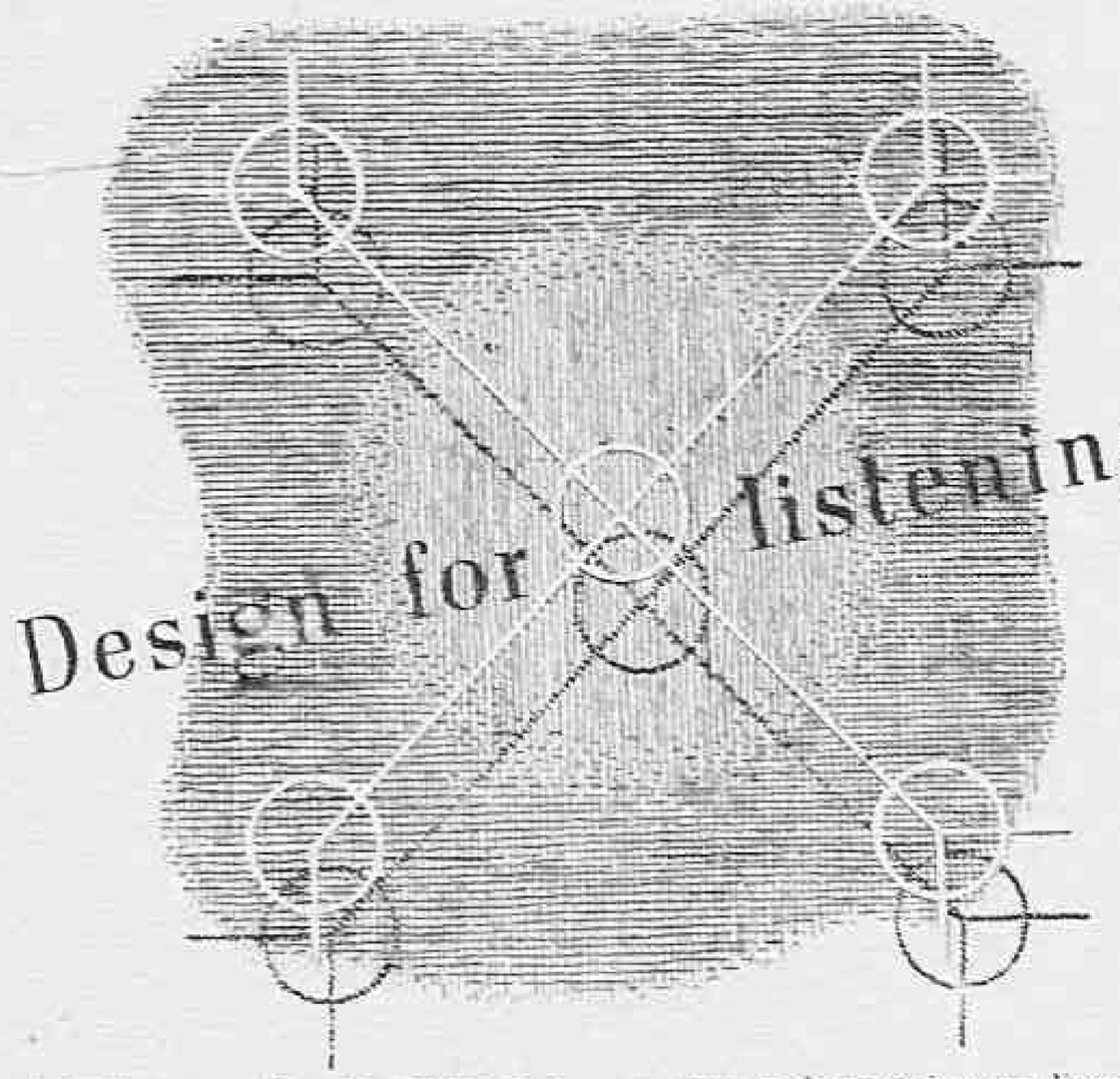

It might be a crystalline formation or a crochet pattern. As a matter of fact it's neither. Rediffusion engineers call it a Star Formation link.

And that, in plain terms, is simply the modern method of wiring by which broadcast programmes can be brought direct into the homes of subscribers in any given area served by Rediffusion.

Wireless programmes by direct wire—that's the paradox of the Rediffusion technique. Rediffusion is an alternative means of broadcast reception which 'lays on' news and entertainment direct from the B.B.C. to the home. The reception is rid of encumbrances and uncertainties; reduced to the simplicity of a switch in the wall and a speaker on the table: nothing more. And *unvarying* in purity of tone so that every area—and every subscriber in the area—enjoys the same consistent quality of programme reproduction.

Many areas in this country (as well as the island of Malta) have had the full benefits of this service throughout the war.

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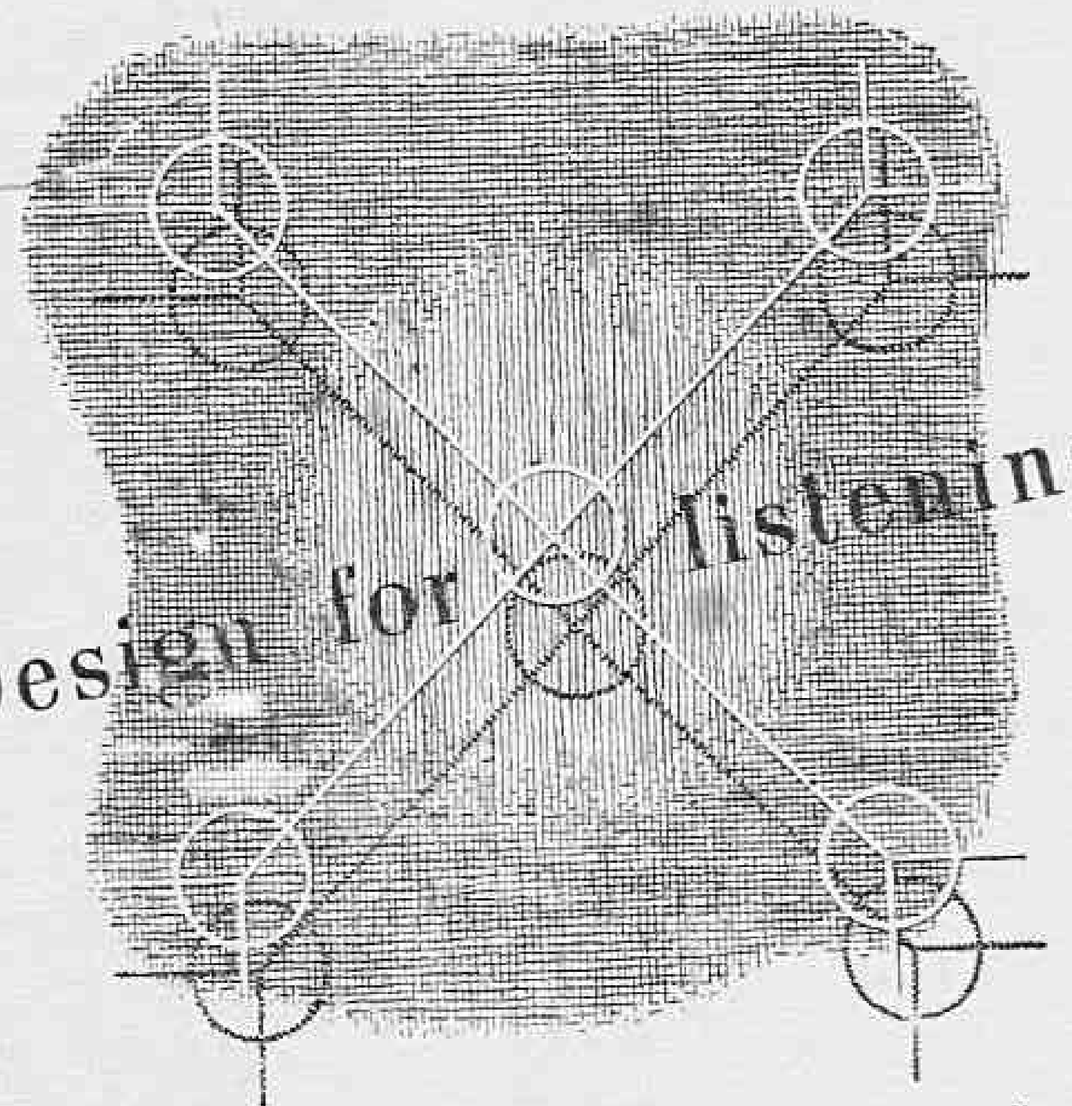

Design for Listening

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RISORGIMENTO LIBERALE
Mercoledì 1. Novembre 1944 = Pag. 2

L'Italia perduta

Il sottosegretariato per la Stampa e le informazioni comunica:

Appena trasferito il Governo a Roma, il ministro della Pubblica Istruzione emanò a tutte le soprintendenze alle Antichità, ai monumenti, e alle gallerie una circolare sugli accertamenti dei danni di guerra al patrimonio artistico e sulle provvidenze da adottare.

A questa circolare, che risale al 7 agosto e già fu resa nota dalla stampa, le soprintendenze risposero con ampie e documentate relazioni, con cui comunicarono a mano a mano i dati raccolti, superando, spesso con l'aiuto delle Autorità Alleate, gravissime difficoltà.

Le relazioni giunte sino ad ora hanno permesso di formare presso la Direzione Generale delle Antichità e Belle Arti un archivio dei danni di guerra, a cui continuamente ricorrono gli organi centrali per suggerimenti e direttive, e per la erogazione dei fondi, concessi secondo una graduazione che tien conto così della importanza del monumento come della entità e della natura dei danni sofferti. E' possibile in tal modo, mentre si predispongono le documentazioni e gli studi necessari per il restauro dei monumenti colpiti, provvedere all'attuazione immediata di quelle salvaguardie necessarie ad impedire ulteriori danni ai monumenti stessi.

Oltre a tale lavoro di carattere urgente, altri se ne vengono compiendo non meno indispensabili ed utili. Si conducono indagini per l'accertamento delle responsabilità, nei casi di distruzioni compiute per fini che esulano dalle necessità belliche; le elencano le opere d'arte mobili trafugate dai tedeschi e dai fascisti, loro complici, e ciò per quell'azione che, al momento opportuno, potrà essere svolta in sede politica per la rivendicazione del prezioso bene materiale.

Già fino ad ora si può presentare una prima documentazione sui monumenti della Toscana, che deve ritenersi completa per quanto riguarda la zona descritta.

Il Ministro della Pubblica Istruzione, De Ruggiero, ha ricevuto ieri sera i rappresentanti della stampa italiana ed estera ai quali ha fatto delle dichiarazioni per la salvaguardia della monumentalità di Ravenna.

Pubblicando questo comunicato ufficiale, che indirettamente risponde a un nostro articolo di ieri («L'Italia perduta») constatiamo con piacere che le autorità non sono rimaste inattive, di fronte ai danni subiti dal patrimonio artistico nazionale. Ma questo non dissipa le nostre preoccupazioni. Si fa veramente tutto quello che si può fare? E' vero o non è vero che i nostri tecnici non dispongono di mezzi, neppure di una sola automobile? E perchè la direzione generale delle arti tiene così riservati, quasi fossero notizie utili al nemico, gli accertamenti dei danni? Si faccia sapere agli italiani, tempestivamente, la sorte delle loro città. E si agisca con tutti i mezzi.

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L'ITALIA PERDUTA

...pplausibile con-
... gran parte
...ndano scheletri
...nforme e stra-
... ogni tanto si
...poi torna ad
...vvisi e violen-
...do di salvarsi;
...a forma più o
...ruttive tocca lo
...a i bombarda-
...guerra guerreg-
...rasca e a quel-
...e devastazioni
...secchi. E' una
... tempi moder-
...re anche noi,
...na volta, ch-
...a per punirci
...e nostre città
...vecchia! Fino
...no sfigurate!
...loro tradizio-
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...o può, se lo
...sapere mano
...avanza e alle-
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...nto e irrepa-
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...gire. Ora, a
...prio bisogno

di questo stimolo. Trascuriamo, non perchè secondaria ma perchè estranea al nostro ragionamento di oggi, il problema delle case, la assoluta necessità di dare un alloggio a chi l'ha perduto. I monumenti, le costruzioni d'importanza storica od artistica rispondono ad una esigenza meno elementare e perciò meno urgente della società, ma sono insostituibili. Fra cinque anni o fra dieci avremo riparato i danni recati ai grandi quartieri d'abitazione, alle case rurali, alle città od ai villaggi, ma non avremo potuto sostituire neppure uno dei capolavori perduti. Se un'opera d'arte se ne va, se ne va per sempre.

Pure, sarebbe grotto restringere l'interesse artistico ai soli capolavori. Si commetterebbe lo stesso errore degli urbanisti fascisti, i quali per isolare i monumenti demolivano tutt'intorno, distruggevano i Borghi per «far vedere San Pietro dal Ponte», mettevano a soqquadro antiche piazze e strade per costruire, al posto delle vecchie case o dei vecchi palazzi, grattacieli edifici molto proficui per la moderna speculazione. Insieme alle costruzioni che un tempo facevano da quinta ai capolavori andava perduto lo ambiente tradizionale: i monumenti restavano spaesati, la prospettiva alterata, e gli effetti raggiunti con spontanea sagrezza dalle vecchie generazioni irrimediabilmente svanivano. Qualcosa di simile è accaduto, per caso, in diverse regioni dell'Italia liberata? Le bombe hanno fatto la parte degli urbanisti fascisti?

Da Palermo, per esempio, abbiamo saputo che i monumenti arabo-normanni, la preziosa cappella Palatina, la vicina cattedrale di Monreale e gli altri edifici che restano, sono pressochè intatti; ma è andata quasi distrutta la Palermo barocca, la città spagnola con i suoi palazzi grandiosi, le sue facciate eleganti, le sue chiese solenni. La perdita è meno grave, ma il carattere della città è alterato, e Palermo non sarà più quella di una volta. A Pisa il complesso di edifici della piazza famosa non ha subito serie lesioni, ma leggiamo su un giornale straniero che il «quaranta per cento delle case» è perduto. I celebri monumenti di Firenze sono quasi tutti in piedi, ma la rovina è grande nel quartiere medievale vicino all'Arno. Ora questi danni, che un arido tecnico dell'arte giudicherebbe senz'altro secondari e quasi trascurabili, sono invece molto gravi; si perde, fra le macerie e i detriti, la particolare caratteristica delle nostre antiche città. I capolavori emergeranno tristi fra le rovine, anche se il destino ha voluto risparmiarli.

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RISORGIMENTO LIBERALE
Martedì 31 Ottobre 1944 — Pag. 2

L'ITALIA PERDUTA

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Ma non sempre gli stessi capolavori sono usciti senza danno. Ricordiamo lo sciagurato incendio del camposanto di Pisa e la colata di piombo sugli affreschi di Benozzo Gozzoli, la chiesa di Santa Chiara a Napoli semidistrutta, il ponte Santa Trinità a Firenze fatto saltare dai tedeschi, il tempio malatestiano di Rimini, poco danneggiato nelle parti che sono opera di Leon Battista Alberti, ma gravemente colpito nell'abside e altrove, la dispersione di quadri e statue fra i più famosi e pregevoli delle nostre maggiori raccolte.

Temiamo che troppo poco si faccia per fronteggiare la peste distruggitrice. I tecnici della direzione generale delle arti, fra i quali sono funzionari di grande competenza e serietà, poco possono fare per la scarsità dei poteri e dei mezzi a loro concessi. Essi sono subordinati ai funzionari del ruolo amministrativo, burocrati rispettabili ma senza competenza specifica. Il direttore generale delle arti, uomo di sicura probità e rettitudine, è molto assorbito dalle pratiche dell'epurazione e non può dedicare tutte le sue cure ai problemi che dovrebbero interamente assorbirlo, come un generale che diriga le operazioni di una grande e decisiva battaglia. I tecnici che lo assistono sono puri consulenti, non hanno poteri deliberativi, e mancano di mezzi così radicalmente che non dispongono neppure di un'automobile per andare a visitare le zone liberate, per accertare i danni e disporre i lavori. Due piccoli esempi alle porte di Roma. Nulla si è potuto fare ancora a Viterbo per riparare la abside della chiesa di San Sisto, che, sopravvissuta alla generale rovina della chiesa, ha una grossa fenditura, e nulla si è potuto fare per proteggere un monumento di Arnolfo di Cambio fra le macerie della chiesa di San Francesco, nella stessa Viterbo. Sono lavori che non esigono mezzi imponenti e numerose schiere di operai. Basta un minimo di competenza, di iniziativa e di impegno da parte del Governo. Non è pratico e non è dignitoso che i nostri elementi tecnici, per ogni minimo spostamento o lavoro debbano ricorrere all'aiuto, per fortuna e spesso largo ed efficace, degli alleati.

La peste continua a salire. Bologna e Ravenna stanno per essere investite, sono già quasi in mezzo alle cannonate. Sarebbe forse sciocco invocare che queste città siano risparmiate; quello che accade a Roma non può ripetersi facilmente altrove. Ma, almeno per quanto riguarda Ravenna, vorremmo ricordare a chi ha in mano le sorti della guerra e la direzione delle operazioni che Ravenna è un pagina unica nella storia della civiltà e dell'arte. Le costruzioni e i musaici della tomba di Galla Placidia, dei due Santi Apollinare, del battistero, del mausoleo di Teodorico non hanno nulla di paragonabile in nessuna parte del mondo. L'incontro della civiltà romana in piena decadenza con la civiltà bizantina è avvenuto lassù quindici secoli fa, e ne vediamo ancora le grandi tracce. Il mondo, non diciamo l'Italia, può chiedere che sia fatto tutto il possibile per non portare fra quelle preziose mura le devastazioni della guerra.

LORENZO BARBARO

AFHQ, PWB, R.M. REPORT No. 101 - 4 October 1944

MISCELLANEOUS Italian Broadcasts of Oct. 2

Only England's Art Treasures Suffered from the War.

The Director of the Metropolitan Museum of New York has made a surprising discovery. As member of a commission for the preservation of monuments he has prepared a report to inform the whole world that England is the only nation whose art treasures have really suffered from the war. Only the Rouen and Benevento cathedrals have suffered damages which can be compared to those of the.... cathedral. This is gross exaggeration when we remember the numberless art treasures reduced to ruins in Italy and in France, all almost razed to the ground by the barbaric Anglo-American carpet bombing. Some days ago the NEWS itself announced to the world that priceless paintings by Botticelli and Giotto had been as hammocks by the barbaric soldiers who had invaded the Florentine wood region. Is this not a vandalic destruction of the works of art belonging to the Italian artistic wealth?

And the Malatesta Temple of Rimini, the Arch-Gymnasium of Bologna, the Palace of the Three Hundred at Treviso, Beatrice's house at Florence, the Montecassino Abbey, the ancient churches and historic buildings in Padua and Milan and in many other Italian cities, are they not Italian works of art destroyed by the Anglo-Americans? Do these false defenders of civilization really think that only the few or many Anglican churches which the German vindictive air arm was able to destroy possessed an artistic value? (Fascist Radio 1400)

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AFHQ, PWB, R.M. REPORT No. 101 - 4 October 1944

Editorial No. 76 of the "Corrispondenza Repubblicana"

Destruction of Artistic and Cultural Monuments in Europe

With regard to the destruction of works of art and museums, the director of the National Gallery in London, has made the following statements to a reporter of the British Information Bureau: It is certain that our raid raids in Italy have caused terrible losses. We have destroyed for ever frescoes in Padua, the Temple of Malatesta at Rimini, churches in Milan, temples and monuments belonging to the most outstanding artistic heritage of Christianity. In France, we have caused serious damage to Rouen and Caen which has been reduced to a heap of rubble. In these last years it has often been stated that the Germans removed practically all the works of art from the Louvre. I was asked to express an opinion on the subject, but I avoided doing so as I was convinced that this was a short-sighted form of propaganda, in view of the fact that no work of art has been removed from the Louvre of for that matter from any provincial museum in France, according to a statement made by the director General of the French museums.

"This," the British Curator concluded, "is due to the fact that the Germans have always shown the greatest respect for museums and works of art."
(Fascist Radio 1000)

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20381/MFAA

UN NEWS SERVICE - BASIC NEWS - 2 October 1944

DAMAGE DONE TO EUROPEAN ART

WASHINGTON, October 1 - Francis H. Taylor, director of the Metropolitan Museum of Art in New York City and member of the American Commission for the Preservation of Arts and Monuments, said in an interview yesterday on his return from London that Great Britain has suffered shocking damage to its artistic heritage, and that many of England's great monuments are in ruins.

Taylor went to London to attend a conference of Allied ministers of education, brought together to study the problems of the recovery and restitution of works of art that will be recommended for consideration as part of the surrender terms.

After making a personal survey of damage to works of art in England and France, and studying an official report of the situation in Italy, Taylor believes the war damage to the art of France and Italy is "far less tragic than expected." He says:

"Great Britain has suffered more damage to its artistic heritage than either France or Italy".

He reports that in England 4,000 churches have been damaged, including the cathedrals of Canterbury and Exeter, and 2,800 have been completely destroyed.

Only at Rouen and Benevento have any of the great cathedrals suffered damage comparable to the destruction of the cathedral at Exeter Taylor said.

The British libraries, he added, have also suffered great destruction, particularly the working libraries of law and medicine, as well as the 18th and 19th century newspaper collections.

Taylor believes, however, that the situation regarding the Belgian art collection was no more serious than that of France. He said the most important collections of the Netherlands' Museums and galleries had been discovered intact at Maastricht.

(OWI)

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(CWI)

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THE STARS AND STRIPES
Monday, October 2, 1944

British Art Works Hardest Hit By War

WASHINGTON, Oct. 1 — War damage to the art works of Italy and France is "far less tragic than expected," but Britain's art losses have been "shocking," Francis H. Taylor, member of the American Commission for the Preservation of Arts and Monuments, said in an interview today.

Taylor, who has just returned from a personal inspection of damage to works of art in England and France, also has studied an official report on the situation in Italy.

Many of England's great monuments are in ruins, he said. More than 4,000 churches have been damaged, including the cathedrals of Canterbury and Exeter, and 2,800 are completely destroyed.

"Only at Rouen, in France, and Benevento, in Italy, have any of the great cathedrals suffered damage comparable to the destruction of the cathedral at Exeter," Taylor said.

He added that he believes Belgium's art collection was no more seriously damaged than that of France, and that the most important works of the Holland museums had been discovered intact at Maastricht.

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5 Oct 44

CHURCHES IN LIBERATED ITALY

DESTROYED OR DAMAGED

(An estimate made from reports in MFAA S/C files)

	Destroyed or badly damaged	Moderately or Slightly damaged	Total
SICILY	93	133	226
CALABRIA, LUCANIA, APULIA (less Foggia Prov.)	3	16	19
LAZIO & UMBRIA	60	63	123
Foggia Prov., ABRUZZI, MARCHE	64	20	84
SARDINIA ++	13	7	20
TUSCANY (exclusive of Florence and environs, & Pisa)	33	59	92
---Florence and environs	4	11	15
--- Pisa and environs	14	11	25
EMILIA +++	2	2	4
Italia Liberata (less Campania)	286	322	608
CAMPANIA	---	---	100 +510
Italia Liberata	---	---	708 ++++

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CAMPANIA	---	---	100 + 510
Italia Liberata	---	---	708 ++++
	~~286~~	~~322~~	~~708~~

NOTES:

\+ A pure estimate. Molajoli records 65 damaged churches in NAPLES alone. We could produce proof in our own files for only 52.

++ Little else than CAGLIARI seems well covered.

+++ Only RIMINI reported on.

++++ Actual total must be much higher: since our records deal only with monumental churches and even for this class do not represent a complete coverage.

B.M. Peebles S/Sgt
c/c, MFAA S/C.

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RESTRICTED

HCM/h

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

20 Sept 1944

REPORT ON CONDITION OF MFAA IN CITIES IN THE AREA GENERALLY NORTH OF ROME.

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1. GENERAL.

The area covered by this report has been referred to in previous reports submitted by the Subcommission on MFAA of ACC. The various cities included in this report were visited with members of the staff of the Subcommission during the month of August. The photographic record will serve to better illustrate the conditions as they existed at the time of making the inspection. For map references see Inc. No. 8, report of 20 Aug 1944.

2. VITERBO.

a. The city of VITERBO was severely damaged as a result of serial bombing which damaged a number of buildings of historic importance. The PALAZZO MUNICIPALE and other buildings facing upon the PIAZZA del PLEBISCITO were not damaged. The Church of SAN PELLEGRINO, in the small quarter of the same name, was severely damaged. The facade even to the entrance doors are still intact, but the interior is completely destroyed as is shown in the photograph. The Church of SAN SISTO at the PORTA ROMANA was severely damaged by several direct hits and only portions of the nave and one of the side chapels remain standing. With careful salvage and able planning, this structure can be rebuilt. The huge GOTHIC fountain

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b. The DUOMO SAN LORENZO is undamaged but the complete destruction of the palace to the left of the DUOMO can be seen in the photograph. Adjoining the DUOMO on the right is the famous PALAZZO PAPALE with its great hall and GOTHIC loggia. This PALAZZO was not hit and is now occupied by the Roman Catholic Bishop of VITERBO.

c. The walls which surrounded the more ancient portion of the city and the PORTA FIORENTINA was severely damaged as shown in the photograph.

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d. The MUSEO CIVICO or MUSEO MUNICIPALE was moved from the PALAZZO MUNICIPALE to the Church of SANTA MARIA della VERITA' just outside the walls and contained one of the finest collections of ETRUSCAN sarcophagi in the world. The famous lunette by ANDREA della ROBBIA was not damaged but the interior of the structure was a mass of debris. Most of the paintings and movable works of art had been removed and stored for safe keeping.

3. MONTEFIASCONE.

Except for a portion of the wall surrounding the City of MONTEFIASCONE and some private dwellings, there was no damage. The DUOMO of SANTA MARGHERITA was not injured in any way.

4. ORVIETO.

a. The City of ORVIETO was practically undamaged, with the exception of the marshalling yards, railroad station and some buildings of no historical importance in that vicinity, all of which were on the plain below the city and approximately one half (½) mile from the city walls.

b. The DUOMO di ORVIETO facing the PIAZZA del DUOMO with its famous clock tower, the medieval houses along the CORSO CAVOUR, THE PALAZZO SOLIANO, and the famous Church of SANT'ANDREA, with its free standing twelve sided tower, shew no evidence of any damage whatsoever.

5. PERUGIA.

a. There was no damage to public buildings or buildings of historical interest in PERUGIA. A small manufacturing district on the VIA di S. ELISABETTA near the PORTA CONCA was bombed. The target was carefully selected and represented a fine example of precision bombing; the area was quite close to the Church of S. FRANCESCO, but the latter structure was not damaged. The famous PALAZZO del MUNICIPIO on the PIAZZA del DUOMO, and a general view south along the CORSO VANNUCCI are included among the photographs submitted herewith. The FONTANA MAGGIORE in the PIAZZA between the PALAZZO del MUNICIPIO and the DUOMO SAN LORENZO was completely covered with a heavy mat of sandbags which was the only protective measure in evidence. A careful study of Plate No. 16 which is a view looking NORTH along the CORSO VANNUCCI terminating in the PIAZZA del DUOMO will disclose the fountain with its somewhat cone shaped covering. The building which seems to close the PIAZZA on the NORTH is the DUOMO SAN LORENZO.

b. The frescoes by PERUGINO in the well known COLLEGIO del CAMBIO on the CORSO VANNUCCI are in splendid condition and show no signs of deterioration.

6. ASSISI.

a. The City of ASSISI and the adjoining community of S. MARIA degli ANGELI are entirely free of damage. We inspected the MONASTERI of SAN FRANCESCO, both the upper and lower churches, the TEMPLE of MINERVA, now the Church of SANTA MARIA della MINERVA, SANTA CHIARA, SAN PIETRO, and the buildings [illegible] facing on the PIAZZA VITTORIO EMANUELE.

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b. Certain protective measures were taken in both the lower and upper chambers, but such measures were not very elaborate. It was quite evident, from discussions I had with the members of the ORDER of SAN FRANCESCO, that they were confident that the city would not be subjected to bombing or artillery fire. I also understood that considerable pressure had been brought to bear upon the GERMAN command to withdraw from ASSISI so as not to subject the city to the possibility of attack. From the photographs enclosed the condition of the structure can be determined.

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The frescoes are all in good condition, but show the deterioration normal in such works. The twnty-eight (28) scenes from the life of SAN FRANCESCO in the upper church, done by GIOTTO still possess a beauty and brillance that indicate one of the major efforts of this master artist.

c. The buildings around and facing the PIAZZA VITTORIO EMANUELE are all in good condition, especially the TEMPLE of MINERVA and the Church of SANTA MARIA della MINERVA, which are shown in Plate No. 20. The famous GOTHIC church of SANTA CHIARA is likewise in good condition. The photograph (Plate No. 21) was taken from the VIA GABBAZZO ALESSI above the church.

7. SAN QUIRICO D'ORCIA.

This small community was taken by direct attack and shows evidence of considerable damage. The circular bridge was destroyed and the walls surrounding the town were badly damaged in many places from shell fire. Plate No. 23 shows one of the entrances to the town. Some lesser damage can be seen in this photograph.

The Church of SANTA MARIA ASSUNTA was struck by shell fire resulting in minor damage to the apse and sacristy. The principal facade and tower, however, are intact as can be seen from the photographs.

8. SIENA.

a. The City of SIENA as contained within the ancient walls showed no evidence of damage. The marshalling yards were destroyed and during these aerial attacks there was considerable damage to adjacent buildings along the VIA GARIBALDI. None of these buildings were of any historic importance and consisted solely of residences and apartments of modern design and construction.

b. All the structures facing the famous PIAZZA del CAMPO are in good condition as can be seen from the photographs and the PALAZZO PUBBLICO was used as the combined headquarters. At the time of our visit the city and adjacent area was under FRENCH Command and their troops were engaged about ten (10) miles north of the city. The great frescoes by SIMONE MARTINI, SODOMA, VECCHIETTA, GUIDO da SIENA and many others in the PALAZZO PUBBLICO are in good condition except for normal deterioration.

c. The DUOMO or LA METROPOLITANA shows no evidente or damage. The main entrance was protected by a mass of brick masonry as can be seen in the photograph. Numerous other important churches were visited and none showed any damage.

The greatest loss in this area was the Franciscan CONVENTO dell'OSSERVANZA which was severely bombed on two (2) separate occasions. The CONVENTO is located on high ground approximately two (2) miles from SIENA and about one (1) mile from the railroad stations and marshalling yards. The building was struck when those installations were being bombed.

The church is practically destroyed and with it some of the greatest work of ANDREA della ROBBIA, GIAC COZZARELLI and students of the della [illegible] Keeping of plaques and the frieze can be seen in the [illegible] was completely

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The church is practically destroyed and with it some of the greatest work of ANDREA della ROBBIA, GIAC COZZARELLI and students of the della ROBBIA school. Remains of plaques and the frieze can be seen in the photographs. The great altar by ANDREA della ROBBIA was completely destroyed. The monks collected the pieces and stored them in passages out of the rock some fifty (50) feet underground below the living quarters. The largest fragment is the head of one of the angels forming a portion of the principal group. In my opinion, this work cannot be restored.

The living quarters and cloisters can be repaired, however, the church itself, except for the main facade and the tower, is a total loss.

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9. DEPOSITORIES -- VICINITY OF FLORENCE.

In my report dated 15 Aug 1944 on the DEPOSITS IN THE VICINITY OF FLORENCE, I referred to a number of the deposits. I am enclosing photographs of the buildings housing these deposits at MONTEGUFONI, POPPIANO and OLIVETO. I do not have photographs of the other depositories due to lack of film, however, they are similar in character and surroundings.

There are four (4) photographs of CASTEL MONTEGUFONI since this was the most valuable deposit. When the door, shown in the center of Plate No. 38, was opened one faced the ENTHRONED MADONNA by GIOTTO. These rooms were crowded with pictures and altar pieces.

There is one (1) photograph showing a general view of CASTEL SAN BIAGIO a POPPIANO located about two (2) miles from MONTEGUFONI. This deposit consisted largely of pictures as described in the previous report.

I have included three(3) photographs of the CASTEL di OLIVETO. The rooms containing the deposits were generally off the interior courtyard shown in Plate No. 43.

10. SAN GIMIGNANO.

a. There has been considerable concern over the status of SAN GIMIGNANO in view of the statement contained in TIME issue of 24 July 1944. This issue was received in ROME just prior to my departure and I am quoting from the articls.

> "Near Poggibonsi the French also captured, virtually unharmed, one of the delights of medievalists -- the town of San Gimignano "of the beautiful towers" The Allied Control Commission had proclaimed the town a protected monument "of the first artistic and historical importance"; it was carefully outflanked and spared direct assault.
>
> Once a rival of Florence, San Gimignano had already dropped to commercial obscurity by the 15th Century, had drifted on to modern tinte almost unchanged, a perfect relic of Dante's Italy. Thirteen of its original 72 square towers still survived. Two days after the capture the Germans began shelling. In 36 hours, Allied Officials reported the witness of many centuries was a pile of dusty rubble."

There was a photograph of SAN GIMIGNANO with the following caption "Six Centuries to mellow; 36 hours to die." This article was very dramatic -- but fortunately -- was in error. The town was captured by the FRENCH and was found to be in good condition. I questioned several responsible citizens and learned that the GERMANS subjected the town to artillery fire within forty-five (45) minutes after the FRENCH occupation. The stories as to the intensity of this fire varied considerably, but judging from the damage, I am of the opinion that it was not very heavy.

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there is one (1) photograph showing a general view of SANTA LUCIA BIAGIO a POPPIANO located about two (2) miles from MONTEGUFONI. This deposit consisted largely of pictures as described in the previous report.

I have included three(3) photographs of the CASTEL di OLIVETO. The rooms containing the deposits were generally off the interior courtyard shown in Plate No. 43.

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b. I made a personal inspection of SAN GIMIGNANO on 9th August and found the town in good condition. All of the thirteen (13) towers described as " a pile of dusty rubble" were, to the contrary, quite in evidence. Two (2) of the towers had been struck by shells but their repair presented no problem -- in fact the damage to the masonry could only be detected after very close scrutiny. I inspected several churches accompanied by the Director of the MUSEO CIVICO and with the exception of DUOMO, referred to as the LA COLLEGIATA, there was very little or no damage.

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c. The Church of the LA COLLEGIATA was struck twice by shells during the GERMAN firing. The roof was damaged and there were several holes in the walls. Work was underway upon the roof at the time of my inspection. Fragments of the damaged frescoes had been recovered and can be restored with little difficulty since the damaged area is less than ten (10) square feet.

d. The buildings facing the PIAZZA della CISTERNA are all intact as can be seen from the photograph. As I drove into the town along the VIA SAN GIOVANNI, there was no apparent damage until reaching the PIAZZA del DUOMO where the PALAZZO del PODESTA', containing the MUSEO CIVICO, had been struck several times during the bombardment. It can be repaired without much difficulty since the damage consists largely of several shell holes in the exterior masonry walls. The bulk of the removable objects had been stored for safekeeping and the exhibition of pottery, which was damaged could have been removed.

e. In view of the great interest in SAN GIMIGNANO and its being reported as a pile of "dusty rubble", I urge that a suitable news release be prepared and that TIME be so advised.

11. CONCLUSION AND COMMENTS.

a. In making this inspection it was obviously impossible to visit all cities and inspect all important monuments. The more important cities were selected in which the principal monuments were inspected. Photographs were taken as frequently as the supply of film permitted.

b. In this report I have included a group of photographs of important monuments which were not damaged due to the manner in which our operations were conducted. I feel that the subject of this report is of such a nature that an illustrated news release can be prepared.

c. Since this is my last report on the situation in ITALY, I wish to make the following observations.

(1) In my many discussions with priests, church officials, and civilians, it was evident that the GERMAN troops were throughly disciplined and well behaved. Exceptional efforts were made by the GERMAN command to protect all churches and important historic monuments. I was unable to personally learn of any looting or acts of vandalism on part of these troops. Our officers reported finding many signs forbidding entrance to important structures similar to those we were posting.

(2) The destruction between NAPLES and ROME referred to in my various letters and reports was largely caused by our aerial and artillery bombardment. I have no possible criticism of our operations in this area. The terrain was ideally suited for defense and was bitterly defended by the enemy. The very fact that this phase of our campaign was as succesful as the results indicate was in itself somewhat astounding. There was very little room for maneuver, vehicles were road bound due to terrain features -- towns and cities always straddled the roads on the axis of our attack -- all of which contributed to the severity of the fighting and resultant loss and destruction

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(3) The GERMANS used mines extensively -- in GAETA, for example, an engineer officer commanding a mine clearing detachment told me that in the general area of GAETA they had removed over seventy (70) thousand mines. They also frequently demolished structures to establish road blocks, however, those buildings were generally residences or commercial structures of little importance along the principal roads as they passed through the towns.

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(4) The fact that many of the cities and towns covered in this report were practically undamaged can be attributed to several factors amon which are:

(a) The GERMANS were fighting a series of delaying actions with the intention of saking a determined stand on the so-called GOTHIC LINE running generally across the peninsula north of the line PISA - FLORENCE.

(b) The terrain north of ROME was somewhat more open and gave our Armies an opportunity for "fire and manouver" on a much larger scale than existed south of ROME.

(c) Diplomatic pressure brought to bear upon the GERMAN HIGH COMMAND by the VATICAN STATE to spare such important cities as ASSISI, PERUGIA, SIENA, ORVIETO, ETC.

(5) Had the GERMAN HIGH COMMAND elected defend any of these cities, as they did south of ROME, the loss and damage would have been comparable.

(6) Insofar as our operations were concerned, the greatest destruction was caused by aerial bombing. In this connection the damage to the DUOMO di BENEVENTO, MONTECASSINO, CASTEL GANDOLFO, SAN LORENZO, the City of VITERBO and the CONVENTO dell'OSSERVANZA was most unfortunate. Precision bombing from the normal altitude of from 20 to 22,000 feet is not as accurate as generally believed, especially when severe anti-aircraft fire is encountered. As one officer, commanding a Liberator Group answered me -- "Well, Colonel, when you are over the target area -- your ship being bounced around by flak so heavily that you can hardly hold her on the course --wings spotted with holes -- the burst of flak right out in front -- and you have to push on through -- perhaps a member of your crew killed or wounded -- almost all you are thinking of is to let loose of those deadly eggs, get the hell out -- and perhaps see your wife and kids again -- back in Kanses. This very succinct statement I feel, contains the story of precision bombing.

(7) We then have another factor that has been commented on frequently by officers of the AAF -- holding the aircraft on the bombing run so as to make the release with the necessary degree of accuracy. With the aircraft "boucing" around, this is very difficult since accuracy is predicated to a degree on the stability of the aircraft on the run. These factors should be taken into consideration when commenting on the accuracy of aerial bombing.

d. The above comments, with those made from time to time in my various reports, will give a fairly accurate account of our operations in ITALY, and the problems which faced our officers in connection with MFA&A affairs.

/s/ Henry C. Newton

/t/ HENRY C. NEWTON
Col., Inf., U.S. Army,

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Col., Inf., U.S. Army,
Spec. Rep. W.D., MFA&A

Inclosures:
Photographs (47)

Distribution:
War Dept. (2)
SHAEF. (2)
AFHQ. (1)
File.

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MINISTERO DELLA PUBBLICA ISTRUZIONE

MINISTERO DELL'EDUCAZIONE NAZIONALE

Direzione Generale dell'Ordine Superiore Artistico

• Direzione Generale delle Arti

Divisione II^ *Sez.*
Prot. N° 203/3 Bis/D.G. *Allegati* ./.
Risposta al foglio 13/9/1944
Div. *Sez.* *N°*

Roma, 2 - Ott - 1944

OGGETTO: Richiesta di elenchi - per i Monumenti e le Belle Arti dei danni ai monumenti dell'Italia Settentrionale.-

Al Maggiore De Wald T.H.
Direttore della Sottocommissione
per i Monumenti e le Belle Arti
R O M A

A complemento di quanto Le fu consegnato a mano, Le trasmetto un elenco dettagliato dei danni subiti dagli edifici monumentali di Genova e di Torino, dei quali è stata data notizia a questo Ministero.

13A 13B

IL REGGENTE LA DIREZIONE GENERALE

LIGURIA- ELENCO DEGLI EDIFICI MONUMENTALI DANNEGGIATI DALLE INCURSIONI AEREE

Genova - Palazzo Reale.

Sensibili danni al giardino e all'ala dell'edificio verso Via Prè, colpita in pieno da bomba dirompente; altri danni non meno notevoli nelle ali laterali al cortile d'onore.

Genova - Palazzo Rosso.

L'incendio ha distrutto l'appartamento Brignole Sale e il grande salone centrale della Galleria, con l'affresco di Gregorio De'Ferrari, la grande tela di Valerio Castello e il magnifico arredamento. La tela di Domenico Piola con il Corpo del Sole ha avuto strappi e lacerazioni. E' questo il danno artisticamente più grave che lamenti il nostro patrimonio pittorico.

Genova - Palazzo delle Torrette, già Doria Tursi.

Completamente incendiati gli ultimi due piani. Danni alla facciata su Via Garibaldi.

Genova - Palazzo Doria Tursi, ora del Municipio.

Notevoli danni alla loggia su Via Garibaldi, alla facciata di levante e nell'ala posteriore.

Genova - Palazzo Salvago, ora Campanella.

Sono stati pressocchè distrutti gli ambienti artisticamente più importanti, compreso il "Salone d'oro".

Genova - Palazzo S.Giorgio

Il fuoco è divampato nella parte cinquecentesca dell'edificio, calcinando le statue marmoree dei protettori della Repubblica.

Genova - Palazzo Imperiale, in Piazza Campetto.

Sono stati distrutti completamente la parte centrale dello edificio cinquecentesco, gli ultimi due piani e alcuni ambienti del pian nobile.

Genova - Palazzo Spinola, ora del Governo.

Il fuoco ha bruciato i due piani superiori, arrecando danni sensibili anche agli affreschi del piano nobile.

Genova - Palazzo Pignone.

L'incendio ha distrutto la copertura e parte dei piani interni

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Gregorio De'Ferrari. La grande [illegible]
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Genova - Palazzo Pignone.

L'incendio ha distrutto la copertura e parte dei piani interni per quasi tutta l'altezza dell'edificio.

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1 - Palazzo Carrega Cataldi, ora delle Corporazioni, in via Garibaldi,4

- Attribuito all'Alessi e a G.B.Castelli (1560) -Colpito nel corpo posteriore, verso Piazza del Ferro, da piccola bomba dirompente che ha danneggiato la volta affrescata, il solaio, porte, specchi, serramenti della sala dorata, e la volta sottostante. Danni alla facciata in seguito allo scoppio di una bomba sul Palazzo Parodi. Sono rovinati il balcone centrale e gli elementi architettonici decorativi.

- Palazzo Spinola, ora della Banca d'America e d'Italia, in Via Garibaldi,5

-Costruito alla fine del sec.XVI - Una bomba dirompente ha prodotto uno squarcio sopra il portale ed è penetrata nell'atrio d'ingresso. Un'altra bomba è scoppiata nell'ala interna sinistra.

- Palazzo Doria, già Spinola, in Via Garibaldi, 6;

- Costruito nel sec. XVI - La bomba caduta sul Palazzo Spinola ha prodotto danni alla facciata: è rovinato in parte il balcone centrale e il rivestimento in pietra e in marmo. Lo spostamento dell'aria e le schegge hanno prodotto lesioni e scalfiture alla volta dipinta del salone centrale a piano nobile.

- Palazzo Podestà, già Lomellini, in Via Garibaldi,7.

- Costruito e decorato da G.B. Castello (1563) - Per effetto dei ripetuti scoppi civini sono crollati i solai e i soffitti decorati di due sale dell'ala posteriore destra, e si sono prodotte lesioni varie alle murature e alle volte.

- Palazzo Durazzo Adorno , in Via Garibaldi, 8-10;

- Costruito alla fine del sec. XVI - Scoppi vicino hanno rovinato i serramenti della facciata e di un fianco, ed hanno sconnesso il tetto, permettendo infiltrazioni d'acqua piovana sulle volte affrescate e sui saloni.

- Palazzo Spinola, in Piazza Pellicerie.

- Costruzione del Rinascimento - Colpito da 5 spezzoni incendiari che hanno provocato l'incendio totale del tetto, con distruzione del sottotetto e dell'ultimo piano. La quadreria privata dei marchesi Spinola è stata interamente salvata durante l'incendio e ricoverata nei rifugi della Soprintendenza.

- Palazzo Penco, in Piazza Cinque Lampadi, 14.

- crollo dellestrutture interne e della parte superiore della facciata prospiciente la Chiesa di S.Pietro in Banchi.

- Palazzo Sartorio, in Via Cairoli, 11.

-E' bruciato tutto il tetto e il piano superiore, nonchè qualche parte del piano nobile. Si ritiene che non sia andata distrutta nessuna opera di grande pregio. Anche l'edificio non ha grande importanza artistica.

- Loggia dei Mercanti, ora denominata Borsa Vecchia, in Piazza Banchi.

- Costruita nel 1570-95 probabilmente dal Vannone - E' totalmente bruciata

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-Costruito alla fine del sec.XVI - Una bomba dirompente ha prodotto uno squarcio sopra il portale ed è penetrata nell'atrio d'ingresso. Un'altra bomba è scoppiata nell'ala interna sinistra.

- Palazzo Doria, già Spinola, in Via Garibaldi, 6;

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- Loggia dei Mercanti, ora denominata Borsa Vecchia, in Piazza Banchi.

- Costruita nel 1570-95 probabilmente dal Vannone - E' totalmente bruciata Molte colonne sono calcinate e sfaldate. Egualmente calcinata e mutilata è la statua di Cavour, che si trovava nell'interno, al centro della loggia.

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Genova.- Loggia dei Mercanti.

E' bruciata completamente; il fuoco ha calcinato le colonne e la statua di Cavour posta la centro della loggia.

Genova.- Palazzo Giustiniani
Il fuoco ha investito i tre piani superiori. Uno dei soffitti affrescati è mezzo crollato. Il prospetto non ha invece subito danni sensibili.

Genova.- Palazzo Serra.

Danni di scarsa importanza alla facciata e alle logge per lo scoppio di bombe vicine.

Genova.- Palazzo dell'Accademia Ligustica.

Ripetutamente colpito da spezzoni incendiari nelle notti del 7 e del 13 novembre, il fuoco ha investito l'intero fabbricato distruggendo, oltre a varie opere d'arte, l'intera biblioteca. Si calcola che siano andati perduti 65.000 volumi sui 100.000 circa che la biblioteca possedeva.

Genova.- Palazzo Schiaffino.

L'incendio ha distrutto parte dell'ultimo piano, senza però arrecare danni alle opere d'arte esistenti nell'edificio.

Genova.- Palazzo Pallavicini.

Durante l'azione di spegnimento degli incendi, gli affreschi di Andrea e Ottavio Semino , decoranti le volte dei saloni principali, hanno subito gravi danni.

Genova.- Villa Paradiso Bombrini.

Una bomba dirompente ha devastato alcune sale interne e la facciata di levante, apportando gravissimi danni agli affreschi del Seicento che decoravano l'edificio, e all'arredamento comprendente mobili e quadri di grande importanza artistica.

Genova.- Villa Carrega Cataldi.

Un incendio ha distrutto interamente l'ultimo piano. Danni in tutto l'edificio, non esclusa la cappella gentilizia, di rara bellezza. Sono andati perduti anche alcuni quadri di importante interesse.

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Danni di scarsa importanza alla facciata e alla loggia per lo scoppio di bombe vicine.

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Ripetutamente colpito da spezzoni incendiari nelle notti del 7 e del 13 novembre, il fuoco ha investito l'intero fabbricato distruggendo, oltre a varie opere d'arte, l'intera biblioteca. Si calcola che siano andati perduti 85.000 volumi sui 100.000 circa che la biblioteca possedeva.

Genova.- Palazzo Schiaffino.

L'incendio ha distrutto parte dell'ultimo piano, senza però arrecare danni alle opere d'arte esistenti nell'edificio.

Genova.- Palazzo Pallavicini.

Durante l'azione di spegnimento degli incendi, gli affreschi di Andrea e Ottavio Semino , decoranti le volte dei saloni principali, hanno subito gravi danni.

Genova.- Villa Paradiso Sombrini.

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Genova.- Villa Carrega Cataldi.

Un incendio ha distrutto interamente l'ultimo piano. Danni in tutto l'edificio, non esclusa la cappella gentilizia, di rara bellezza. Sono andati perduti anche alcuni quadri di importante interesse.

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Genova.- Villa Pallavicino.

Sono stati distrutti alcuni saloni del primo piano contenenti

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mobili e dipinti di importante interesse.

Genova- Villa Raggio già Frangoni

Una bomba dirompente ha danneggiato la facciata, e alcuni spezzoni incendiari hanno provocato il crollo della volta affrescata del grande salone al piano nobile.

Genova-Villa Raveno già Parato

L'incendio ha rovinato alcuni dipinti settecenteschi decorenti il piano nobile.

Genova-Ville De Ferrari

Due stanze al piano nobile e la cappella gentilizia al piano terreno guaste da una bomba dirompente: sono andati perduti alcuni affreschi.

Genova- Villa Sauli ora della Terni

Sventrata da una bomba dirompente e grevemente danneggiata nei saloni interni.

Genova - Porta del Molo detta Porta Siberia

Magnifico esemplare di architettura militare del '500 ha dimostrato tutta la sua solidità quando, colpita in pieno la notte del 13 novembre 1942 da una bomba dirompete, ha resistito ottimamente. Danni non importanti solo a una parte del bastione superiore.

Genova - Porta di San Bernardino

Una bomba dirompente ha provocato il crollo parziale dell'arco compreso nel prospetto interno verso la città,lesionando gravemente i piedritti.

Genova- Palazzo Gavotti

Le bombe che hanno abbattuto gli stabili vicini hanno anche provocato la distruzione delle parti di questo edificio aventi importanza artistica

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Genova-Villa Raveno già Pareto

L'incendio ha rovinato alcuni dipinti settecenteschi decoranti il piano nobile.

Genova-Villa De Ferrari

Due stanze al piano nobile e la cappella gentilizia al piano terreno guaste da una bomba dirompente: sono andati perduti alcuni affreschi.

Genova- Villa Saulì ora della Termi

Sventrata da una bomba dirompente e gravemente danneggiata nei saloni interni.

Genova - Porta del Molo detta Porta Siberia

Magnifico esemplare di architettura militare del '500 ha dimostrato tutta la sua solidità quando, colpita in pieno la notte del 13 novembre 1942 da una bomba dirompete, ha resistito ottimamente. Danni non importanti solo a una parte del bastione superiore.

Genova - Porta di San Bernardino

Una bomba dirompente ha provocato il crollo parziale dell'arco compreso nel prospetto interno verso la città, lesionando gravemente i piedritti.

Genova- Palazzo Cavotti

Le bombe che hanno abbattuto gli stabili vicini hanno anche provocato la distruzione delle parti di questo edificio aventi importanze artistica

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Genova- Palazzo Granello

L'incendio è stato domato prima che raggiungesse il piano nobile, dove tuttavia gli affreschi e l'arredamento hanno subito danni da infiltrazioni d'acqua. La quadreria e i mobili del marchese Granello sono stati recuperati e posti in salvo.

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Villa Franconi ora Raggio in Via San Giuliano 1 -Albaro

Danni non gravi per lo scoppio di una bomba dirompente, e maggiori per l'incendio provocato da spezzoni incendiari. E' crollata l'intera volta affrescata del grande salone al primo piano nobile. L'affresco centrale del Carlone è completamente perduto.

Villa Pareto ora Revano in Via San Giuliano 5- Albaro

Il tetto, incendiandosi ha rovinato alcune pitture settecentesche decorranti le volte del piano nobile.

Ville De Ferrari in Via San Luca d'Albaro 3

Colpite da bombe dirompenti sono crollate la copertura due stanze al piano noibile la cappella gentilizia al piano terreno. Affreschi interni di Felice e Marc'Antonio Calvi sono andati parzialmente perduti.

Villa Sauli in Via San Giacomo di Carignano

Colpita in pieno da bombe dirompenti è stata sventrata una buona parte danneggiata per buona parte dal suo lato di ponente con danni più o meno gravi a tutti i saloni interni con ornati e decorati della fine del Cinquecento

Porta Molo detta Porta Siberia in Via del Molo Vecchio

Magnifico esemplare di architettura militare del cinquecento di Galeazzo Alessi. Crollata la parte superiore del bastiche e scheggiata in molte parti.

Chiesa di San Siro

Prima sede dei Vescovi genovesi, fu ricostruita alla fine del Cinquecento da A.Ceresola. Danneggiata nella navata sinistra, rottura di tratto di volta e dell'arcone di fondo, il crollo dell'angolo del fabbricato adiacente ha prodotto lo sfondamento di una larga zona di volta danni alle coperture.

Chiesa di S.Pietro in Banchi

Costruita da Rocco Lurago nel 1581 sono crollati i due campanili di facciata,il corpo sul vestibolo e un largo tratto di volta sulla navata. Danni alle Tribune e strutture architettoniche, cornici nicchie edicole, sepolcri gentilizi cappelle ecc.

Chiesa di S.Maria Assunta di Carignano

Opera di Galeazzo Alessi(1552). Danneggiata nel cornicione che crollando ha sfondato parte del tetto lesionando le volte della Cappella di sinistra.

Chiesa di S.Maria dei Servi

Danneggiata lesioni e sfondamento del portale civile,sulla facciata e sul

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centi le volte del piano nobile.

Villa De Ferrari in Via San Luca d'Albaro 2

Colpite da bombe dirompenti sono crollate le coperture due stanze al piano nobile la cappella gentilizia al piano terreno. Affreschi interni di Felice e Marc'Antonio Calvi sono andati parzialmente perduti.

Villa Sauli in Via San Giacomo di Carignano

Colpita in pieno da bombe dirompenti è stata sventrata una buona parte danneggiata per buona parte del suo lato di ponente con danni più o meno gravi a tutti i saloni interni con ornati e decorati della fine del Cinquecento

Porta Molo detta Porta Siberia in Via del Molo Vecchio

Magnifico esemplare di architettura militare del cinquecento di Galeazzo Alessi. Crollata la parte superiore del bastione e scheggiata in molte parti.

-Chiesa di San Siro

Prima sede dei Vescovi genovesi, fu ricostruita alla fine del Cinquecento da A.Ceresola. Danneggiata nella navata sinistra, rottura di tratto di volta e dell'arcone di fondo, il crollo dell'angolo del fabbricato adiacente ha prodotto lo sfondamento di una larga zona di volta dando alle coperture

Chiesa di S.Pietro in Banchi

Costruita da Rocco Lurago nel 1581 sono crollati i due campanili di facciata,il corpo sul vestibolo e un largo tratto di volta sulla nave. Danni alle Tribune e strutture architettoniche, cornici nicchie edicole, sepolcri gentilizi cappelle ecc.

Chiesa di S.Maria Assunta di Carignano

Opera di Galeazzo Alessi(1552). Danneggiata nel cornicione che crollando ha sfondato parte del tetto lesionando le volte della Cappella di sinistra.

Chiesa di S.Maria dei Servi

Danneggiata lesioni e sfondamento del portare ogivale,sulla facciata e sul fianco sinistro, sulla volta della navata centrale, cedimento dell'altare di destra e del pavimento della chiesa, danni non rilevanti alla canonica e lievi all'Abside, lacerazioni in due degli arazzi illustranti la vita di S.Andrea che decoravano il Presbitero.

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Genova - Chiesa cattedrale di S.Lorenzo

Un proiettile nell'azione aereo-navale del 9 febbraio 1941, è penetrato nella Chiesa rimanendo fortunatamente inesploso. Hanno subito danni le strutture murarie e è andata perduta l'Assunta di Gaetano Previati e, quasi completamente undipinto del Piazella rappresentante S.Vincenzo Ferreri.

Genova - Chiesa della Maddalena

Il crollo di un edificio vicino ha provocato danni alla facciata, all'organo settecentesco e ad una statua d'arte pisana del sec.XIV.

GENOVA - Chiesa di S.Stefano

E' da considerarsi completamente distrutta.

Genova - Chiesa dell'Annunziata.

Colpita da una bomba dirompetene e nuovamente lesionata la notte del 7 novembre dallo spostamento d'aria di altra bomba caduta a brevissima distanza. Tre cappelle sono andate completamente distrutte e altre nove hanno subito notevoli danni. La Chiesa, costruita nel sec.XVI era ricchissima di opere dei maggiori decoratori genovesi del seicento.

Genova - Chiesa di S.Donato

La notte del 7 novembre è andata distrutta la canonica, dove erano custoditi il tesoro della Chiesa. L'abside maggiore è scoperchiata e gli alteri delle absidi laterali hanno subito notevoli danni, lesioni importanti anche nella volta della navata centrale. La chiesa risale al XII sec.

Genova - Chiesa di S.Pietro in Banchi

Di questa chiesa del Cinquecento, costruita da Rocco Lurago e decorata dagli scultori Taddeo Carlone e Francesco dell'Angelo, sono crollati il corpo sul vestibolo, i due campanili di facciata e una larga zona della volta.

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Genova - Chiesa della Maddalena

Il crollo di un edificio vicino ha provocato danni alla facciata, all'organo settecentesco e ad una statua d'arte pisana del sec.XIV.

GENOVA - Chiesa di S.Stefano

E' da considerarsi completamente distrutta.

Genova - Chiesa dell'Annunziata.

Colpita da una bomba dirompente e nuovamente lesionata la notte del 7 novembre dallo spostamento d'aria di altra bomba caduta a brevissima distanza. Tre cappelle sono andate completamente distrutte e altre nove hanno subito notevoli danni. La Chiesa, costruita nel sec.XVI era ricchissima di opere dei maggiori decoratori genovesi del seicento.

Genova - Chiesa di S.Donato

La notte del 7 novembre è andata distrutta la canonica, dove erano custoditi il tesoro della Chiesa. L'abside maggiore è scoperchiata e gli altari delle absidi laterali hanno subito notevoli danni, lesioni importanti anche nella volta della navata centrale. La chiesa risale al XII sec.

Genova - Chiesa di S.Pietro in Banchi

Di questa chiesa del Cinquecento, costruita da Rocco Lurago e decorata dagli scultori Taddeo Carlone e Francesco dell'Angelo, sono crollati il corpo sulv vestibolo, i due campanili di facciata e una larga zona della volta.

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Chiesa di S.Niccolò

Crollo delle due cappelle di destra, sconnessione del muro di destra della navata e schianto del Pilastro in corrispondenza della prima lesena di destra. Caduta di molte zone di affresco delle volte e varie lesioni alle volte stesse. Danni agli altari e cappelle di sinistra, rovina di tele dipinte, danni alla facciata. Crollo parziale del riquadro centrale della volta affrescata dal Carlone nella sala al secondo piano.
(ex Biblioteca del Monastero)

Chiesa di S.Maria delle Grazie del secolo XVII

Guasti alla facciata è inoltre crollato un tratto di volta all'inizio della nave e tratti degli affreschidecoranti il presbiterio e il catino dell'abside, spezzoni incendiari hanno bruciato la cantoria.

Chiesa dei SS.Cosma e Damiano

Danneggiata la volta ed incendiato un pò di suppellettile anell'interno.

Chiesa di San Silvestro

E' bruciato il tetto.

Chiesa e Monastero di S.Maria in Passione

Distrutto il tetto, il coro ligneo, le cantorie, i tendaggi e arredi sacri. Nel Monastero sono bruciati il tetto e l'ultimo piano.

Chiesa della Maddalena

Danni vari a tutto l'edificio.

Chiesa di San Matteo - sec. XII - XIII

Di notevole interesse storico e artistico. Bruciato il tetto e danni non rilevanti alle navate laterali.

Chiesa di San Sisto in Via Pre'

Ricostruita nel 1627 con il patronato della Regina Maria Cristina su disegno di Pietro Pellegrini e di G.B. Rezzasco.
Ha subito danni nella facciata e nelle coperture.

Chiesa di S.Caterina in Portoria

Fondata nel secolo XV e rifatta nel sec. XVIII.
Importanti lesioni nelle pareti laterali della cappella della Santa, totale distruzione della Sacrestia e della Cappella e altri danni di minore entità. I soffitti della grande Sacrestia sono lesionati e pericolanti.

Chiesa di S.Agata e di S.Frutttuoso della fine del sec. XII

Ha subito distruzione del tetto e del soffitto nella parte posteriore, lesioni nel tratto anteriore del soffitto. Danni all'altare maggiore e alle cappelle di destra e di sinistra nonchè alle pareti laterali.

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Guasti alla facciata è inoltre crollato un tratto di volta all'inizio della navata e tratti degli affreschi decoranti il presbiterio e il catino dell'abside, spezzoni incendiari hanno bruciato la cantoria.

Chiesa dei SS.Cosma e Damiano

Danneggiata la volta ed incendiato un pò di suppellettile nell'interno.

Chiesa di San Silvestro

E' bruciato il tetto.

Chiesa e Monastero di S.Maria in Passione

Distrutto il tetto, il coro ligneo, le cantorie, i tendaggi e arredi sacri del Monastero sono bruciati il tetto e l'ultimo piano.

Chiesa della Maddalena

Danni vari a tutto l'edificio.

Chiesa di San Matteo - sec. XII - XIII

Di notevole interesse storico e artistico. Bruciato il tetto e danni non rilevanti alle navate laterali.

Chiesa di San Sisto in Via Pre'

Ricostruita nel 1027 con il patronato della Regina Maria Cristina su disegno di Pietro Pellegrini e di G.B. Resasco.
Ha subito danni nella facciata e nelle copertura.

Chiesa di S?Caterina in Portoria

Fondata nel secolo XV e rifatta nel sec. XVIII.
Importanti lesioni nelle pareti laterali della cappella della Santa, totale distruzione della Sacrestia e della Cappella e altri danni di minore entità. I soffitti della grande Sacrestia sono lesionati e pericolanti.

Chiesa di S.Agata e di S.Fruttuoso della fine del sec. XII

Ha subito distruzione del tetto e del soffitto nella parte posteriore, lesioni nel tratto anteriore del soffitto. Danni all'altare maggiore e alle cappelle di destra e di sinistra nonchè alle pareti laterali.

Oratorio del Suffragio in salita del Prione

L'Oratorio fu costruito nel 1618. Gli affreschi risalgono al 826 e sono opera di Carlo Baratta. Sono crollate le volte e tratti di muro di fondo nelle nicchie di destra, lesioni agli affreschi e caduta di una parte di essi delle due arcate laterali del coro rovinati l'organo e la cantoria.

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Genova -
Chiesa di S.Maria Assunta in Piazza Carignano.

Costruita nel I552 su disegno di Galeazzo Alessi. La notte del I5 novembre I942 è stata colpita a tergo del campanile di sinistra da una bomba dirompente che ha sfondato un tratto del comerto, lesionando la volta della cappella di sinistra.

Genova - Chiesa di S.Maria dei Servi.

Bombe dirompenti hanno prodotto danni vari al portale, alla facciata, nelle navate e nella cupola. Due degli arazzi decoranti il presbiterio sono stati lacerati. La Chiesa fu fondata nel I273 e rifatta nei secoli XVI e XVII.

Genova - Chiesa di S.Nicolò.

Danni vari all'edificio e alla suppellettile. Nel salone del Monastero è caduta buona parte del riquadro centrale della volta affrescata dal Carlone.

Genova - Chiesa di S.Matteo.

Chiesa gentilizia dei Doria, di notevole importanza artistica e storica. Il tetto è bruciato in parte, e le navate laterali hanno subito qualche danno.

Genova - Chiesa di S.Caterina in Portoria.

La Chiesa, costruita nel sec.XV e rifatta nel SVIII, racchiude le spoglie di S.Caterina da Genova. Ha subito danni molto gravi per lo scoppio di sette bombe dirompenti cadut nelle vicinanze, e di una bomba incendiaria e diversi spezzoni che hanno colpito l'edificio.

Genova - Oratorio di S.Maria Angelorum

Completamente incendiato insieme alla bibliot ca delle Missioni Urbane.

GENOVA - Chiesa di S.Margherita a Marassi.

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Costruita nel I532 su disegno di Galeazzo Alessi. La notte del I5 novembre I942 è stata colpita a tergo del campanile di sinistra da una bomba dirompente che ha sfondato un tratto del cornerto, lesionando la volta della cappella di sinistra.

Genova - Chiesa di S.Maria dei Servi.

Bombe dirompenti hanno prodotto danni vari al portale, alla facciata, nelle navate e nella canonica. Due degli arazzi decoranti il presbiterio sono stati lacerati. La Chiesa fu fondata nel I273 e rifatta nei secoli XVI e XVII.

Genova - Chiesa di S.Nicolò.

Danni vari all'edificio e alla suppellettile. Nel salone del Monastero è caduta buona parte del riquadro centrale della volta affrescata dal Carlone.

Genova - Chiesa di S.Matteo.

Chiesa gentilizia dei Doria, di notevole importanza artistica e storica. Il tetto è bruciato in parte, e le navate laterali hanno subito qualche danno.

Genova - Chiesa di S.Caterina in Portoria.

La Chiesa, costruita nel sec.XV e rifatta nel SVIII, racchiude le spoglie di S.Caterina da Genova. Ha subito danni molto gravi per lo scoppio di sette bombe dirompenti cadut nelle vicinanze, e di una bomba incendiaria e diversi spezzoni che hanno colpito l'edificio.

Genova - Oratorio di S.Maria Angelorum

Completamente incendiato insieme alla biblioteca delle Missioni Urbane.

GENOVA - Chiesa di S.Margherite a Marassi.

Ha avuto distrutto il tetto e la volta interna della navata, decorata del Danieli e del Ferrari.

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Genova - Chiesa di S.Salvatore.

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Oratorio della Morte e della Misericordia in Via San Donato

Costruito nel 1610 e ampliato nel 1637: interno decorato da Giov.Andrea Carlone, dall'Assereto e da Sebastiano Mongi (1680-83)

Chiesa della Madre di Dio

Piccola Chiesa Barocca, soppressa nel 1797. Reconsacrata dopo la restaurazione. Danni alle coperture.

Oratorio di S.Maria Angelorum

Completamente distrutta.

Oratorio del Rosario in San Fruttuoso

Quasi completamente distrutto

Oratorio Regina Pacis a Marassi

Completamente distrutto. Si trattava di una costruzione barocca ad unica navata.

Porta di S.Bernardino

Parzialmente crollato l'arco. Gravemente lesionati e spostati i piedritti del serramento dalla stessa parte.

Palazzo in Piazza S.Bernardo 24

E' bruciato il tetto e l'ultimo piano. La facciata, decorata di affreschi architettonici del sec. XVII ha avuto danni.

Palazzo Saoli in Piazza S.Pancrazio 11 r.

Distruzione delle strutture interne,rimasti in piedi solo i muri perimetrali si ritiene che l'edificio non possa essere ricostruito.

Palazzo ora della Società Assicurazioni d'Italia in Piazza Secolo Pio IO; Lesioni al portale e danni all'atrio e allo scalone.

Palazzo in Via Davide Chiossone 6

Distruzione quasi completa dell'edificio fino al pianterreno dove sono stati danneggiati gravemente il portale e l'atrio e che pericolante.

Palazzo in Via Davide Chiossone 12

In gran parte crollato . La caduta dei piani superiori ha travolto il pregevole cortile settecentesco.

Palazzo Galeppi in Piazza Garibaldi 3

Edificio del sec. XVI rimaneggiato nel sec. XVIII. Distruzione del Por-

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Oratorio di S.Maria Angelorum

Completamente distrutto.

Oratorio del Rosario in San Fruttuoso

Quasi completamente distrutto

Oratorio Regina Pacis a Marassi

Completamente distrutto. Si trattava di una costruzione barocca ad unica navata.

Porta di S.Bernardino

Parzialmente crollato l'arco. Gravemente lesionati e spostati i piedritti del serramento della stessa parte.

Palazzo in Piazza S.Bernardo 24

E' bruciato il tetto e l'ultimo piano. La facciata, decorata di affreschi architettonici del sec. XVII ha avuto danni.

Palazzo Sauli in Piazza S.Pancrazio 11 r.

Distruzione delle strutture interne,rimasti in piedi solo i muri perimetrali si ritiene che l'edificio non possa essere ricostruito.

Palazzo ora della Società Assicurazioni d'Italia in Piazza Scuole Pie 10: Lesioni al portale e danni all'atrio e allo scalone.

Palazzo in Via Davide Chiossone 6

Distruzione quasi completa dell'edificio fino al pianterreno dove sono stati danneggiati gravemente il portale e l'atrio e che pericolante.

Palazzo in Via Davide Chiossone 12

In gran parte crollato . La caduta dei pieni superiori ha travolto il pregevole cortile settecentesco.

Palazzo Galoppi in Piazza Garibaldi 3

Edificio del sec. XVI rimaneggiato nel sec. XVIII. Distruzione del Portale in marmo e del portichetto.

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p. il Parlamento

te distrutte l'ala colpita ad ospedale, ad eccezione dei muri perimetrali. La parte su Piazza Fontane, comprendente il grande androne e l'ampio cortile a doppio ordine su colonne binate, artisticamente più importante, è pressochè salva. Nemmeno la parte colpita a sede della Facoltà di Scienze Economiche e Commerciali ha subito danni notevoli.

-Chiesa di S.Stefano -

-Colpita una prima volta nei bombardamenti del 22 e 23 ottobre, ha subito danni nella cella campanaria e nel tetto, che è crollato, compromettendo la stabilità della chiesa, la quale era stata già oggetto di copiosi incantamenti. Nuovamente colpita la notte del 13 novembre da una bomba dirompente caduta sul vicino Palazzo Pastorino. L'onda dirompente ha provocato il crollo totale del tetto, il crollo di tratti murari della parete sinistra e di parti del parapetto della cantoria cinquecentesca addossata alla parete della facciata; ed ha inoltre prodotto una forte lesione verticale nell'abside e, superiormente, nel tibutio. Si renderà necessaria la demolizione di tutto il muro di fiancata verso via XX Settembre, dichiarato pericolante.

La Chiesa del sec.XIII e XIV è una delle più importanti di Genova.

- Chiesa di N.S. delle Vigne, in Piazza delle Vigne.-

-Originariamente romanica, fu rifatta nei secoli XVII e XVIII, colpita sul tetto delle navate destra dalle cadute delle macerie del Palazzo vicino e da spezzoni incendiari. Il calore e le piogge torrenziali dei giorni seguenti hanno causato agli stucchi e alle pitture decoranti le volte.

- Chiesa di Sant'Agostino.-

- Costruita nel secolo XIII, ebbe ampliamenti nel 're e Quattrocento, una casa addossata alle absidi è crollata danneggiando queste ultime. Lievi danni all'interno.

- Chiesa di San Donato.

Costruzione romanica -gotica del sec.XI-XIII. Colpita nella parte absidale durante il bombardamento della notte del 7 novembre. E' andata distrutta la canonica, dove erano custoditi oggetti costituenti il tesoro della chiesa.

L'abside centrale è coperta e gli altari delle absidi laterali hanno subito danni, Importanti lesioni nella volta di mezzo.

-Chiesa di S.Margherite e Margesi.(sec.XVIII)

-Colpita in pieno da bomba dirompente e da spezzoni incendiari, ha avuto

-Colpita una prima volta nei bombardamenti del 22 e 23 ottobre, ha subito danni nelle celle campanarie e nel tetto, che è crollato, compromettendo la stabilità della chiesa, la quale era stata già oggetto di copiosi incantamenti. Nuovamente colpita la notte del 13 novembre da una bomba dirompente caduta sul vicino Palazzo Pastorino. L'onda dirompente ha provocato il crollo totale del tetto, il crollo di tratti murari della parete sinistra e di parti del parapetto della cantoria cinquecentesca addossata alla parete della facciata; ed ha inoltre prodotto una forte lesione verticale nell'abside e, superiormente, nel tiburio. Si renderà necessaria la demolizione di tutto il muro di fiancata verso via XX Settembre, dichiarato pericolante.

La Chiesa del sec.XIII e XIV è una delle più importanti di Genova.

-Chiesa di N.S. delle Vigne, in Piazza delle Vigne.-

-Originariamente romanica, fu rifatta nei secoli XVII e XVIII, colpita sul tetto della navata destra dalla caduta delle macerie del Palazzo vicino e da spezzoni incendiari. Il calore e le piogge torrenziali dei giorni seguenti hanno causato agli stucchi e alle pitture decoranti le volte.

- Chiesa di Sant'Agostino.-

- Costruita nel secolo XIII, ebbe ampliamenti nel '*re e Quattrocento, una casa addossata alle absidi è crollata danneggiando queste ultime. Lievi danni all'interno.

- Chiesa di San Donato.

Costruzione romanico -gotica del sec.XI-XIII. Colpita nella parte absidale durante il bombardamento della notte del 7 novembre. E' andata distrutta la canonica, dove erano custoditi oggetti costituenti il tesoro della chiesa.

L'abside centrale è scoperchiata e gli altari delle absidi laterali hanno subito danni, Importanti lesioni nella volta di mezzo.

-Chiesa di S.Margherita e Marassi.(sec.XVIII)

-Colpita in pieno da bomba dirompente e da spezzoni incendiari, ha avuto distrutto il tetto e la volta, adorna di affreschi del Daniellì e del Ferreri, di non grande importanza . Danni vari alle pareti interne, agli altari e alle statue. Anche il Campanile è stato gravemente danneggiato.

-Chiesa di S.Croce e Camillo.

-Ha subito danni alle coperture, Gli affreschi della volta di Gregorio

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...nzo De Ferrari (1720) hanno risentito dell'opera di spegnimento degli incendi e delle infiltrazioni piovane dei giorni seguenti.

Chiesa dei SS.Giacomo e Filippo, ora Corte d'Assise.

Spezzoni incendiari hanno bruciato il tetto, arrecando danni alla volta affrescata dal Laletto.

- Palazzo Ducale.

Costruito nel sec.XVI - E' stato preda di tre incendi: due si sono sviluppati nella notte del 22 ottobre e uno nella notte del 7 novembre. Sono distrutti i locali adibiti a uffici della Procura del Re e del Tribunale, nel corpo centrale dell'edificio presso la loggia del cortile di ponente, nell'ala avanzata di destra, e all'innesto del corpo avanzato di sinistra con il centrale.Ad eccezione della loggia del cortile,nessun danno di importanza artistica.

-Palazzo De Mari, ora Balduino in Via dell'Annunciata.-

- In gran parte crollato all'interno. Anche la facciata è parzialmente caduta e in parte pericolante.

-Palazzo Negrone, in piazza Fontane Marose.

Costruito nel sec.XVI -Danni all'atrio e piano terreno e al portale marmoreo.

-Palazzo dell'Albergo dei Poveri.-

Costruzione del sec.XVII, con successivi ampliamenti-Numerosi spezzoni incendiari hanno sviluppato incendi in otto punti diversi dell'edificio. Gravemente danneggiate le ali posteriori contenenti i dormitori e i servizi il corpo centrale, artisticamente più importante, non ha sofferto.

-Teatro Paganini, in Via Cairoli.-

-Completamente distrutto da un incendio la notte del 22 ottobre 1942.Era stato edificato nel 1855 su disegno dell'architetto Carpineti.

- Palazzo Bianco, già Brignole Sale- De Ferrari in Via Garibaldi 11.

- Costruito nei sec.XVII e XVIII - E' crollata tutta la zona di facciata in corrispondenza del salone centrale, dall'ammezzato in su, con forti danni interni, il coperto e il piano sottotetto sono bruciati. Nell'incendio sono andati perduti mobili e dipinti di non grande valore. -

- Palazzo Cambiaso, ora del Banco di Napoli, in Via Garibaldi, 1.

-Colpito da spezzoni incendiari la notte del 7 novembre 1942,che essendo stati subito spenti, hanno provocato soltanto dei buchi nel tetto;danni lievissimi.

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strutti i locali addibiti a uffici della Procura del Re e del Pretore, nel corpo centrale dell'edificio presso la loggia del cortile di ponente, nell'ala avanzata di destra, e all'innesto del corpo avanzato di sinistra con il centrale.Ad eccezione della loggia del cortile,nessun danno di importanza artistica.

-Palazzo De Mari, ora Balduino in Via dell'Annunziata.-

- In gran parte crollato all'interno. Anche la facciata è parzialmente caduta e in parte pericolante.

-Palazzo Negrone, in piazza Fontane Marose.

Costruito nel sec.XVI -Danni all'atrio e piano terreno e al portale marmoreo.

-Palazzo dell'Albergo dei Poveri.-

Costruzione del sec.XVII, con successivi ampliamenti-Numerosi spezzoni incendiari hanno sviluppato incendi in otto punti diversi dell'edificio. Gravemente danneggiate le ali posteriori contenenti i dormitori e i servizi il corpo centrale, artisticamente più importante, non ha sofferto.

-Teatro Paganini, in Via Carbaro.-

-Completamente distrutto da un incendio la notte del 22 ottobre 1942.Era stato edificato nel 1856 su disegno dell'architetto Carpineti.

- Palazzo Bianco, già Brignole Sale- De Ferrari in Via Garibaldi 13.

- Costruito nei sec.XVII e XVIII - E' crollata tutta la zona di facciata in corrispondenza del salone centrale, dall'ammezzato in su, con forti danni interni, il coperto e il piano sottotetto sono bruciati. Nell'incendio sono andati perduti mobili e dipinti di non grande valore. -

- Palazzo Cambiaso, ora del Banco di Napoli, in Via Garibaldi, 1.

-Colpito da spezzoni incendiari la notte del 7 novembre 1942,che essendo stati subito spenti, hanno provocato soltanto dei buchi nel tetto;danni lievissimi.

-Palazzo Parodi, già Lercari, in Via Garibaldi, 3.

- Opera di G.Alessi (1567) -Colpito da bomba dirompente sul secondo arco di sinistra della loggia centrale della facciata. Danni a un tratto di muro di facciata, al cornicione e alle balaustrate della terrazza soprastante la loggia.

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Genova - Chiesa Cattedrale di S.Lorenzo

Danni vari nelle strutture murarie è andato quasi distrutto un dipinto del Fasolo raffigurante S.Vincenzo Ferreri. La grande Assunta di Gaetano Previati è perduta.

- Chiesa della Maddalena -

Danni alla facciata all'organo settecentesco in legno scolpito, ad una statua di artistica pisano del sec.XIV.

- S. Sampierdarena-Oratorio di S.Martino.

- Danni vari.

~~Palazzo Comunale~~ Savona - Palazzo Comunale.

- Distrutti due vasi di maiolica savonese, del Matti.

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scuola di artistica pisano del sec.XIV.

- ..Sampierdarena-Oratorio di S.Martino.

- Danni veri.

Savona - Palazzo Comunale.

- Distrutti due vasi di maiolica savonese, del Ratti.

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- Palazzo Giustiniani ora Brignoli Sale in Piazza Fontane Marose, 5

- E' bruciato il tetto e gli ultimi tre piani. Uno dei soffitti affrescati è mezzo crollato.

- Palazzo Serra in Via del Campo 17.

- Tutta la facciata scheggiata e danni. veri.

- Palazzo dell'Accademia Ligustica di Belle ARTI IN Piazza dei Ferrari.

- Costruzione neo classica di C.Barabino - (1831) Distruzione del tetto e tutto il secondo piano contenente la gipsoteca dell'Accademia e la Civita Biblioteca lincendio che ha investito l'intero fabbricato è particolarmente della Civita Biblioteca Berio. Dei centoventimila volumi si calcola che che siano andati perduti 85.000.

- Palazzo Schiaffino, in Via S.Bernardo 19

- Bruciato il tetto e parte dell'ultimo piano.

- Palazzo Pallavicini detto delle Peschiere in Via S.Bartolomeo, 5

- Danni alle decorazioni a fresco di Andrea e Ottavio Sevino nelle volte dei saloni.

- Villa De Potenas, ora Dombrini, detto il"Paradiso"in via Albaro.

- Eretta dai Marchesi Sauzzo nel sec. XVI distruzione della facciata di levante e alcune sale interne rovinate completamente le volte affrescate della loggia di levante affreschi del Tavarone illustranti lo sbarco di Cristoforo Colombo nelle Indie Baffresco del Tavarone nella stanza attigua alla loggia, raffigurante S .Eustachio e il Cervo, e parte del grande affresco del sempre Tavarone, raffigurante Alessandro Farnese nelle Fiandre. danneggiate le volte affrescate da Bernardo Castello a pianterreno gravi danni all'arredamento interno alla quadreria e al prospetto esterno sul lato levante.

- Villa Carrega Cataldi, Via Alberi, 13.

- Danni in tutte l'edificio compresa la Cappella Gentilizia. Distruzione totale dell'ultimo piano è andato distrutto anche qualche quadro.

- Villa Pallavicino in Via S.Nazzaro, 10-Albaro .

- Incendiato è il tetto e alcuni saloni del primo piano nobile, con perdite non precisate di mobili e dipinti.

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- Palazzo Schiaffino, in Via S.Bernardo 19

- Bruciato il tetto e perte dell'ultimo piano.

- Palazzo Pallavicini detto delle Peschiere in Via S.Bartolomeo, 5

- Danni alle decorazioni a fresco di Andrea e Ottavio Sevino nelle volte dei saloni.

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Genova - Palazzo Negrotto Cambiaso.

Ha subito danni importanti in tre appartamenti soprastanti al piano nobile e nei due saloncini di destra di quest'ultimo.

Genova - Palazzo di Pammatone.

Genova - Teatro Paganini.

Completamente distrutto in seguito ad incendi la notte del 22 ottobre 1943w

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PIEMONTE = ELENCO DEGLI EDIFICI MONUMENTALI DANNEGGIATI DALLE INCURSIONI AEREE

T O R I N O

Palazzo Avogadro di Collobiano,già Villa di Villastellone,in Piazza S.Carlo
Fa parte del complesso monumentale della Piazza edificato da Carlo di Castellamonte.L'interno aveva subito un rifacimento nel Secolo XVIII,quando furono impostate le volte al disotto dei solai originali,e coprendo parte della decorazione pittorica che il crollo delle strutture interne ha riportato in luce.L'incendio ha provocato gravi danni,specialmente nella parte interna dell'edificio.

PALAZZO DELL'ACCADEMIA FILARMONICA in Piazza S.Carlo.

Il Palazzo già dei Marchesi di Caraglio Isnardi,poi Solaro del Borgo,fu edificato al tempo di Vittorio Amedeo I°,mentre era reggente Cristinadi Francia,,su disegni di Carlo di Castellamonte(I705=06).L'Architetto Benedetto Alfieri riformava quasi interamente gli ambienti interni,con la collaborazione degli architetti Borra e Castelli riducendoli a singolare splendore.Devastato da un incendio ha subito danni irreparabili nel ricchissimo arredamento interno.La volta con le Deità dell'Olimpo ,firmata e datata al I758 da Bernardino Gagliari,è completamente distrutta;potranno invece essere restaurati i bassorievi in stucco colorato con le Fatiche d'Ercole,attribuiti ad Ignazi Collino.

PALAZZO DELL'ACCADEMIA ALBERTINA

Fu donata all'Accademia da Re Carlo Alberto,e quasi completamente rinnoto in tale occasione.Ha subito gravi danni alle strutture interne in seguito ad incendio.Le celebri collezioni artistiche dell'Accademia erano da tempo poste in salvo nei ricoveri della Soprintendenza.

PALAZZO DELL'ACCADEMIA DELLE SCIENZE.

Colpito da diversi spezzoni incendiari;alcuni hanno appiccato il fuoco alla Torre Lagrange,provocandovi gravi devastazioni.

PALAZZO GIA' PANZARASA,in Via Bogino

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PALAZZO GIA' PANZARASA,in Via Bogino

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Appartenne nel I73I all'Architetto Tavigliano,che lo restaurò completamente. Rinnovato nella facciata e in diversi ambienti interni nel secolo scorso da Alessandro Antonelli.Sono andati perduti i saloni affrescati dal Galliani e tutto l'arredamento interno.

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T O R I N O

CHIESA DELLA MADONNA DI CAMPAGNA.

Colpita da grossa bomba dirompente,è stata completamente rasa al suolo,rimanendo in piedi soltanto il campanile.La chiesa era stata rinnovata nel secolo scorso e la facciata ultimata nel I85I.

CHIESA DI S.GIOACCHINO.

Risale al secolo scorso.Colpita da spezzoni incendiari che hanno dat fuoco alle coperture provocando il crollo delle volte della navata laterale di destra.Lacerazioni nelle tele decoranti le pareti della navatella e scheggiature al paramento esterno per effetto dello scoppio di bombe vicine.

CHIESA DI S.MASSIMO

Edificata nel I849 dagli architetti Leoni e Sada.Ha subito alcuni danni nella Sacrestia e nelle gradinate del pronao.

PALAZZO IN PIZZA CARLO EMANUELE II n.I3

L'edificio di Filippo Juvara,è stato devastato da un incendio che ha distrutto diversi sa oni settecenteschi con il loro arredamento.

CHIESA DI S.CROCE

Costruita dall'architetto Filippo Juvara.Il campanile è di G.B.Borra.Spezzoni incendiarihanno provocato danni al rivestimento esterno in rame della copertura,che dovrà essere rinnovato quasi per intero.

PALAZZO DELLA R.UNIVERSITA' in VIA PO.

Costruito nel I7I3=I9 dal genovese Ricca.Spezzoni incendiari hanno arrecato gravi danni,bruciando le sale della facoltà di Legge e parte della Biblioteca Nazionale.

PALAZZO MOROZZO DI BIANZE'.poi Galleani d'Agliano.ora delle Corporazioni.

Costruito alla fine del secolo XVII,su disegni di Michelangelo Garoe,e compiuto nel I750 da Benedetto Alfieri.Una bomba dirompente ha demolito buona parte dell'edificio.

PALAZZO DELLA R.SCUOLA DI INGEGNERIA,in Via Mario Gioda.

Una parte del fabbricato è costituita dalle strutture di un convento seicentesco,la rimanente è moderna.Ha subito danni gravissimi per lo scoppio di bombe dirompenti che l'hanno demolito in gran parte.

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piuto nel I750 da Benedetto Alfieri.Una bomba dirompente ha demolito buona parte dell'edificio.

PALAZZO DELLA R.SCUOLA DI INGEGNERIA,in Via Mario Gioda.

Una parte del fabbricato è costituita dalle strutture di un convento sei=
centesco,la rimanente è moderna.Ha subito danni gravissimi per lo scoppio di bombe dirompenti che l'hanno demolito in gran parte.

CASE IN PIAZZA IV MARZO N.I5 E I7.=

Parzialmente guaste dallo scoppio di una grossa bomba dirompente che ha riportato in luce altre strutture monumentali quattrocentesche,le quali però si sono dovute subito demolire,essendo state dichiarate pericolanti.

TEATRO DI TORINO,già SCRIBE,opera di Giuseppe Bollati (I852=58)

Era stato restaurato nel I925.E' rimasto completamente devastato da un incandio.

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T O R I N O

PALAZZO GIA' COSTA DELLA TRINITA',in Via S.Francesco di Paola n.I7.

Incendiato da spezzoni.Sono andati perduti i principali ambienti settecenteschi con tutta la loro decorazione e l'arredamento.L'edificio fu costruito nel sec.XVIII da Birago di Borgaro.

PALAZZO già PIOSSASCO DI RIVALTA,in Via Cavour I3.

L'edificio,eretto da Benedetto Alfieri tra il I779 e il I78I,ha subito danni gravissimi in seguito ad un incendio che ha distrutto pregevolissimi affreschi e l'intero arredamento settecentesco.

PALAZZO CARIGNANO.

Opera del Guarini (I680);ampliata nel secolo XIX.
Colpito da almeno 87 spezzoni incendiari,buona parte dei quali è caduta sui tetti dando fuoco alle grosse travature di legno. Alcuni danni all'Istituto universitario di mineralogia,attiguo all'aula del Parlamento Subalpino.

PALAZZO COMUNALE.

Costruito negli anni I660=63 da Carlo Emanuele Lanfranchi.Ha subito danni per lo scoppio di bombe dirompenti e spezzoni incendiari.

PALAZZO BALBO BERTONE in Via Stampatori .

Devastato da un incendio,che ha distrutto anche mobili e quadri settecenteschi di proprietà privata.Sarà possibile invece restaurare le strutture architettoniche del XV secolo e tutti gli affreschi esterni della stessa epoca.

ANTICO ARSENALE

Non ha sofferto gravi danni nella parte di maggior interesse artistico,attribuita a Filippo Juvara.Sono crollate le volte e parte delle coperture.

CHIESA DI S.MICHELE.

Costruita nel I784 dall'architetto Pietro Buonvicino.La cupola presenta alcune lesioni.La Sacrestia e parte dei fabbricati annessi sono crollati. nell'interno della chiesa danni alla decorazione in stucco.

CASE IN PIAZZA DEL MUNICIPIO

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L'edificio,eretto da Benedetto Alfieri tra il 1779 e il 1781,ha subito danni gravissimi in seguito ad un incendio che ha distrutto pregevolissimi affreschi e l'intero arredamento settecentesco.

PALAZZO CARIGNANO.

Opara del Guarini (1680);ampliata nel secolo XIX.
Colpito da almeno 87 spezzoni incendiari,buona parte dei quali è caduta sui tetti dando fuoco alle grosse travature di legno. Alcuni danni all'Istituto universitario di mineralogia,attiguo all'aula del Parlamento Subalpino.

PALAZZO COMUNALE.

Costruito negli anni 1660=63 da Carlo Emanuele Lanfranchi.Ha subito danni per lo scoppio di bombe dirompenti e spezzoni incendiari.

PALAZZO BALBO BERTONE in Via Stampatori .

Devastato da un incendio,che ha distrutto anche mobili e quadri settecenteschi di proprietà privata.Sarà possibile invece restaurare le strutture architettoniche del XV secolo e tutti gli affreschi esterni della stessa epoca.

ANTICO ARSENALE

Non ha sofferto gravi danni nella parte di maggior interesse artistico,attribuita a Filippo Juvara.Sono crollate le volte e parte delle coperture.

CHIESA DI S.MICHELE.

Costruita nel 1784 dall'architetto Pietro Buonvicino.La cupola presenta alcune lesioni.La Sacrestia e parte dei fabbricati annessi sono crollati. nell'interno della chiesa danni alla decorazione in stucco.

CASE IN PIAZZA DEL MUNICIPIO.

Costruite nel 1756 su disegni di Benedetto Alfieri.Hanno subito gravi danni in seguito allo scoppio di una bomba dirompente.

OSPEDALE DI S.GIOVANNI.

Il vasto edificio,edificato nel 1680 da Amedeo di Castellamonte,ha subito gravi danni nella cappella e nelle sale superiori.

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T O R I N O

CHIESA DI S.MARIA DI PIAZZA

Costruita dall'architetto Vittone (I75I) presenta lesioni alla cupola e danni alle coperture.

PALAZZO IN VIA GARIBALDI 23 .

Opera probabile di Filippo Juvara,costruita sotto il regno di Carlo Ema= nuele III°.L'incendio ha provocato il crollo totale delle coperture.

PALAZZO DEL MUNICIPIO.

Sventrato dallo scoppio di una bomba dirompente.L'edificio fu eretto, regnando Carlo Emanuele II,su disegno di Francesco Lanfranchi.

CASE IN PIAZZA DEL MUNICIPIO.

Probabilmente di Francesco Lanfranchi = danneggiate.

PALAZZO DELLE CORPORAZIONI,GIA' MOROZZO DI BIANZE' poi GALLEANI D'AGLIANO

Danneggiato .L'edificio fu eretto da Benedetto Alfieri noto,oltre che per essere uno dei maggiori architetti piemontesi del700,come zio di Vittorio Alfieri.

MONUMENTO AL GENERALE BAVA

La statua,che pur non essendo una grande opera d'arte,adempiva con onestà e dignità al suo compito commemorativo del vincitore a Coito,è ri= masta decapitata e parzialmente mutilata della mano destra.Scheggiature meno importanti nella base e nel manto.

EREDI DEL SENATORE GIACOMO GROSSO.

Scheggie di vetro,proiettate dallo spostamento dell'aria contro una tela attribuita al Piazzetta,l'hanno mutilata al punto da far considerare perduta una parte considerevole della pittura originaria.

PALAZZO GIA' MARTINI DI CIGALA, ora della "Metropole" in Via Consolata 3 .

Danni al portone settecentesco in legno intagliato.

CASE IN VIA PO n.30.34.36.38.40.42.43.

Fanno parte del complesso monumentale edificato nel I675 da Amedeo di Castellamonte,per ordine di Carlo Emanuele II°. Danneggiate molto gravemente.

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

PALAZZO DEL MUNICIPIO.

Sventrato dallo scoppio di una bomba dirompente.L'edificio fu eretto, regnando Carlo Emanuele II,su disegno di Francesco Lanfranchi.

CASE IN PIAZZA DEL MUNICIPIO.

Probabilmente di Francesco Lanfranchi = danneggiate.

PALAZZO DELLE CORPORAZIONI,GIA' MOROZZO DI BIANZE' poi GALLEANI D'AGLIANO

Danneggiato .L'edificio fu eretto da Benedetto Alfieri noto,oltre che per essere uno dei maggiori architetti piemontesi del700,come zio di Vittorio Alfieri.

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815

PALAZZO DEL RITIRO DELLE ORFANE.

E' andata distrutta parte dell'edificio,composto di un nucleo originario del secolo XVII,più volte ampliato e da ultimo racchiuso fra due facciate settecentesche prospicienti Via Consolata e Piazza Savoia.

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T O R I N O

VILLA DELLA REGINA

Fatta costruire nel I6I6 dal Cardinale Maurizio di Savoia su disegno del romano Viottoli.Passò poi in proprietà di Anna di Orleans, moglie di Vittorio AmedeoII°,che le diede il,nome attuale.L'incendio non ha arrecato danni alle opere d'arte conservate nel piano nobile ed ha invece distrutto l'annessa cappella di palazzo Chiablese,la pala d'altare di Daniele Seiter,e la tribuna reale,fatta costruire da Vittorio Amedeo III°.

ROTONDA DELLA SCUOLA VINCENZO TROIA

Fu costruita probabilmente sotto il regno di Carlo Alberto per i bisogni dell'Accademia Albertina. L'incendio ha provocato il crollo delle coperture.

PALAZZO CAVALCHINI GAROFOLI,Via S.Teresa 20.

E' una delle più importanti opere eseguite in Torino da Guarino Guarini,sventrato da una bomba dirompente,che ha demolito l'angolo verso Via Mercanti.Si lamentano gravi lesioni nella facciata che che è pericolante.

CASE in VIA GARIBALDI.Mutate in questa massa informe e vulcanica da bombe dirompente e incendiarie.Le case settecentesche,erano importanti dal punto di vista ambientale.

R I V O L I (Torino)

Castello Reale .Sono bruciate le coperture dell'edificio.I danni interessano in particolar modo la parte del Castello costruita da Filippo Juvara per ordine di Vittorio Amedeo II°.

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HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives
(Tel. 489081, ext. 442 & 664; 478480)

20003/3/MFAA

13 Settembre 1944

Soggetto: Richiesta di elenchi dei danni ai Monumenti dell'Italia Settentrionale.

Alla Direzione Generale delle
Antichità e Belle Arti
Ministero della Pubblica Istruzione
- R O M A -

Siccome in questo Ufficio stiamo compilando una lista provvisoria, da servire come guida ai futuri sopraluoghi, dei danni subiti dai monumenti dell'Italia Settentrionale (Liguria, Emilia, Piemonte, Lombardia e Tre Venezie), avremmo interesse a conoscere tutte quelle informazioni di cui codesta Direzione è attualmente in possesso.

Preghiamo quindi codesta Direzione Generale di volerci fornire l'elenco completo e particolareggiato dei danni accertati, con quanta sollecitudine è possibile.

Con i migliori ringraziamenti e saluti.

812

ERNEST T. DE WALD
Major Spec. Res.
Director.

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

20301/EFAR

AFHQ, PWB, R. M. REPORT No. 77 - 6 September 1944

REPUBLICAN FASCIST RADIO in Italian to Italy - M.491,6 - 23.00
September 5/44

Monuments Damaged in Central Italy

Reuter's has issued a report on damage sustained by artistic monuments in central Italy, during the fighting of the past few months. The churches of St. Francis and St. John at Viterbo are listed as destroyed. The fourteenth century church of St. Peter at Radicofani is stated to have been severaly damaged, and the bell-tower is in danger of collapse. Heavy damage was suffered by the cathedrals of Terni and Alatri.

According to the British news agency these and other destructions can be regarded as modest considering the fierceness of the fighting. Enemy propaganda in this way is passing on to history these sad facts which must be added to the immense destruction caused by air raids. This is another evidence of the disgusting cynicism inspiring Anglo-Saxon methods of waging war.

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20381/WFAA

UN NEWS SERVICE - BASIC NEWS - 6 September 1944

HISTORIC MONUMENTS SUFFER LITTLE DAMAGE

LONDON, September 5 - The historic monuments of Italy suffered little damage during the Allied advance between June 6 and July 18, according to a British War Office report issued yesterday.

Of the major towns and cities through which the Allied armies passed while driving the Germans northward, the following were found to be virtually intact: Assisi, Orvieto, Spoleto, Rieti, Montepulciano, Chieti, and Tuscania.

In Siena, two churches described as of "no artistic merit" were wrecked.

Of the 49 listed historical monuments only two - the 13th century bridge, Ponte San Giovanni, in Perugia, and the 16th century bridge at Bastia, were blown up by the Germans.

Viterbo suffered considerable damage, as did Zoccoli. Part of the cloister of the church of the Trinita was destroyed as well as all but apse of San Francesco. San Giovanni, in Zoccoli, was razed with the exception of the facade with its flying buttress. Other churches, theaters, and palaces in Zoccoli were either destroyed or damaged.

Cortona, Chiusi and Tarquinia, all of them towns with many artistic buildings, escaped almost without damage, and that easily repairable.

(WTB)

810

Copy to:

00003/3

5A

PIEMONTE - ELENCO DEGLI EDIFICI MONUMENTALI DANNEGGIATI DALLE INCURSIONI AEREE

T O R I N O

Palazzo Villa di Villastellone
Palazzo dell'Accademia Filarmonica in piazza S.Carlo
Palazzo dell'Accademia Albertina
Palazzo dell'Accademia delle Scienze
Palazzo Pansarasa
Palazzo Costa della Trinità
Palazzo Piossasco di Rivalda (arch. B.Alfieri)
Palazzo Carignano
Palazzo Comunale
Palazzo Avogadro di Collobiano in piazza S.Carlo
Palazzo Persengo
Palazzo Balbo Bertone in Via Stampatori
Palazzo in Via Garibaldi 33 (arch. F.Juvara)
Palazzo in piazza Emanuele II (arch. F.Iuvara)
Palazzo Cavalchini - Garofoli in via S.Teresa 20
Palazzo del Ritiro delle Orfane
Palazzo Morozzo di Bianzé
Palazzo della R.Università
Case in piazza del Municipio (arch. B.Alfieri)
Case in piazza IV Marzo
Case in Via Po nn. 30, 34, 36, 38, 40, 42, 43 (sec.XVII)
Case in Via Garibaldi (sec. XVII)
Chiesa di S.Croce
Chiesa di S.Michele
Chiesa di S.Maria di Piazza
Chiesa di S?Massimo
Chiesa di S.Giacomo

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Palazzo dell'Accademia delle Scienze

Palazzo Pansärasa

Palazzo Costa della Trinità

Palazzo Piossasco di Rivalda (arch. B.Alfieri)

Palazzo Carignano

Palazzo Comunale

Palazzo Avogadro di Collobiano in piazza S.Carlo

Palazzo Persengo

Palazzo Balbo Bertone in Via Stampatori

Palazzo in Via Garibaldi 33 (arch. F.Juvara)

Palazzo in piazza Emanuele II (arch. F.Iuvara)

Palazzo Cavalchini - Garofoli in via S.Teresa 20

Palazzo del Ritiro delle Orfane

Palazzo Morozzo di Bianzé

Palazzo della R.Università

Case in piazza del Municipio (arch. B.Alfieri)

Case in piazza IV Marzo

Case in Via Po nn. 30, 34, 36, 38, 40, 42, 43 (sec.XVII)

Case in Via Garibaldi (sec. XVII)

Chiesa di S.Croce

Chiesa di S.Michele

Chiesa di S.Maria di Piazza

Chiesa di S?Massimo

Chiesa di S.Giacomo

Chiesa della Madonna di Campagna

Chiesa di S.Gioacchino

Chiesa di S.Maria del Carmine

Edificio della scuola d'ingegneria in Via M.Gioda

Antico Ospedale di S.Giovanni

./.

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(segue Torino)

Antico Arsenale
Teatro Scribe
Rotonda della Scuola Vincenzo Troja
Villa della Regina

R I V O L I

Castello Reale

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LIGURIA - ELENCO DEGLI EDIFICI MONUMENTALI DANNEGGIATI DALLE INCURSIONI AEREE

G E N O V A

Palazzo Reale
Palazzo Rosso
Palazzo Bianco
Palazzo delle Torrette
Palazzo Doria Tursi
Palazzo Serra- Campanella
Palazzo dell'Accademia
Palazzo S.Giorgio
Palazzo Imperiale
Palazzo Lomba Doria
(7) Palazzo Branca Doria
Palazzo Pammatone
Palazzo Ducale
Palazzo De Mari Balduino
Palazzo Spinola in piazza Pellicceria
Palazzo Parodi Mercari = Lercari
Palazzo Spinola in via Garibaldi
Palazzo Spinola ora del Governo
Palazzo Pignone
Palazzo Carrega Cataldi
Palazzo Salvago Campanella
Palazzo Negrotto Cambiaso in via del Campo
X Palazzo Scellario Serventi in via del Campo
X Palazzo Negorio in piazza Giulio Cattaneo
Palazzo Granello in Via Chiabrea
X Palazzo Sauli in via Colombo
Palazzo del Melo Grano in Piazza Campetto [= Dupenate]

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Palazzo delle Torrette

Palazzo Doria Tursi

Palazzo Serra- Campanella

Palazzo dell'Accademia

Palazzo S.Giorgio

Palazzo Imperiale

Palazzo Lamba Doria

Palazzo Branca Doria

Palazzo Pammatone

Palazzo Ducale

Palazzo De Mari Balduino

Palazzo Spinola in piazza Pellicceria

Palazzo Parodi Mercari = Lercari

Palazzo Spinola in via Garibaldi

Palazzo Spinola ora del Governo

Palazzo Pignone

Palazzo Carrega Cataldi

Palazzo Salvago Campanella

Palazzo Negrotto Cambiaso in via del Campo

Palazzo Scellario Serventi in via del Campo

Palazzo Lagorio in piazza Giulio Cattaneo

Palazzo Granello in Via Chiabrea

Palazzo Sauli in via Colombo

Palazzo del Melo Grano in Piazza Campetto [= Imperiale]

Palazzo in piazza S.Bernardo 24

Palazzo in via Davide Chiossone 6

Palazzo in via Davide Chiossone 13

Palazzo Gavotti in piazza Garibaldi 3

Palazzo Sauli in piazza S.Pancrazio 11 r.

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segue Genova)

Palazzo Podestà in via Garibaldi 7
Palazzo Durazzo Adorno
Palazzo Penco in piazza Cinque Lampadi
Palazzo Sartorio in via Cairoli
Palazzo Giustiniani in piazza Imbriaci
Palazzo Schiaffino in via S.Bernardo 19
Palazzo Pallavicini in via S.Bartolomeo degli Arneni 5
Palazzo Brignoli

Casa Medioevale in salita Pollaioli 4
Casa Barocca in via Giustiniani 18
Casa in Via S.Bernardo 5
Casa in Via S.Bernardo 7
Casa in Vico Neve 2 - 4
Casa in Vico Boccanegra 1 - 6
Casa Barocca in Via del Campo 15
Casa in via dell'Antica Accademia 2
Casa in Piazza Pellicceria 3
Casa in Via S.Bernardo 8 e 10
Porticati in via Sottoripa
Edificio del Porto Franco
Loggia di Banchi
Albergo dei Poveri
Istituto delle Dorotee

Villa Pallavicini
Villa Paradiso Bombrini
Villa Carrega Cataldi
Villa Franzone Ora Raggio
Villa Pareto Ravano
Edificio del Museo nella Villetta Di Negro
Villa De Ferrari

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Palazzo Brignoli

Casa Medioevale in salita Pollaioli 4

Casa Barocca in via Giustiniani 18

Casa in Via S.Bernardo 5

Casa in Via S.Bernardo 7

Casa in Vico Neve 2 - 4

Casa in Vico Boccanegra 1 - 6

Casa Barocca in Via del Campo 15

Casa in via dell'Antica Accademia 2

Casa in Piazza Pellicceria 3

Casa in Via S.Bernardo 8 e 10

Porticati in via Sottoripa

Edificio del Porto Franco

Loggia di Banchi

Albergo dei Poveri

Istituto delle Dorotee

Villa Pallavicini

Villa Paradiso Bombrini

Villa Carrega Cataldi

Villa Franzone Ora Raggio

Villa Pareto Ravano

Edificio del Museo nella Villetta Di Negro

Villa De Ferrari

Villa Sauri

Teatro Paganini

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(segue Genova)

Chiesa SS.Annunziata
Chiesa di S.Agostino
Chiesa di S.Margherita a Marassi
Chiesa di S.Croce e Camillo
Chiesa di S.Siro
Chiesa dei SS.Cosma e Damiano
Chiesa di S.Silvestro
Chiesa di S.Maria in Passione
Chiesa di S.Matteo
Chiesa di S.Sisto
Chiesa di S.Caterina
Chiesa di S.Salvatore
Chiesa di S.Stefano
Chiesa di N.S. delle Vigne
Chiesa di San Donato
Chiesa di S.Pietro in Banchi
Chiesa di S.M. di Carignano
Chiesa di S.M. dei Servi
Chiesa di S.Nicolò
Chiesa di S.M. delle Grazie
Chiesa del Suffragio
Oratorio della Madre di Dio
Oratorio S.M. Angeolorum
Chiesa dei SS.Giacomo e Filippo
Chiesa di S.Rocco
Chiesa di S.Agata e S.Fruttuoso
Oratorio della Morte e della Misericordia
Orario del Rosario a S.Fruttuoso
Oratorio Regina Pacis a Marassi

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Chiesa di S.Maria in Passione
Chiesa di S.Matteo
Chiesa di S.Sisto
Chiesa di S.Caterina
Chiesa di S.Salvatore
Chiesa di S.Stefano
Chiesa di N.S. delle Vigne
Chiesa di San Donato
Chiesa di S.Pietro in Banchi
Chiesa di S.M. di Carignano
Chiesa di S.M. dei Servi
Chiesa di S.Nicolò
Chiesa di S.M. delle Grazie
Chiesa del Suffragio
Oratorio della Madre di Dio
Oratorio S.M. Angelorum
Chiesa dei SS.Giacomo e Filippo
Chiesa di S.Rocco
Chiesa di S.Agata e S.Fruttuoso
Oratorio della Morte e della Misericordia
Orario dei Rosario a S.Fruttuoso
Oratorio Regina Pacis a Marassi

Porta di S.Bernardino
Porta Molo detta porta Siberia

800

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P

SAN PIER D'ARENA

X Palazzo Pallavicino in salita Barbarino
Oratorio di S.Martino

LA SPEZIA

X Chiesa Cattedrale di S.Maria Assunta

SAVONA

X Cappella Sistina nella Cattedrale
X Palazzo Gavotti
X Palazzo Pozzobonello

VADO LIGURE

X Villa Garrone

BORGIO VEREZZI

X Chiesa di S.Pietro

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LOMBARDIA - ELENCO DEGLI EDIFICI MONUMENTALI DANNEGGIATI DALLE INCURSIONI AEREE

M I L A N O

Palazzo Reale
Palazzo Dugnani
Palazzo del Seminario
Palazzo Arcimboldi
Palazzo Soncino
Palazzo Odescalchi in via Unione

Casa in via Velasca
Casa Fontana
Ospedale Maggiore

Cascina Pozzobonella
Villa Reale

Chiesa di S.Maria della Fontana
Chiesa di S.Maria delle Grazie
Chiesa di S.Ambrogio

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I presenti elenchi sono stati redatti in base ad informazioni frammentarie, essendo stato asportato al nord l'archivio relativo alla documentazione dei danni di guerra.

In ogni modo le notizie si arrestano all'estate 1943.

Received by MÖBA
from Prof. Lavagnino
15 Sept 44
B.M. Peebles/sgt
c/c, MFAA

7

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
ADMINISTRATIVE SECTION

20003/3/NMA

5 September 1944.

Subject: War Damage to Monuments, PISA, LIVORNO.

To : G-5 Section, AFHQ.

1. From information received from AMG, 5 and 8 Armies, the following war-damage to monuments is notified:-

PISA.

2. a. Leaning Tower. A few shrapnel pock-marks.

b. Cathedral. No significant damage.

c. Baptistery. Slight superficial damage.

d. Campo Santo. Completely unroofed; of major frescoes one group seriously damaged. Temporary covering already under way.

e. Churches. Large proportion of churches entered in ACC List of Protected Monuments seriously damaged. No details yet received.

f. Palazzo Reale. Direct hit.

g. Archives and University Library. In good order.

LIVORNO.

3. City undamaged. Monuments inspected and in good order, except 200 yards of the city wall. Italian Superintendent at post.

ARCHIVES, SIENA.

4. a. CASTELLO. Material completely evacuated to Vatican.

b. SAN GIOVANNI. Half of the material evacuated to Vatican.

For Actg Chief Commissioner.

R. H. Gaiger
G.H. Gaiger
Brigadier
Y.C., Adm. Sec.

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

4. Post information received from AMG, 5 and 6 Armies, the following war-damage to monuments is notified:-

PISA.

2. a. Leaning Tower. A few shrapnel pock-marks.

b. Cathedral. No significant damage.

c. Baptistery. Slight superficial damage.

d. Campo Santo. Completely unroofed; of major frescoes one group seriously damaged. Temporary covering already under way.

e. Churches. Large proportion of churches entered in AFC List of Protected Monuments, seriously damaged. No details yet received.

f. Palazzo Reale. Direct hit.

g. Archives and University Library. In good order.

LUCCA.

3. City undamaged. Monuments inspected and in good order, except 200 yards of the city wall. Italian Superintendent at post.

ANCONA, MACERATA.

4. a. CAMERINO. Material completely evacuated to Vatican.

b. SANSEVERINO. Half of the material evacuated to Vatican.

For Actg. Chief Commissioner.

G.R. WRIGHT
Brigadier
V.P.3, AFHQ Sec.

801

Copies to:
R.C. & M.S. Section
File 20094
File 20054

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Note: Igor Fisanotti says that official report is B.B. wrong — I Tatti unharmed!

LETTER FROM FLORENCE

AUG. 25 (BY WIRELESS, DELAYED)

FLORENCE, being at once a treasury of art and a city rather too close to the Gothic Line, has been going through one of the most protracted, nerve-racking liberations the war is likely to produce. Since August 11th, the official date of the liberation, according to an Allied communiqué, enough untoward incidents have taken place to leave the Florentines in some doubt that the great event has actually happened. The Germans, ignoring the fact that they had proclaimed Florence an open city, have been shelling the centre of the town. One of their hits killed forty parishioners and wounded more than a hundred as they were emerging from Sunday mass at the Church of San Lorenzo. The Germans have been pushed back beyond the Mugnone Canal, in the northern part of the city, but there are still certain neighborhoods—hushed places with only a few women pedestrians on the sidewalks—where the sight of an Allied uniform or the red, white, and green Partisan armband is likely to draw an Italian Fascist bullet from behind a shuttered window. Bomb-disposal squads are still busy taking care of unexploded shells and mines. All day long, too, shells from Allied artillery on the heights to the south of the city pass high overhead en route to Nazi emplacements, and their whooshing sound is hardly likely to give one that old liberated feeling.

During the earlier days of the so-called liberation, the Florentines saw a good deal of fighting in their streets between the black-shirted Republican Fascists and the Partisans, who belong to the Comitato di Liberazione Nazionale of Tuscany. When the Allies entered the southern outskirts of the town, on August 3rd, they did not cross the Arno into the main part of Florence, for fear that the Germans would respond by doing further damage to the city. The Nazis, pretending to follow the Allies' example, supposedly withdrew from the city. Actually, they hid tanks in the Cascine, the wooded public park in western Florence, mounted machine guns near the principal railroad station, and issued arms to the Fascists inside the city. For a time it looked as though the British Eighth Army and the Reichswehr, who had been pounding each other ever since the desert campaigns in North Africa, would permit the fate of a major Italian prize to be decided by a sort of vendetta between two local bands. The Allies, wisely or unwisely, continued to keep their troops out of the city. The Nazis, however, seeing that the Partisans were making headway against the Fascists, began showing up in the streets in their tanks and cutting loose with their machine guns. At a terrible cost to themselves, the Tuscan patriots, possibly the best guerrilla fighters in Italy, finally rid the city of its enemies. While this was going on, the inhabitants of Florence became acquainted with warfare at its most fluid. German tanks, hot after a band of Partisans, would penetrate the city as far as the great cathedral in the Piazza del Duomo and then lumber back into the Cascine. Later, the Partisans, reinforced, would go through the Piazza hunting for the tanks. Such signs of liberation as there were consisted of jeeploads of A.M.G. officers, who are not accustomed to finding themselves advance elements, and war correspondents. The Florentines would crowd around the jeeps and inquire ingenuously, "Are we liberated?" The usual answer was "Yes, but we don't want to fight in your beautiful city, so we are letting the Partisans kill the enemy." The Florentines would nod their heads uncomprehendingly and move on.

A British correspondent who dared to venture into one of the hushed neighborhoods—one in which an English convent was situated—returned to press headquarters intact and said that he had got himself a fair story. He was disturbed, however, by the bad manners he was sure he had exhibited at the convent. The nuns, he said, had greeted him with worldly shouts of joy and had pressed rosaries and medals into his hands, but he had been so preoccupied that he hadn't thanked them. "All I did was just stand there and stare at their feet," he said unhappily. "I was looking to see if any of them were wearing hobnailed boots."

THE German treatment of Florence amounts to an atrocity story. Most of the city is still standing, but, thanks to the enemy's well-placed demolitions, many of the most beloved parts are gone. According to Lieutenant Frederick Hartt, a former Yale art instructor, now serving as the A.M.G.'s Fine Arts and Monuments Officer for

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

was placed with bookmakers on the race course. In England, despite the restrictions on travel and the shortage of horses (there are only eighteen hundred in training, and half of those are two-year-olds), both the crowds and the betting are larger than they were five years ago. Recently, too, a track in Moscow was opened. I haven't heard how many races are run off there a day now; there used to be fourteen or eighteen. Another curious custom in the U.S.S.R. is that there is no starter and, naturally, no stall gates. The jockeys line up themselves and when everybody's ready, off they go.

REGARDLESS of how you feel about the two-year-old colts around here, you must put Ed Bradley's Busher at the top, or thereabouts, on your list of the two-year-old fillies. She didn't win the Adirondack Handicap too easily last week, but she did it cleverly enough to leave no doubt about her ability, for she gave weight to everything except Ace Card. It was the fourth time Bradley has won the race. In his opinion, Busher is pounds better than any of his other winners of the event.

Sorting out the loose ends of the American Derby at Chicago a fortnight ago, I have learned that the gates of By Jimminy's stall didn't open as wide as they should have and he had to wriggle his way out. Fortunately, he was not badly scratched and his speed wasn't affected. As you probably recall, he won galloping. Someday, Diogenes Checkpoints is going to tot up how many of our better horses have been hurt in the stall gate. The figure will astonish you.

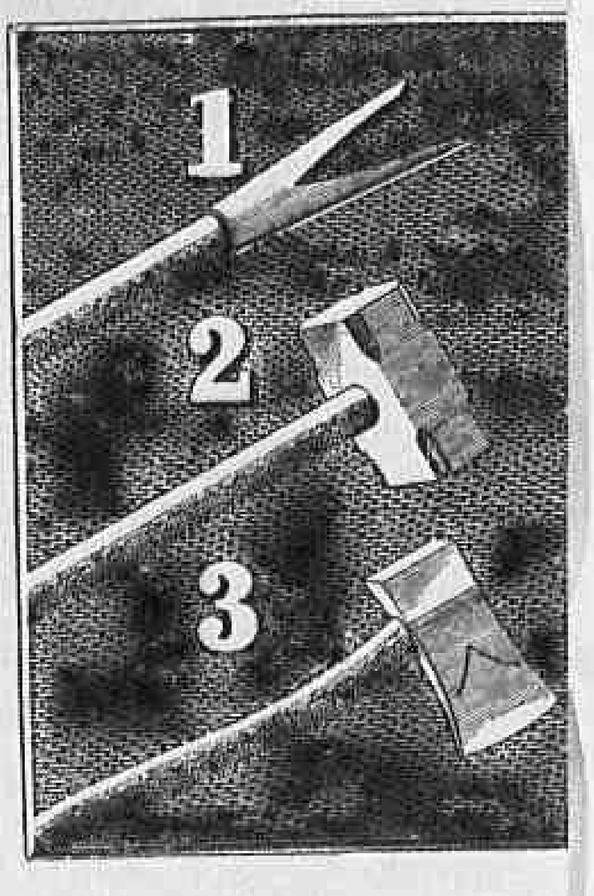
Some of the three-year-olds have had even worse troubles. It occurs to me, now I stop to think of it, that nobody has had harder luck with them this season than George Widener. Platter, Who Goes There, and Lucky Draw, all good ones, have been retired because of some mishap or other. As if this weren't enough, Stefanita, Widener's nice four-year-old filly, has also run her last race. Practically a whole stable in limbo. —AUDAX MINOR

•

AMBULANCE COMPANY PICNIC—
PRAIRIE ISLAND
WEDNESDAY AUGUST 4TH—6:30 P.M.
COFFEE, DESSERT, & BEVERAGE
FURNISHED.

Just bring your wife and whatever else you want to eat.—*From an invitation received by a citizen of Winona, Minn.*

What's the dessert?



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this region, about a third of medieval Florence has been destroyed or damaged beyond repair. Much of the section that was always considered most characteristic of old Florence—the walk along the Arno, where the thirteenth- and fourteenth-century houses, with their bell towers and enclosed balconies, lined the river's bank—is now rubble. After the war, there may be an attempt to put up facsimiles of these houses, but there is certainly reason to doubt that it will be possible to recapture the atmosphere of these buildings which Dante and Petrarch and other immortals once knew. With these buildings disappeared their contents—irreplaceable furnishings, invaluable libraries and collections, among them the books and photographs assembled by the late Raimond van Marle, the noted Dutch art historian.

All this destruction can be ascribed to what appears to have been one of the rare attempts of the Germans to preserve *Kultur* outside their own country. As the Allies moved toward the city, the Nazis, using understandable military tactics, decided to destroy the bridges across the Arno to delay our advance. Although they had no hesitation about blowing up the Ponte Santa Trinità, one of the finest of all Renaissance bridges (it resisted three charges of explosives before it fell), they felt that the shop-encrusted Ponte Vecchio, which is somewhat reminiscent of Nuremberg architecture, ought to be spared. They were not, however, prepared to cede any military advantages to the Allies. They therefore set demolition charges in the houses at both ends of the bridge, to block it with huge mounds of rubble. To keep the Partisans from learning of their plans and possibly deactivating the mines, the Germans gave the occupants of the houses no warning. After the explosions, an uncounted number of corpses lay buried under the ruins, and parts of the Via de' Bardi, the Via de' Guicciardini, the Borgo San Jacopo, the Via Por Santa Maria, and several other streets—the heart of Giotto's Florence—were wrecked. Among the more heavily damaged buildings were the Churches of Santo Stefano and Santa Trinità and the Palazzo di Parte Guelfa, all particularly fine structures. Several of the Uffizi Gallery's sixteenth-century frescoed ceilings fell and the north end of the Pitti Palace is scarred and windowless. Now that the Nazis have begun shelling the city, there will be further destruction. So far, the Strozzi Palace has been struck thirty times. Brunelleschi's Church of San Lorenzo has suffered seven hits and the Churches of the Santo Spirito and Santa Croce have gaping holes in their roofs. Just the other day the Germans damaged a new military objective, the Duomo's Baptistry.

The real battle for this region is being decided in the mountains to the north and west of the city, and even those Allied officers who think solely in military terms and look upon Florence as just another town can see no purpose in the enemy's shelling. The general feeling is that the Germans are firing out of sheer maliciousness, because of their reversals elsewhere, or else that some Nazi officers are going down to defeat in a blaze of hatred.

FOR the past four years, Florence has been richer than ever in art. In 1940, when the Mussolini government held an immense exhibition of sixteenth-century Italian art here, Tuscan churches and museums throughout the country sent their finest possessions on loan. By the time the show was over, Italy was at war and the problems of transportation had become difficult, so the paintings were not returned. No one thought then that Italy would ever be invaded, but it was realized that Italian cities might be bombed, so these pictures and others in Florence were stored for safekeeping in the villas and castles just outside the city. When the Allied officers arrived, a few weeks ago, they found the pictures still scattered about the suburban houses as if they were wastepaper. Lippo Lippi's fifteenth-century "Annunciation" was discovered, without a case or frame, in a wine cellar. Uncrated Del Sartos, Raphaels, Fra Angelicos, and Giottos were strewn about on floors, in closets, and in stables. There are now several patches of bare canvas in Botticelli's "Spring." The Allies also found, as might be expected, that the Germans, continuing their art collecting, had made off with a number of paintings, mostly Dutch and Flemish. Inventories of the missing works are being made for presentation at the peace conference, where the Germans will presumably be told to return the stolen goods. The villas and castles are still serving as repositories, and detachments of American soldiers have been assigned to guard the paintings inside them. The men are thoroughly impressed by the importance of their duties, but they are sometimes hazy about what it is they are watching. That doesn't prevent them from making appraisals of the paintings. When a friend of mine and I reached the castle in

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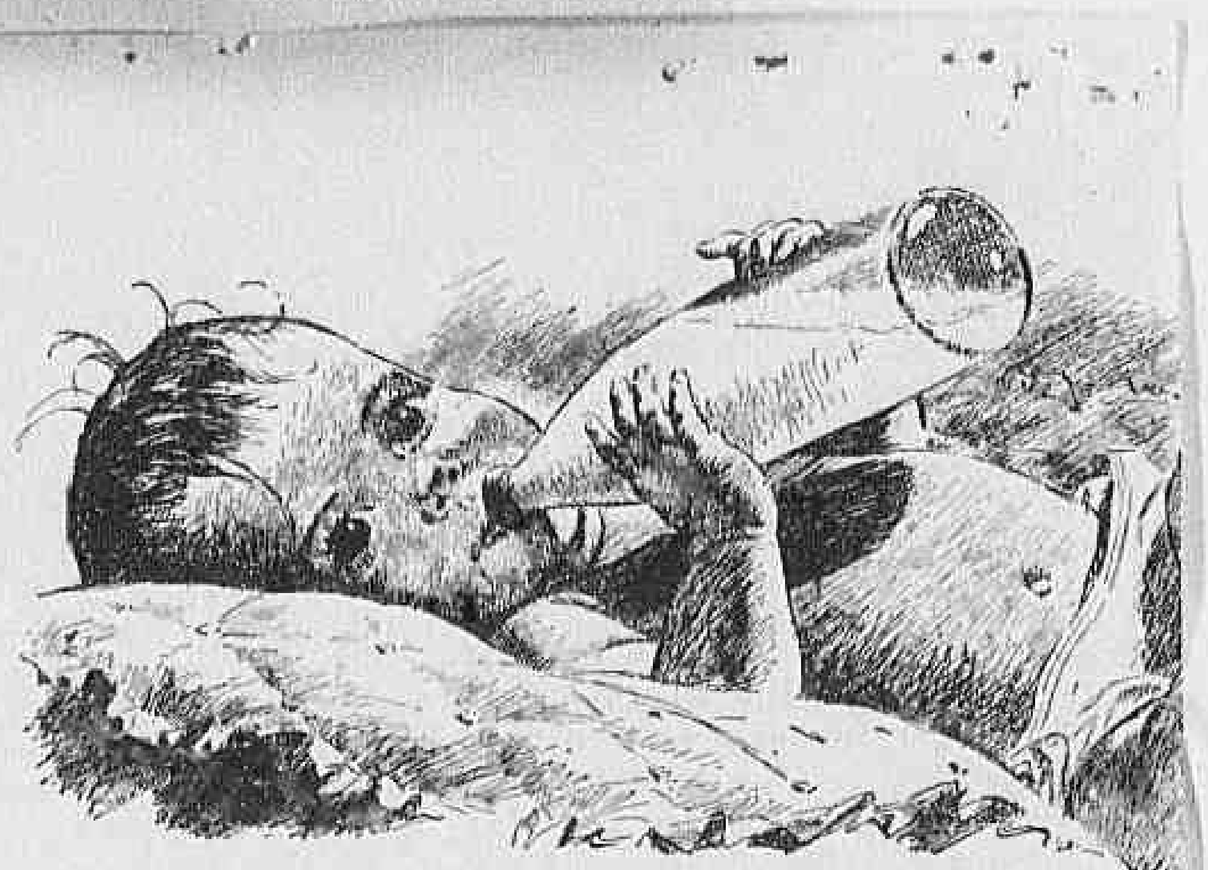
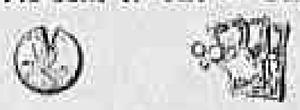


2 pints of milk a day and 9 pints of petroleum

1 In 1940, our last normal year before the war, the American people consumed 55½ *billion* gallons of petroleum products. This amounted to 427 gallons per person—9 pints a day for every man, woman and child in the United States.

2 By comparison, the people of Europe consumed 30 gallons per capita in their last peacetime year—1/14th as much—and the rest of the world 13 gallons per person—1/33rd as much. Since most petroleum products are used to power or lubricate machines, these figures will bear remembering.

8/10 cent x 427 = $3.42



4 So someone has to furnish the petroleum to keep them going. In this country there are 8,267 *individual* oil companies working full time at this job. During 1940 they made a profit of 8/10ths of a cent per gallon on the 427 gallons of products you used—$3.42.

5 The rest went right back into the costs of producing the products and getting them to you. *Theoretically,* if the government owned the oil industry, you would have saved that 8/10ths of a cent. (Same costs but no profit). Although there's never been a government bureau *yet* that was run as efficiently as a business.

UNION OIL COMPANY
OF CALIFORNIA

This serie
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AMERIC

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which we were to be billeted, a sergeant, a diligent fellow from Bensonhurst, stopped us.

"Where yuh goin'?" he asked.

We showed him our billet orders.

"O. K.," he said reluctantly. "But watch your step. There's a million bucks' wortha nice pictures in there."

"A million and a half bucks," a soldier standing nearby said.

The sergeant turned back to us. "D'ja hear that?" he asked. "A million and a half bucks."

DURING these unhappy yet stirring days in Florence, several figures have emerged whose names may or may not be remembered but whose heroic contributions were made when they counted. There is the Partisan commander who, to protect his family, in German-held territory north of Florence, was called simply Il Potente (the powerful one). After he was killed by German mortar fire, his casket was covered with an Italian flag on which a picture of Garibaldi had been sewn over the House of Savoy's emblem. There is also Lieutenant Tinto (the sunburned one), who served under him and was seriously wounded in the same action. And there is the rest of the Partisans' Arno Division, three thousand brave men who provided abundant evidence that Italians can fight when they feel like it. Although they lost nearly half their number in dead and wounded, they finally managed to drive the Germans and the Fascists from Florence (the Allied soldiers didn't suffer a single combat casualty in the city), and then turned the town over to the Allies in a formal ceremony on August 15th. The Frati della Misericordia, a humanitarian order founded in medieval times, has also done useful work, picking up the wounded in the streets and taking them to hospitals. Day and night its members, who wear black, hooded robes while performing their voluntary duties, can be seen pulling, like rickshaw boys, the hand-drawn carts they have been using as ambulances for generations.

So far the A.M.G., whose members deliberate on garbage-disposal, rationing, and health problems in the elegant rooms in which the Medici used to close big business deals and hatch cabals, have made a good impression on the Florentines. The going was particularly tough in the beginning, when the A.M.G. had to bring supplies across the almost bridgeless Arno to the northern part of the city, where they were often fired on by snipers. Once they found that they were maintaining headquarters

(OVER)

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only four hundred yards from a German position. The mainspring of the A.M.G. in this province is a thirty-year-old Englishman, Lieutenant Colonel Ralph Rolph, the youngest provincial commissioner in Italy. There is no telling what may happen to him once the higher-echelon boys of the Allied Control Commission move in and start running things with complicated shrewdness, but at the moment he has a free hand and he seems to have a clear idea of what he wants to do. "Why, of course I'm recognizing the local Comitato," he recently told a correspondent. "They've certainly shed enough blood to deserve it." He went on to say that he planned to give his province a form of government based on the pre-Fascist constitution of 1915. He was sorry that, because no electoral machinery was available, the representatives to the Deputazione Provinciale couldn't be elected now, but he said that he would try to find out from the people whom they would have elected had they been able to cast a ballot. "Even if it means picking a man who is not so intelligent," he said. "If we don't do such things now, there'll be an incredible free-for-all when we leave."

The commissioner, when I questioned him, admitted a certain disappointment in the Italian aristocracy in this region. He said that the one aristocrat on the Comitato, a descendant of the Medici, had been so embarrassed by the behavior of his old friends that he was asking people not to address him any longer as Marchese. Members of the nobility, Rolph explained, kept coming to the A.M.G. with requests for permission to go to one of their country estates or to use their automobiles again. "They never seem to talk about a plan for feeding ten thousand of their fellow-men," Rolph said. A few days ago, a Count Duccio Marsichi-Lensi had come in with a proposal to reopen the race track in the Cascine. "He was a member of the Florence Jockey Club," Rolph said, "and he told me he had good news—Jerry had forgotten to steal the race horses. The Count knew where to get feed for the horses and all that, and he considered that five weeks from now would be a proper time for beginning the races. He was sitting right there in that chair where you are now and he had on a white linen suit and a blue shirt and a boutonnière." The commissioner shook his head incredulously. "Actually, old chap," he said, "I'd say that he looked just like an Italian count who wanted to start a race track in 1944." —Daniel Lang

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3 Aug 44

ITALY
Florence

Situation in Florence Newsdigest #1516 3 Aug'44 p39

K12. *Transocean* (for Far East), 2.8.44 (11.16), reports from Milan: Anglo-American artillery has begun to shell Florence, where several residential quarters are under fire. The most endangered are the southern and western parts of the city, including the Palazzo Pitti and the Ponte Vecchio. Considerable damage and casualties are reported in these quarters.

The Italian Government has decided, with the consent of the OKW, not to remove works of art from Florence, but to entrust them to the care of well-known citizens. This has been done because the Germans have declared Florence an open city, and it was generally believed that the British and Americans would spare it.

K13. *Agence Télégraphique Suisse*, 31.7.44, reports from Chiasso: According to the first reports by the Italian press, the following monuments have been damaged in Florence: the Municipal Theatre, the church of Santa Maria and several public squares. As regards the attitude of the population, the press reports that no one goes to the shelters when the alert is sounded. On the contrary, people assemble in the centre of the city, which they consider as sacred, just as the people of Rome used to assemble in St. Peter's Square.

Provincia di Como reports that the Germans have forbidden Militiamen to enter the city. Even senior officers are sent away by the 700 police guarding the capital of Tuscany. There are not more than 200 officers, officials and soldiers in the city. All officers except those indispensable for the maintenance of order and the food supply have been withdrawn from the city.

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AFHQ, PWB, RMS, Unit. No. 8 - APO 512

R.M. Report No. 20 dek 2 July 1944.

D.N.B. IN GERMAN TO EUROPE 1010 June 30 (Monitored in London)

RAIDS CAUSE DAMAGE TO HISTORIC TREASURES

Milan: It is officially announced that many valuable objects of great historic interest, churches and buildings dating back to the earliest centuries have been destroyed in the continued Anglo-American-terror raids on cities, localities and villages in central and southern (sic) Italy. In Alessandria-the cathedral was badly damaged while a theatre dating back to the early 19th century was almost totally destroyed as was the Bentivogli Baroque Palace.
In one of latest terror raids in Genoa the Teatro Falcone, attached to the Royal Palace which had suffered heavy damage in October, 1942, was completely wrecked. Several Renaissance buildings were also destroyed. The churches of San Carlo and San Pietro, which contain tombs of historic value of the 17th and 18th centuries and pulpits in classical style, suffered serious damage. Destruction of the Villa Cambiaso building, typical of Genoa's patrician style at the time of the Renaissance, was a particularly painful blow for the population of the town. Pictures by Isola on the ceiling of the Aula Magna of the Genoa University were badly damaged.
In the latest raids on Modena, the cathedral, one of the best-known and most beautiful examples of Romanesque architecture, was hit. The Porta dei Principi with its 13th century frescoes was badly damaged. In the cloisters of the Archiepiscopal Palace near the cathedral, valuable marble sculptures of pre-Roman and Roman times were recovered from under the debris. The famous Palazzo Ducale, one of Italy's biggest palaces, sustained heavy.
In Parma the Palazzo della Pilotta (?) dating back to the 16th century and the Museum of Ancient Arts were hit in air raids.
In Ferrara the 16th century Jesuit Church and its valuable paintings, mausoleum, San Sepolcro (?) Churchi. Santa Maria Nuova Church dating to the 8th century and reconstructed in the Baroque period, and Santa Caterina Church, with its valuable painting were badly affected by air raids.
Substantial damage was caused to the Castello d'Este, built in 1385 and restored in the 16th century. The Ferrara town hall and the Loggia dei merci (?) were seriously damaged.
In the night of June 27 Anglo-American bombers raided the harbors of Trieste and Pola, causing great havoc in the densely populated district of Trieste. There were many casualties.

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*Prepared by 2nd Fa Hart.

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NOTES*ON BOMB-DAMAGE TO CULTURAL MONUMENTS IN ENEMY-OCCUPIED ITALY

A N C O N A

P 146 24 Mar 44

(1) Cathedral. 4008-4009.

Heavily damaged. R. transept has received a direct hit by a heavy calibre bomb, demolishing the facade and rupturing the roof from end to end. The left aisles of this transept have both collapsed, and it is doubtful whether the rest of the transept will stand. The damage has extended to the right aisle of the nave, and the roof of the left transept is breached throughout. At least 2 direct hits on the Museum have almost demolished one side and heavily damaged the other.

(2) Pal. Ferretti. 4008-4009.

Slight roof damage. Probable internal blast damage from hits in surrounding buildings.

(3) S. M. della Misericordia. 4008-4009.

The forward two-thirds of the church demolished by direct hit.

(4) Palazzo Comunale. 4008-4009.

Section of roof gone. Possible internal damage.

(5) S. Domenico. 4008-4009.

Direct hit on center of nave roof, removing considerable section. Probable blast damage to interior. Hole in roof has been squared off.

(6) S. Pietro. 4008-4009.

Direct hit demolished north side of facade and half of north nave aisle. Front third of roof is gone. Probable blast damage to interior.

797

A R E Z Z O

5CM 469 19 Mar 44 24" 22000

(1) 3019-3020.

Fra Petrarca (Museo Civico)

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A R E Z Z O

797

50M 469 19 Mar 44 24" 22000

(1) 3019-3020.

2 hits on or near Casa Petrarca (Museo Civico)

(2) 3019-3020.

Several craters in and around ruined Roman amphitheatre, almost demolishing small church of S. Bernardo.

(3) 3019-3020.

S. Maria della Pieve. Probable blast damage to facade from ~~hamba~~ bomb-hit on building across the street.

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CASTEL GANDOLFO
5 CM 455 16 Mar 44 1100 40 22500 (see FRASCATI)
Villa Borghese. ~~xxxxxxxxxx~~ 4002-4003.
Badly damaged by several direct hits. One wing demolished.
Many craters in park and gardens.

B O L O G N A

P 146 / 3100-3101 36" 24000 24 Mar 44

(1) Teatro al Corso.

Unroofed and gutted by HE. Adjoining buildings to NW gutted. None of the palaces on the Via Santo Stefano has suffered.

S. Giovanni in Monte. 3100-3101.

Bombs penetrated roof of 2nd chapel on N side of church, demolishing the vault and most of the outer wall. Adjoining building gutted at both ends, but central part standing. No further damage to the church, save possible fragmentation damage to the facade, as buildings on opposite side of small piazza have been demolished by HE

(2) Palazzo Communale. 3101-3102.

SW corner destoyed. Damage now squared off.

(3) Archiginnasio. 3101-3102.

Rear flank of court demolished.

(4) Corpus Domini. 3101-3102.

Facade and front half of nave roof and N wall destroyed. S wall apparently standing. Damage squared off.

(5) S. Francesco. 3102-3103.

Severely damaged by HE on nave. Almost entire nave vaulting has collapsed, as well as first four chapels on N side and first two on S side, and first four bays of nave arcade on N side. Vault of Baptistery has collapsed, as well as gable and upper 2 windows of facade; rose window has been breached. Remainder of church apparently intact.

(6) Palazzo Piella. 4094-4095. 796

Gutted by HE.

(7) Un-named church at Via Manzoni and Via Galliera (next to Madonna of Galliera). 4094-4095.

Gutted by HE.

C I V I T A V E C C H I A

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Gutted by HE.

C I V I T A V E C C H I A

5CM 504 30 Mar 44 24" 25000

4039-4040.

NE tower of Forte San Gallo completely demolished as well as all the central buildings. Numerous hits on other portions of the fabric.

F E R R A R A

P94 14 Feb 44 36" 20500

3112-3113. S. Benedetto.

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F E R R A R A (cont.)

Nothing but a framework remains. Vaults have been shaken out of the framework and all facades have collapsed leaving only the arches. Cloisters and campanile are standing

F R A S C A T I

SCM 455 16 Mar 44 1100 40" 22500

(1) Duomo. 4052-4053.

Half-covered in stereo.---2 hits on roof. Probable blast damage in interior. Structure apparently intact.

(2) Villa Falconieri. 4051-4052.

S wing demolished by HE. Also some damage to adjacent portion of central section.

(3) Villa Torlonia. 4052-4053.

3 HE hits on building--2 on S wing, 1 on N, causing great holes. Many craters in park, but Teatro delle Acque, of Maderna, only slightly damaged.

(4) Istituto Salesiano. 4052-4053. -- Out of stereo.

Demolished by HE.

(5) Villa Aldobrandini.

Several craters in park and on terrace but Villa unhurt.

On same sortie--TERNI, q.v.
On same sortie--CASTEL GANDOLFO, q.v.

G E N O V A

P 132 683 Sqd 18 Mar 44 1550 F36 24-25000
Excellent quality.

(1) SS. Annunziata. 3102-3103.

Left aisle destroyed--damage cleared up. No damage to Pal. Reale, Durazzo-Pallavicini, Universita', or S. Carlo.

(2) Palazzo Bianco. 3102-3103.

795

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Left aisle destroyed--damage cleaned up. No damage to Pal. Reale, Durazzo-Pallavicini, Universita', or S. Carlo.

795

(2) Palazzo Bianco. 3102-3103.

Front part gutted, rear half unroofed and probably gutted. Central portion of facade has collapsed.

(3) Palazzo Rosso. 3102-3103.

Front half unroofed and probably gutted. Rear half retains its roof, but severe internal damage is probable. Shell standing.

(4) San Siro. 3103-3104.

No damage visible to church, although adjoining bldgs are gutted.

(5) Palazzo Doria-Tursi (Municipio). 3103-3104.

Rear third of building unroofed and partially gutted.

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G E N O V A (cont.)

Signs of repair on rest of roof indicate probable damage by fire on upper storey. Garden buildings demolished. No further important damage to Via Garibaldi.

(6) Palazzo S. Giorgio. 3102-3103.

Gutted. Shell standing.

(7) Loggia dei Banchi. 3103-3104.

Gutted.

(8) La Maddalena. 3103-3104.

No apparent damage, although adjacent buildings unroofed.

(9) Teatro Carlo Felice. 3032-3033.

Gutted.

(10) Accademia di Belle Arti. 3032-3033.

Gutted.

(11) Palazzo Ducale. 3032-3033.

Both wings unroofed. Damage does not appear to extend below upper storey. Central portion untouched.

(12) Sant'Ambroggio. 3032-3033.

Adjacent building unroofed but church does not appear to have suffered.

(13) San Donato. 3032-3033.

Direct HE hit on center of nave.

(14) Teatro Nazionale. 3032-3033.

Gutted.

(15) S. Salvatore. 3032-3033#.

794

Gutted.

(16) Piazza S. Matteo. 3013-3014.

Palaces gutted, save for Doria palace at SE corner, which together with church of S. Matteo, appears unhurt.

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

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Palaces gutted, save for Doria palace at SE corner, which, together with church of S. Matteo, appears unhurt.

(17) Santo Stefano. 3014-3015.

Modern church almost demolished. Old church severely damaged: unroofed and vaults of nave, right [redacted] aisle and right transept have collapsed.

[redacted] M I L A N O

60 PRU 30 60 PR Sqdn 5 Sept 43 F36 28000

(1 Cathedral. 4168-4169.

Apparently unscathed, although some white debris about the base indicates that fragments may have [redacted] from the

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MILANO (cont.)

fallen from and the pinnacles. [There are no HE incidents near the structure, therefore blast damage to the exterior is out of the question, and it is unlikely that the foundations can have been seriously disturbed.]

(2) Palazzo Arcivescovile. 4168-4169.

E side of E wing unroofed from end to end by incendiaries. Damage has not penetrated past the attic storey. W side of W wing has had 3 rooms unroofed--no damage past attic storey.

(3) Palazzo Reale. 4168-4169.

Buildings from S. Gottardo to facade on the Piazza, and between the 2 courtyards also along the N side of small court gutted down to the ground, with only the walls standing. S. Gottardo itself untouched. Buildings facing piazza almost completely unroofed, and fire damage in some rooms has penetrated to lower floors. E wing of palace gutted to the ground. Walls standing throughout.

(4) S. Satiro. 4168-4169.

Buildings surrounding the church have been gutted by fire, but the church itself has suffered very slight visible damage. Forward slope of roof of left transept and small section of adjoining aisle have collapsed but vaults beneath are still standing. Impossible to judge internal damage.

(5) S. Sebastiano. 4168-4169.

Structurally intact, although fire across the street may have caused damage not visible in photos.

(6) Biblioteca Ambrosiana. 4169-4170.

Damage to limited section of roof of E wing. Possible internal damage not visible on photo. Palaces on Piazza S. Sepolcro gutted.

(7) S. Ambrogio. 4169-4170.

Roof almost completely burnt off, but vaulting apparently intact with the following exceptions:

1) entire row of chapels along north aisle has been gutted,
2) section of choir vault appr. 15' sq., immediately adjacent to octagon, has collapsed,
3) sacristy has been gutted.

No further damage to the structure [illegible]

793

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

(3) Palazzo Reale. 4168-4169.

Buildings from S. Gottardo to facade on the Piazza, and between the 2 courtyards also along the N side of small court gutted down to the ground, with only the walls standing. S. Gottardo itself untouched. Buildings facing piazza almost completely unroofed, and fire damage in some rooms has penetrated to lower floors. E wing of palace gutted to the ground. Walls standing throughout.

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Buildings surrounding the church have been gutted by fire, but the church itself has suffered very slight visible damage. Forward slope of roof of left transept and small section of adjoining aisle have collapsed but vaults beneath are still standing. Impossible to judge internal damage.

(5) S. Sebastiano. 4168-4169.

Structurally intact, although fire across the street may have caused damage not visible in photos.

(6) Biblioteca Ambrosiana. 4169-4170.

Damage to limited section of roof of E wing. Possible internal damage not visible on photo. Palaces on Piazza S. Sepolcro gutted.

(7) S. Ambrogio. 4169-4170.

Roof almost completely burnt off, but vaulting apparently intact with the following exceptions:
1) entire row of chapels along north aisle has been gutted,
2) section of choir vault appr. 15' sq., immediately adjacent to octagon, has collapsed,
3) sacristy has been gutted.
No further damage to the structure is visible, but it is possible that fire has damaged the interior to some degree. No damage to the atrium is visible.

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(8) S. Maria delle Grazie. 4170-4171.

Church and cloister almost intact. Slight blast damage to S wall of nave by bomb-hit in Corso Magenta. 1st, 4th, 5th chapels in left aisle have been unroofed, but vaults beneath are apparently standing. Bramante sections of building are undamaged save for unroofing of room at NE corner of cloister. --- Neighboring Dominican convent almost demolished by HE, save for small section at NW corner, containing Last Supper of Leonardo da Vinci.

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M I L A N (cont.)

(9) S. Lorenzo. 4169-4170.

Although 2 buildings flanking the church are gutted by fire, the church itself is apparently intact. The structures on the opposite side of the Corso di Porta Ticinese are completely gutted by fire, which may have damaged the surface of the 16 Roman columns before the church; likewise the church may have received some damage from the fires that burnt out the neighboring buildings along the Via Molino and Via Piopette, but no damage is visible in the photographs.

(10) Palazzo Litta. 4170-4171.

All of palace behind courtyard gutted to the ground. Courtyard walls and street side of building standing. Damage to roof on either side of court may indicate that fire attacked portions not visible in photos.

(11) S. Maurizio. 4170-4171.

Building adjoining church gutted, but no damage to church itself visible.

(12) Castello Sforzesco. 4170-4171.

Severely damaged.
a. SE flank, facing town: entire right wing gutted to the ground from central tower to E tower. Towers undamaged.
b. NW flank, facing park: Cortile della corte ducale undamaged, save for gate buildings, which are gutted, and two adjacent rooms, whose roof has collapsed. The other courtyard, at the N corner, is very heavily damaged by fire. The roof has collapsed, the upper floor is completely burnt out, and the damage in some places has extended to the floor below.

(13) Palazzo di Brera. 4132-4133.

Severely damaged by fire. Roof of street flank destroyed. South side, facing garden almost completely gutted. Remainder of the building apparently intact.

(14) S. Maria del Carmine. 4132-4133.

Unscathed.

(15) Scala Theatre. 4168-4169.

Auditorium gutted by fire. Shell standing.

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(16) Palazzo Marino. 4168-4169.

Gutted to the ground. Shell standing.

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

All of palace behind courtyard gutted to the ground. Courtyard walls and street side of building standing. Damage to roof on either side of court may indicate that fire attacked portions not visible in photos.

(11) S. Maurizio. 4170-4171.

Building adjoining church gutted, but no damage to church itself visible.

(12) Castello Sforzesco. 4170-4171.

Severely damaged.

a. SE flank, facing town: entire right wing gutted to the ground from central tower to E tower. Towers undamaged.

b. NW flank, facing park: Cortile della corte ducale undamaged, save for gate buildings, which are gutted, and two adjacent rooms, whose roof has collapsed. The other courtyard, at the W corner, is very heavily damaged by fire. The roof has collapsed, the upper floor is completely burnt out, and the damage in some places has extended to the floor below.

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Severely damaged by fire. Roof of street flank destroyed. South side, facing garden almost completely gutted. Remainder of the building apparently intact.

(14) S. Maria del Carmine. 4132-4133.

Unscathed.

(15) Scala Theatre. 4168-4169.

Auditorium gutted by fire. Shell standing.

792

(16) Palazzo Marino. 4168-4169.

Gutted to the ground. Shell standing.

(17) S. Fedele. 4168-4169.

Roof slightly damaged. Possible internal damage from fire which gutted neighboring structures, including Questura.

(18) Poldi-Pezzoli Museum. 4168-4169.

Gutted--even the walls have collapsed. Numerous buildings along Via Manzoni gutted, probably including Palaces of 17 cent.

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(19) Ospedale Maggiore. 4167-4168.

Burnt out almost from end to end. Sections of facade on Via dell'Ospedale have collapsed. S corner of great courtyard and two sides of adjoining court demolished by HE.

(20) Palazzo di Giustizia. 4167-4168.

Severely damaged by fire--S wing and parts of N section gutted.

(21) S. Nazaro. 4168-4169.

Nave roof burnt off, but vaults stand.

(22) S. Nustorgio. 3168-3169.

Roof destroyed on nave, first 3 bays S side, first 5 bays N side. Vaults standing, Portinari chapel untouched. Neighboring cloister gutted. Possibly some fire damage to interior.

(23) Palazzo Archinto. 4168-4169.

Part of building at indicated site has been gutted, but it is not indicated in guide just how far the palace extends.

(24) Palazzo Trivulzio. 4168-4169.

Neighboring buildings gutted--damage may have extended to palace. Church of S. Alessandro intact.

(25) Palazzo Borromeo. 4168-4169.

Gutted and almost completely destroyed.

(26) Palazzo Visconti. 4168-4169.

Considerable destruction on this street, but exact location of palace not indicated in guide.

(27) S. Pietro in Gessate. 4167-4168.

Heavily damaged by HE and IB. Many holes in roof of R side of nave, R aisle and R transept. R row of chapels demolished.

(28) S. Maria della Passione. 4167-4168.

Church intact, cloister intact save for roof of one side, but conservatory buildings almost completely burnt out, including the auditorium.

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(22) S. Eustorgio. 3168-3169.

Roof destroyed on nave, first 3 bays S side, first 5 bays N side. Vaults standing, Portinari chapel untouched. Neighboring cloister gutted. Possibly some fire damage to interior.

(23) Palazzo Archinto. 4168-4169.

Part of building et indicated site has been gutted, but it is not indicated in guide just how far the palace extends.

(24) Palazzo Trivulzio. 4168-4169.

Neighboring buildings gutted--damage may have extended to palace. Church of S. Alessandro intact.

(25) Palazzo Borromeo. 4168-4169.

Gutted and almost completely destroyed.

(26) Palazzo Visconti. 4168-4169.

Considerable destruction on this street, but exact location of palace not indicated in guide.

(27) S. Pietro in Gessate. 4167-4168.

Heavily damaged by HE and IB. Many holes in roof of N side of nave, N aisle and N transept. N row of chapels demolished.

(28) S. Maria della Passione. 4167-4168.

Church intact, cloister intact save for roof of one side, but conservatory buildings almost completely burnt out, including the auditorium.

791

(29) Palazzo del Senato. 4134-4135.

Almost completely gutted.

(30) Palazzo Belgioioso, 4168-4169.

Apparently intact, but building alongside, probably Casa degli Omenoni by Leone Leoni, is gutted.

(31) S. Vittore. 4170-4171.

Intact, with no damage in immediate vicinity.

(32) S. Giuseppe. 4170-4171.

Ch intact, adj bldgs, poss. monast., largely burnt out.

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(33) S. Pietro Celestino. 4134-4135.

Intact.

(34) Corpus Domini. 4131-4132.

Transepts damaged? Look again. In stereo.

(35) Via Principe Umberto. 4134-4135.

Many buildings gutted along this street.

P A D O V A

P 143 23 Mar 44 36" 23000

(1) Cathedral & Baptistery. 3060-3061.

Damaged by 2 HE hits. One bomb landed on N flank of nave roof just behind facade, and exploded inside the cathedral, shaking all the tiles from the nave roof. Probable severe blast damage to interior. The second landed immediately alongside the Baptistery, probably causing blast damage to the outer walls and to the frescoes within.

(2) Eremitani Church. 4064-4065.

Chapel of Mantegna obliterated by a direct hit, together with the apse and the whole right transept. Facade half-destroyed by direct hit. E side of monastic buildings demolished.

P I S A

15 SG 239 22 Jan 44 24 24000

(1) S. Paolo a Ripe d'Arno. 4082-4083.

Direct hit on nave destroyed roof of first 3 bays of nave and side aisles. N clerestory standing. S clerestory wall and adjoining side aisle was partially destroyed.

(2) S. Domenico. 4082-4083.

This unimportant church was completely demolished by a direct hit.

(3) S. Giovanni in Catani. 3050-1 15 SG 265 18 Feb 44 24 21000

Roof over chancel has collapsed. Adjoining buildings demolished. No other damage seen to this unimportant church.

Declassified E.O. 12356 Section 3.3/NND No. 785040

P A D O V A

F 143 23 Mar 44 36° 23000

(1) Cathedral & Baptistery. 3068-3061.

Damaged by 2 HE hits. One bomb landed on N flank of nave roof just behind facade, and exploded inside the cathedral, shaking all the tiles from the nave roof. Probable severe blast damage to interior. The second landed immediately alongside the Baptistery, probably causing blast damage to the outer walls and to the frescoes within.

(2) Eremitani Church. 4064-4065.

Chapel of Mantegna obliterated by a direct hit, together with the apse and the whole right transept. Facade half-destroyed by direct hit. E side of monastic buildings demolished.

P I S A

15 BG 235. 22 Jan 44 24 24000

(1) S. Paolo a Ripa d'Arno. 4082-4083.

Direct hit on nave destroyed roof of first 3 bays of nave and side aisle. N clerestory standing. S clerestory and adjoining side aisle wall was partially destroyed.

(2) S. Domenico. 4082-4083.

This unimportant church was completely demolished by a direct hit.

15 BG 285 18 Feb 44 24 21000

(3) S. Giovanni in Catani. 3050-1

Roof over chancel has collapsed. Adjoining buildings demolished. No other damage seen to this unimportant church.

P I S T O I A 790

NA 859 27 Jan 44 1100 36 25000

(1) 3180-3181. S. Domenico.

Severely damaged by direct hit. First third and S wall of nave demolished, together with 1st third of nave roof. Neighboring portion of monastic building demolished.

(2) S. Giovanni fuor Civitas.

Bomb incidence in Via Cavour has shaken all the tiles from N slope of roof and must have severely damaged the marble surface of the lateral facade.

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

R I M I N I

NA 956 25 Mar 44 36 22000

Malatesta Temple. 4019-4021.

The sliding of the roof tiles permits exact assessment of the damage.--A stick of bombs landed on and in the vicinity of the building. One bomb hit the chancel blowing the apse outward and causing the roof to collapse. A second bomb almost entirely destroyed the sacristy. A third pierced the nave roof and exploded within, shattering the second arch from the chancel on the right hand side and demolishing the outer wall at that point. The tiles have now slid entirely from the nave roof, permitting one to see inside the structure and observe that the first 5 bays of the nave are apparently intact. It is not certain whether the sculptures in the church were sandbagged or not, but if sandbags were present, these have been removed with the debris. The side-aisles are still roofed, and it is probable that the Piero della Francesca fresco is intact. Direct hits wiped out those sections of the museum immediately adjoining the church.

R O M E

5 CM 450 11 Mar 44 40 28000

(1) Palazzo Barberini. 3016-3017.

No damage.

(2) Propaganda Fide. 3016-3017.

No damage.

5 CM 461 18 Mar 44 24 23000

(3) S. Lorenzo. 4099-4100.

Nave and atrium severely damaged by direct hit. First half of neve roof gone. Repairs to roof under way. Rafters have been erected and apparently a canvas stretched below them.

T E R N I

5 CM 455 16 Mar 44 1100 40 22500 (see FRASCATI)

Town Hall. 3077-3078.

2 direct hits by HE on central section.

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

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T E R N I

5 CM 455 16 Mar 44 1100 40 22500 (see FRASCATI)

Town Hall. 3077-3078.

2 direct hits by HE on central section.

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T O R I N O

15 SG 191 3PG 3 Jan 44 1330 24 25000

(1) S. Domenico. 3041-3042.

Intact--no hits within two blocks of it. Whitish patches on roof may indicate patching. Old cover shows severe damage to nave. Roof has been repaired.
Sorties: 12 S/283
60 PR/55
12 S/171

(2) Palazzo della Filarmonica (Piazza S. Carlo). 3041-3042.

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

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

T O R I N O (cont.) -- Palazzo della Filarmonica (cont.)

Both sides of square have suffered severly through fire. Identification of building not possible. Churches intact.

(3) G. Giovanni (Cathedral). 3041-3042.

No damage visible. White patch on roof of N aisle may indicate damage repaired.

(4) Palazzo Madama. 3041-3042.

Apparently no damage, but roof of Juvara portion may have been repaired. Check previous cover. Shadow shows even balustrade and statues intact.

(5) Teatro Regio. 3041-3042.

Utterly destroyed. Foundations cleared away and outer walls of palace shored up to keep from collapsing.

(6) Palazzo Carignano. 3041-3042.

No signs of damage, save for small rectangular hole in roof. No apparent patching. Building across Piazza Carlo Alberto gutted and everything except facade removed.

(7) Castello Valentino. 3040-3041.

Two large gaps in roof of S pavilion of central section.

(8) Sacro Cuore. 4046-4047.

Apparently untouched--and unimportant.

(9) University. 3041-3042.

Entire N.flank gutted, but shell standing. Roof of S flank under repair.

(10) Palazzo Chiablese. 3041-3042.

Section fronting on Palazzo Reale gutted, shell standing.

V I T E R B O

NA 890

788

S. Francesco. 3114-3115.

Devastated by several hits. Roof of nave, left transept and chapel attached to R transept have collapsed. The facade has disappeared entirely. The walls are standing but the interior must be ruined by blast and by weather.

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

20003/B
20003/MFAA

22 May 1944.

Subject: Damage to Monuments in Enemy Occupied Italy.

To : The Director, Subcommission for MFA & A.

1. Interpretation of most recent available air photographs has produced the information listed below, regarding damage to Italian Monuments by Allied Air Action since 10 April 1944. In each case enemy claims in radio reports are listed parallel to the facts.

TOWN	ENEMY CLAIM	PHOTO INTERPRETATION REPORT
Alessandria	Damage to Cathedral S. Michele, S. Alessandro, Palazzo Trotti, and Teatro Communale.	Only Teatro Communale and Teatro Filzi damaged.
Ancona	Cathedral, Gesu', S. Domenico, S. Cosimo, S. Anna, S. Mana, Palazzo del Governo and Town Hall all destroyed.	Cathedral, S. Domenico and Palazzo Communale had been previously damaged, but are standing and were not further damaged by the raid. All other buildings mentioned are intact.
Arezzo	No propaganda report.	Cloister of the Badia heavily damaged; widespread damage in old city.
Castel Gandolfo	Serious damage to papal villa.	No damage visible.
Civita Vecchia	No propaganda report.	Heavy damage to Forte Michelangelo made even worse. Arsenal, by Bernini, demolished.
Faenza	No monuments mentioned.	Part of Ceramic Museum destroyed. Damage to cloister of S. Domenico and Palazzo Fermante (unimportant)
Ferrara	Palace of Lodovico il Moro destroyed.	Palace not covered by photos.
Florence	Opera House, Teatro Communale, Sette Santi, un-	Unimportant modern church

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

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Faenza	No monuments mentioned.	Part of Ceramic Museum destroyed. Damage to cloister of S. Domenico and Palazzo Fermante (unimportant)
Ferrara	Palace of Lodovico il Moro destroyed.	Palace not covered by photos.
Florence	Opera House, Teatro Communale, Sette Santi, unharmed Renaissance Palace and 2 churches (most beautiful in city).	Unimportant modern church of Sette Santi possibly damaged by blast.
Genoa	No monuments mentioned	Palazzo Doña-Pamphily heavily damaged.
Parma	Serious damage to church of the Steccata and to the Camera del Correggio	No damage visible to either building. Some blast damage to Steccata possible from bombs across the street.
Siena	Church of Osservanza destroyed.	Report correct. Church was devastated.

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Modena	No propaganda report.	Palazzo Reale damaged. S. Domenico and S. Vincenzo severely damaged.

2. It is to be noted that this report does not refer to damage caused prior to 10 April, which has been serious and widespread, and of which a report dated 15 April has been made by the undersigned when assigned to the 90th Photo Wing Reconnaissance but has not yet been issued by that organization. This report with attached photographs is urgently needed here.

Frederick Hartt

FREDERICK HARTT
2nd Lt., Air Corps,
Air Liaison Officer.

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(from "Anglo-American terror raids" exp 4th Sept 43)

3 bis

AFHQ, PWB, BBC, Unit. No. 8 - APO 512

E. E. Report No. 177, 25 April 1944.

RADIO ROME IN ITALIAN TO ITALY 713 KCs. 1400 April 24.

According to the findings of the Vatican technicians, the damage suffered by churches and other religious buildings amounted to some 10 billion lire. Unfortunately both the number of casualties and the amount of damage have by now reached a higher figure.

These data, published by the Vatican and therefore worthy of credit, make it unnecessary for us to add any detailed proof. We shall instead go on to examine the political methods of the Anglo-Americans in their dealings with the Catholic Church. It is sufficient to remind our listeners of the unconditional support granted by the semi-official organs of British and American propaganda to the Eastern campaign of hatred the pseudo-Patriarch of Russia who aimed for nothing less than the elimination of the Pope; of the constant anti-Catholic utterings on the part of the Anglican Church which aimed to deprive Catholicism of its universal character based on the leading and enlightening quality of Rome; of the appeals for peace and understanding among men broadcast by Churchill and Roosevelt in between two terror raids on our churches and our homes.

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Copies for 20001 20003/3

3

U.S. CONFIDENTIAL equals
British CONFIDENTIAL.

HEADQUARTERS

MEDITERRANEAN ALLIED PHOTOGRAPHIC RECONNAISSANCE WING.

APO. 520, U.S. Army

13th. April, 1944.

SUBJECT : Damage to Historical Monuments in Italy.

TO : Director, Sub-Commission for Monuments, Fine Arts, and Archives, Allied Control Commission, APO. 394, U.S. Army.

1A

1. List of monuments alleged by Italian radio 1943, to have been damaged by Allied air action, has been compared with photographic cover obtained by this Headquarters, as per your verbal request. Results of examination of monuments still in enemy hands submitted below :-

2.	Bologna,	S.S. Filippoe Giaccmo	: not identifiable.
	Frascati,	Cathedral	: minor damage.
		Seminario	: destroyed.
		S. Francesca	: not identifiable.
	Genoa,	Loggia dei Banchi	: major damage.
		Palazzo Bianco	: destroyed.
		" Rosso	: major damage.
		" Tursi	: minor damage.
		" S. Giorgio	: major damage.
		" Ducale	: major damage.
		S.S. Annunziata	: left aisle destroyed.
	Livorno,	Cathedral	: undamaged.
		Other monuments not identifiable.	
	Milan,	Cathedral (Maria Nascente)	: possible minor damage.
		Cappella Sabina in S.Ambrogio	: probably destroyed.
		Palazzo Marino	: gutted
		S. Fedele	: possible damage.
		Palazzo Reale	: gutted
		Archbishop's Palace	: Minor damage.
		Palazzo della Questura	: gutted.
		" di Giustizia	: gutted.
		" Durini	: not identifiable.
		" Visconti	: probably destroyed.
		" Borromeo	: destroyed.
		" Silvestria	: not identifiable.
		" Serbelloni	: not identifiable.
		" del Senato	: gutted.
		" della Repubblica Cisalpina	: not identifiable.
		Conservatorio	: gutted
		Palaces on Piazza S. Sepolcro	: gutted

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

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	Seminario	:	destroyed.
	S. Francesca	:	not identifiable.
Genoa,	Loggia dei Banchi	:	major damage.
	Palazzo Bianco	:	destroyed.
	" Rosso	:	major damage.
	" Tursi	:	minor damage.
	" S. Giorgio	:	major damage.
	" Ducale	:	major damage.
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	Palazzo Marino	:	gutted
	S. Fedele	:	possible damage.
	Palazzo Reale	:	gutted
	Archbishop's Palace	:	Minor damage.
	Palazzo della Questura	:	gutted.
	" di Giustizia	:	gutted.
	" Durini	:	not identifiable.
	" Visconti	:	probably destroyed.
	" Borromeo	:	destroyed.
	" Silvestria	:	not identifiable.
	" Serbelloni	:	not identifiable.
	" del Senato	:	gutted.
	" della Repubblica Cisalpina	:	not identifiable.
	Conservatorio	:	gutted
	Palaces on Piazza S. Sepolcro	:	gutted
	Palaces on Via Manzoni and Via Principe Umberto	:	not identifiable, but heavy damage has occurred on these streets.
	Castello Sforzesco	:	major damage.
	S.Maria della Pieta	:	not identifiable.
	Carmine	:	intact.
	S.Pietro Celestino	:	intact.
	S. Anna	:	not identifiable.
	S. Antonio	:	not identifiable.
	S. Giuseppe	:	intact.

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continued..Page 2.

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

2. (Continued).

Milan,	Palazzo Lanzone Visconti	: not identifiable.
	S. Sebastiano	: no damage visible.
	S. Satiro	: minor roof damage.
	Palazzo Belgiciosо	: intact.
	Brera	: major damage.
	Ambrosiana	: intact.
	Palazzo Archinto	: probably destroyed.
	S. Nazaro	: intact.
	S. Maria della Portia	: not identifiable.
	Carmele	: not identifiable.
	Corpus Domini	: damaged.
	Collegio di S.Carlo	: not identifiable, but buildings surrounding S.Carlo Church are gutted.
	S. Maria delle Grazie	: Library and central section of refectory destroyed.
	S. Gregorio	: not identifiable.
	S. Vittore	: intact.
	The Curia	: not identifiable.
Pisa,	S. Domenico	: destroyed.
	S. Giovanni al Gatano	: destroyed.
Terni,	Town Hall	: major damage.
	S. Lorenzo	: not identifiable.
Turin,	S. Domenico	: intact. Damaged but repaired.
	Palazzo della Filarmonica	: not identifiable, but heavy damage at indicated site.
	S. Giovanni	: intact.
	Sacred Heart	: intact.
	Castello Valentino	: 2 hits on roof.
	Palazzo Madama	: possible slight roof damage.
	" Carignano	: no damage visible.
	" Chiablese	: major damage.

3.List of monuments returned herewith.

4.Stereo-pair of Monte Cassino submitted herewith.

For the Commanding Officer:

FREDERICK HARTT,
2nd. LT., Air Corps,
Photo Interpreter, 'D'Section.

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		:	major damage.
	Ambrosiana	:	intact.
	Palazzo Archinto	:	probably destroyed.
	S. Nazaro	:	intact.
	S. Maria della Portia	:	not identifiable.
	Carmelo	:	not identifiable.
	Corpus Domini	:	damaged.
	Collegio di S.Carlo	:	not identifiable, but buildings surrounding S.Carlo Church are gutted.
	S. Maria delle Grazie	:	Library and central section of refectory destroyed.
	S. Gregorio	:	not identifiable.
	S. Vittore	:	intact.
	The Curia	:	not identifiable.
Pisa,	S. Domenico	:	destroyed.
	S. Giovanni al Gatano	:	destroyed.
Terni,	Town Hall	:	major damage.
	S. Lorenzo	:	not identifiable.
Turin,	S. Domenico	:	intact. Damaged, but repaired.
	Palazzo della Filarmonica	:	not identifiable, but heavy damage at indicated site.
	S. Giovanni	:	intact.
	Sacred Heart	:	intact.
	Castello Valentino	:	2 hits on roof.
	Palazzo Madama	:	possible slight roof damage.
	" Carignano	:	no damage visible.
	" Chiablese	:	major damage.

3.List of monuments returned herewith.

4.Stereo-pair of Monte Cassino submitted herewith.

For the Commanding Officer:

FREDERICK HARTT,
2nd. LT., Air Corps,
Photo Interpreter, 'D' Section

Enclosure: 1 list.
1 stereo-pair.

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Telephone Nos.
REG[illegible]150.
WHITEHALL 6780.

BOX No. 500,
PARLIAMENT STREET B.O.,
LONDON, S.W.1.

1A

Captain Croft Murray.

1A

Major Blunt asked me to send you the attached list of monuments and buildings which have been damaged in Italy.

He has not had time to read the lists through yet, and will let you know on Monday if there are any corrections.

Priscilla Russell Cooke

Secretary.

8th October, 1943:

Information taken from Italian Radio during 1943.
From Major Anthony Blunt
War Office.

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

E.O.
20003
~~20[illegible]~~/MFAA

-1A

HQ. ACC, APO 394
MFAA Subcommission 2
---
9 March 1944.

Dear Peh

The attached list of damaged buildings was compiled from the Italian radio up to 8/10/43. We are coping with those which fall within occupied territory, but at your leisure I should be very grateful for any comments you may be in position to make on the others.

I have today collected an enormous parcel for you which, if all goes well, I shall be sending over by Baillie Reynolds, who is making a short trip in your direction. He will call on you and would, I know, be grateful for a roof.

Hope to see you myself before very long.

Yours ever

John Woodhouse
Maj. RA.

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S/Ldr P.I. Shinnie, R.A.F.
M.A.P.R.C.
C.M.F.

1A

BOLOGNA:

Church of S.S. Filippo and Giacomo - destroyed.

(1) **CATANIA:**

Cathedral. Not to be repaired
Vincenzi Bellini Museum. } Were reported as damaged.
Palazzo San Demetrio. } Off to movement reported in
S. Maria della Lava. } (Rome (illegible)

FRASCATI:

Cathedral.
Seminario.
S. Francesca.

GENOA:

Loggia dei Banchi.
Palazzo Bianco, Rosso, Tursi, S. Giorgio, Ducale.
Church of Annunziata.

LIVORNO:

Church of the Immaculata.
Church of S.S. Peter and Paul.
Church of S. Fernando.
Cathedral.
Churches of S. Andrea, S. Joseph, Holy Mercy.
Bishop's palace.

(1) **MESSINA:**

Madonna di Pompei. (2 bombs) } Not reported as moved to Italy
San Nicola. } Were reported as damaged
San Antonio. } Off to movement reported in
Jesuit church. Modern was destroyed. Yes reported to Allied (illegible)
Cathedral. (destroyed) Yes. (Rome (illegible)

MILAN:

Cathedral. (substructure sinking, aisle threatened, apse, high altar, choirstalls, facade)
Cappello Sabina in S. Ambrogio.
Archbishop's palace.
Tempio di Maria Nascente.
Palazzo Marino.
S. Fedele.
Palazzo Reale.
Palazzo della Questura.
Palazzo della Giustizia - completely destroyed.
Palazzo Arcivescovile, Vincenti, Perrucco, Silvestria.

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Seminario.
S. Francesca.

GENOA:

Loggia dei Banchi.
Palazzo Bianco, Rosso, Tursi, S. Giorgio, Ducale.
Church of Annunziata.

LIVORNO:

Church of the Immaculata.
Church of S.S. Peter and Paul.
Church of S. Fernando.
Cathedral.
Churches of S. Andrea, S. Joseph, Holy Mercy.
Bishop's palace.

(1) MESSINA:

Madonna di Pompei. (2 bombs) } Not important monumentally
San Nicola. } Non important as damaged
San Antonio.
Jesuit church. Modern, was destroyed. Not important. Recommend to rebuild in front
Cathedral. (destroyed) Yes, but not important. (Fiorelli)

MILAN:

Cathedral. (substructure sinking, aisle threatened, apse, high altar, choirstalls, facade)
Cappello Sabina in S. Ambrogio.
Archbishop's palace.
Tempio di Maria Nascente.
Palazzo Marino.
S. Fedele.
Palazzo Reale.
Palazzo della Questura.
Palazzo della Giustizia - completely destroyed.
Palazzo Durini, Visconti, Borromeo, Silvestria.
Serbelloni (Corso Venezia)
Palazzo del Senato, Repubblica Cisalpina, Conservatorio.
Palaces on Piazza S. Sepulchro (17th C.), Via Manzoni, Via Principe Umberto.
Castello Sforzesco.
S. Maria della Pieta.
Carmine.
S. Pieto Celestino.
S. Anna.
S. Morano.
S. Antonio.
S. Giuseppe (monastery)
Palazzo Lanzone Visconti.
Tempio di S. Sebastiano.

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S. Satrio.
Palazzo Belgioioso.
Brera.
Ambrosiana.
Palazzo Archinto with Tiepolo frescoes.
Church of S. Nazaro.
Santa Maria della Porta, Corpus Domini, Carmele.
Collegio di S. Carlo.
S. Maria della Grazia - (Library and refectory destroyed. Leonardo undamaged. Crucifixion by Montofarno (1485) partly damaged.)
Church of S. Gregorio.
S. Vittore.
The Curia.

NAPLES:

Madonna del Buon Camino.
S. Pietro, Gerolomini, S. Giorgio Maggiore, S. Jacopo degli Italiani, S. Croce Rosarellio.
The Crocella ("beyond repair")
Palazzo Como.
S. Rucco.
S. Chiara.

ORISTRANO: (Sardinia) Cathedral. (27 hits.) "no damage; museum - general not bombed" (ace 20001 - Reg. 6 letter of 13 Apr).

PALERMO:

Basilica Maggiore.
Annunziata.
Palazzo Reale. (hit)
S. Giuseppe.
S. Nicolò.

PISA:

S. Domenico.
S. Giovanni at Gatano.

POMPEI:

Bomb in front of Arch of Drusus, destroying portico of Temple of Jupiter. Another between House of Triptolemus and House of Romulus and Remus. A third on Museum damaging "most of the archaeological material". (Aug: 24th 1943) 180

REGGIO CALABRIA:

Cathedral (Cappella del Sacramento.)
Seminary of the Arcivescovado.
Churches of St. Lucia, S. Agostino, S. Paolo. ("severely damaged")

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The Curia.

NAPLES:

Madonna del Buon Camino.
S. Pietro, Gerolomini, S. Giorgio Maggiore, S. Jacopo degli Italiani, S. Croce Rosarellio.
The Crocella ("beyond repair")
Palazzo Como.
S. Rucco.
S. Chiara.

ORISTRANO: (Sardinia) Cathedral. (27 hits.) "no damage; machine-gun nest not bombed" (see 20061 - Reg. 6 letter of 13 Apr).

PALERMO:

Basilica Maggiore.
Annunziata.
Palazzo Reale. (hit)
S. Giuseppe.
S. Nicolò.

PISA:

S. Domenico.
S. Giovanni at Gatano.

POMPEI:

Bomb in front of Arch of Drusus, destroying portico of Temple of Jupiter. Another between House of Triptolemus and House of Romulus and Remus. A third on Museum damaging "most of the archaeological material". (Aug: 24th 1943) 180

REGGIO CALABRIA:

Cathedral (Cappella del Sacramento.)
Seminary of the Arcivescovado.
Churches of St. Lucia, S. Agostino, S. Paolo. ("severely damaged")

SYRACUSE:

Cathedral. (half destroyed)

TERNI:

Town hall.
S. Lorenzo.

TURIN:

S. Domenico. (destroyed)
Palazzo della Filarmonica (Piazzo S. Carlo)
S. Giovanni.

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TURIN (continued)

Church of Sacred Heart.
Castello Valentino. (2 bombs)
Palazzo Madama. (upper part)
Palazzo Carignano. (twice set on fire.)
Palazzo Chiablese.

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20003/3
Item 9

REGION I.

SICILY.

Province of PALERMO.

PALERMO.

	Roman house; Pza Vittoria	:
	Churches	
PK. ✓	Cathedral[N]	: Superficial damage to exterior of E.End.
PK. ✓	S.Giovanni degli Eremiti[N]	: Undamaged.
PK. ✓	La Martorana[N]	: Undamaged.
PK. ✓	S.Cataldo[N]	: Undamaged.
PK. ✓	S.Francesco[N]	: Badly damaged. Cloister destroyed.
PK. ✓	La Magione[N]	: Badly damaged. Cupola destroyed. Norman nave remains.
	✓ S.Spirito[N](suburban)	: undamaged. B.HP. Daylight hole in roof. PKBR. 16/1/44.
	✓ S.Giovanni dei Lebbrosi[N](suburban)	: undamaged. T.S. hit PKBR. 16/1/44.
PK. ✓	S.Domenico	: Practically undamaged.
MH ✓	S.Maria della Catena	: Damaged. Nicely early. PKBR. Adjoining Archivio badly damaged. PKBR
	S.Francesco di Paola	: Slight to roof & windows. Interior minor PKBR. 16/1/44.
	S.Eulalia dei Catalani	:
	✓ S.Zita	: Damaged. Marble inlaid S. chapel altar. PKBR. 13/1/44
	✓ Gesù & Casa Professa	: Very serious damage. MH. 3/IX/43 PKBR 29/1/44.
PK. ✓	S.Caterina	: Undamaged.
	S.Sebastiano	:
PK. ✓	S.Giuseppe dei Teatini	: Large hole in roof: through to crypt. Aisle cupolas shifted
PK. ✓	S.Salvatore	: Damaged. Large hole in cupola.
	S.Agostino.	:
	~~S.Giorgio dei Genovesi.~~ Chiesa del Giusino	: roof considerably damaged by bombing. Conv. PISC.
	Ospedale dei Sacerdoti (Oratorio)	:
	Oratorio S.Domenico	:
	Oratorio S.Zita	: Windows blown out. Bad cracks at both N. angles. PKBR 13/1/44.
	Oratorio S.Lorenzo	: not seriously damaged. Window out. MH. 3/IX/43
	S.Maria di Gesù (Suburban)	:
	Palazzi.	
PK ✓	Pal; Reale, with Cap[la] Palatina	: S.W. angle of Palazzo hit. Damage severe. Capella Palatina Unharmed.
PK ✓	Pal. Cuba	: Undamaged.
PK ✓	Pal. Ziza	: Undamaged.
	Pal. Chiaramonte	: not seriously damaged.
PK ✓	Pal. Sclafani	: Badly hit. All one side of Courtyard down. Frieze of "Kids of Death" Damaged.
	✓ Pal. Albatelli	: Fairly untouched. Damage not serious. MH. 11/IX/43 Minor damage to interior.
PK ✓	Pal. del Municipio	: Undamaged.
PK ✓	[Pal. Arcivescovile	: Considerable Damage to upper floors & W. Wing.
PK ✓	Quattro Canti	: Practically undamaged.
	✓ Porta Nuova. Porta Felice	: Former undamaged. (other) one side damaged. MH. 3/IX/43.
PK. ✓	Fountain on Pza Pretoria	: Damaged on NE side.
	✓ Mon; of Carles V, Pza. Bologni	: Statue removed prior to bombardment. PKBR.
	Museums.	
PK. ✓	Museo Nazionale	: one side of cortile demolished by bomb which hit Olivella.
	✓ Museo Etnografico Siciliano	: undamaged. PKBR. PBC. 14/1/44.
	✓ Galleria d'Arte Moderna (Favorita)	: undamaged.

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	Palermo (continued)	
	Libraries.	
PK.	Bibl;Nazionale Universitaria	: Destroyed.
MH.	Bibl:Comunale	: Minor Damage "not touched" MH 3/ix/43
PK.	Bibl: della Soc/Sic/Storia Patria	: One each of books destroyed.
PK	Archivio; Gancia & Catena	: both badly damaged MH 3/ix/43.
	Altavilla Milicia.	:
	Church;Chiesazza	:
	Bagheria.	:
	Villa Palagonia	:
	Buonfornello.	:
	Greek temple & ruins of Himera	: undamaged. FHM. 23/x/43.
	Caccamo.	:
	Churches. S;Domenico	:
	S.Isidoro:	:
	Castelbuono.	:
	Churches.Matrice Vecchia	:
	Matrice Nuova	:
	S.Francesco	:
	Cappucini	:
	Annunziata	:
	Ab.S.Maria del Prato	:
	S.Guglielmo	:
	S.Antonio Martire	:
	Capella S.Anna	:
	Cefalù.	:
	Greek walls	:
	Castle with Tempio di Diana	:
LBLF.	Cathedral	: Undamaged. 9/xii/43.
	Pal.dell'Osterio	:
	Pal.Ventimiglia	:
LBLF	Museo Mandralisca	: Undamaged. 9/xii/43
	To the south	:
	Santuario di Gibilmanna	:
	Cimimna.	:
	Churches. Matrice	:
	S.Domenico	:
	Collesano.	:
	Greek walls	:
	Churches. Chiesa Madre	:
	S.Simone	:
	S.Giovanni Battista	:
	S.Maria Vecchia	:
	S.Domenico	:
	Castle.	:

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Prov.Palermo.

Geraci Siculo.	
Castle	
Churches.Chiesa Madre	
S.Maria della Porta	
S.Bartolemeo	
Monreale.	no damage - Comm. RAF.
Cathedral	
Capucini with catacombs	
Pal.del Municipio Museum	
Bibl.Communale	
Monte Pellegrino.	endangered. BHP.- RAAF.PBC. 14/1/44.
Sanctuary of S.Rosalia	
Petralia Sottana.	no damage. Capt. Brooke. C.M.O.
Chiesa Matrice	
Polizzi Generosa.	
Cathedral	
S.Maria di Gesù	
Pollina.	
Chiesa Maggiore	
San Mauro Castelverde.	
Churches.S.Giorgio	
Chiesa dei Franchi	
Solunto.	Mosaic floor damaged. 4th F/C/p.3.
Ruins of ancient city	
Sclafani.	
Church	
Termini Imerese.	
Ruins.	
Roman Baths	
Bagni delle Donne	
Amphitheatre	
Churches	
Cathedral	
S.Maria della Misericordia	no damage. PHUM. 25/4/43.
S.Catarina	
Consolazione	
S.Maria di Gesù	
Palazzo del Municipio	
Museo Civico	

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4. Prov. Trapani.

Province of TRAPANI.

TRAPANI.

Churches.

- ✓ Annunziata. : Undamaged, save for crack in S. Chapel.
- ✓ Collegio dei Gesuiti (Prefecture) : Roof destroyed, but vault intact. Campanile damaged, & bells taken down.
- ✓ Chiesa del Soccorso (Badia Nuova) : Undamaged.
- ✗ S. Maria di Gesù : Della Robbia Suite. Roof badly damaged.
- ✗ S. Agostino (secularised) : Well damaged by fire.
- Chiesa dei Marinai : W. front in fact. Nave badly damaged.
- ~~Carmelitani = Annunziata~~ : Half of choir vault remains.
- ✗ Oratorio di S. Michele : NOT IDENTIFIED
- ✓ Cathedral (S. Lorenzo) : ——
- ✓ Palazzo Giudecca : Completely destroyed.
- ✓ Casa Xirinda : slight damage to roof.
- ✓ S. Francesco d'Assisi : Undamaged.
- ✓ Fontana di Saturno : Undamaged by air-raids.
- ✗ Chiesa del Purgatorio : slight damage to roof & cracks in walls.
- ✓ Museo Pepoli (adjoins Annunziata) : Undamaged.
- Museo Civico : nave mostly destroyed. Cupola & facade undam.
- ✗ Municipio : v. slight damage only.
- ✓ Bibl. Fardelliana
- ✗ S. Nicola di Bari

Alcamo.

Churches. S. Chiara : almost entirely destroyed, save for facade. Ceiling of upper floor fact. undamaged.
- ✓ Badia Nuova : more or less destroyed
- ✓ S. Tommaso
- ✓ S. Maria di Gesù : undamaged. Publ. Ecm. 19/xii/43
- ✓ Chiesa Madrice (Assunta.) : reported undamaged. "
- ✓ S. Francesco d'Assisi : undamaged. Publ. Ecm. 19/xii/43
- : reported undamaged. "

Calatafimi.
- ✓ Ossario del Risorgimento : Structurally, seems only slightly damaged. Publ. Ecm. 29/xii/43.

Castelvetrano.
- ✓ S. Trinità della Delia : Undamaged, but in military occ. Publ. Ecm. 23/xii/43
- ✓ S. Domenico. Secularised. : Undamaged. Library, now broken into but no apparent structural damage. Publ. Ecm. 24/xii/43
- ✓ Museo Municipio & Biblioteca. } : Sacristy destroyed, church undamaged. Publ. Ecm. 22/xii/43
- ✓ S. Giovanni : Porta Nuova & Porta Garibaldi undamaged. No damage seen to walls.
- Marsala. : Almost entirely destroyed.
- ✓ Ancient city walls : Undamaged. Tapestries intact.
- ✗ Museo Civico : Nearly destroyed. Gothic window remains.
- ✓ Churches. Cathedral : Plan of mosaic E. end. No further damage. Publ. Ecm. 27/xii/43.
- ✗ S. Salvatore (converted to cinema) : apparently undamaged.
- ✓ S. Giovanni : Almost entirely destroyed.
- ✓ Carmine : Large hole in S. transept.
- Madonna della Grotta
- ✗ Collegio
- ✓ Purgatorio : slight damage to roofs. Publ. Ecm. 27/xii/43.
- Mazara del Vallo.
- ✓ Cathedral
- ✓ Palazzo Vescovile
- ✓ Seminario

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Monte S.Giuliano (Erice).	
Medieval citadel, ancient walls	reported undamaged.
Churches. La Matrice	undamaged.
Cathedral	
S.Giovanni Battista	no war damage, bad damp.
Museum in Bibl.Comunale	no damage.
Mozia (S.Pantaleo)(Island)	
Excavations of Punic town	reported undamaged & PRBR. ECM. 24/xii/43.
Local Museum	
Partanna.	
Chiesa Madre	undamaged. PRBR. ECM. 24/xii/43.
Salemi.	
Cathedral	no damage & Comm.
S.Niccolo di Bari	PRBR. ECM. 24/xii/43
Castle	
Segesta.	
Greek Temple & Theatre	undamaged. PRBR. ECM. 19/xii/43.
Selinunte.	All the material from Temple E used for German P.W. work. Another gun battery within Acropolis area. 17 structures bombed (very obliterate undamaged. PRBR ECM. 23/xii/43.
Greek temples & city	
Local Museum	undamaged.

Province of AGRIGENTO.

AGRIGENTO.	
Greek City.	
Temple of Concord	no recent damage, despite AA defences. Area used for encampments. ECM. 23/ix/43
Juno	
Jupiter Olympius	
Hercules	
Aesculapius	
Tomba di Terone	no damage. PRBR. 30/i/44
Churches. S.Nicola	
S.Biagio (ruins of temple)	
Modern city.	
Cathedral	apse cracked. Some other damage. MH. 23/ix/43
Churches. S.Giorgio	
S.Maria dei Greci (remains)	undamaged. PRBR. 30/i/44.
S.Spirito	considerable damage & Convent. MH. 23/ix/43
S.Rosalia	
Finita	
S.Francesco	almost entirely destroyed. MH. 23/ix/43.
Castello Favara	
Museo civico	Structure badly damaged. Exhibits stored at Biviona. MH. 23/ix/43
Bibl.Lucchesiana	no damage reported. PRBR. 30/i/44.

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6. Prov.Agrigento.
Caltanisetta.
Enna

Bivona.	:
Chiesa Madre	:
Burgio.	:
Chiesa dei Franciscani	:
Caltabellotta.	:
Cathedral	:
Capo Bianco.	:
Ruins of Heraclea	:
Naro.	:
Christian catacombs	:
Castle	:
Sciacca.	:
Churches. Cathedral	:
S.Margherita	:
S.Niccolo	:
Casa Steropinto	:
Palazzo Triolo	:
Castle	:

PROVINCE OF CALTANISETTA.

CALTANISETTA.	
Churches. Cathedral	: Soundamage & roofs. FH. 20/ix/43.
S.Maria degli Angeli	:
Badia di S.Spirito	:
Palazzo dei Tribunali	:
Castello di Pietrarossa	:
Museo Civico	:
Bibl.Communale	:
Gela.(Terranuova di Sicilia)	:
Greek Temple on Colle di Molino a vento	:
Butera.	:
Church	:

PROVINCE OF ENNA.

ENNA. (Castrogiovanni)	:
Churches.	: Roof damaged. FH. 20/ix/43. Tramway in front Roof badly damaged.
Chiesa Maire(Madonna d;Visitaz/)	: Frontage Damaged. FH/Ft. xii/43.
S.Cataldo	: badly damaged. FH/Ft. xii/43
S.Tommaso	: Slight damage roof & windows. FH/Ft. xii/43.
S.Francesco	: badly damaged. FH/Ft.

LBLF.

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Enna (continued)	
Citadella	: apparently undamaged. (Cuming) MH. 20/ix/43.
Torre di Frederigo II	:
Carmine	:
S.Marco	: slightly damaged. FHJM.
Museo della Maramma	:
Agira.	:
Churches. S.Filippo	:
S.Antonio	:
S;Croce	:
S.Margherita	:
Castle	:
Assoro Church	: considerable damage. MH. 13/ix/43.
Aidone.	:
Churches. Chiesa Madre	:
S.Maria della Cava	:
S.Michele	: Four reported undamaged. Dr. Dilke.
S.Antonio	:
S.Leone	:
Castellaccio	:
Centuripe.	:
Ruins of ancient city	:
Nicosia.	:
Churches.S.Maria Maggiore	:
S.Niccolo	:
S.Benedetto	:
S.Vicenzo	:
S.Biagio	:
S.Francesco	:
Della Misericordia	:
Carmine	:
Piazza Armerina.	:
Cathedral	: no visible damage. MH. 20/ix/43
Churches;S.Pietro	: no damage - MH. 20/ix/43.
S.Giovanni di Rodi	: no damage reported.
Priorato di S.Andrea (ruined)	: no damage - MH. 20/ix/43.
Badia di S.Pietro(ruined)	: no damage. MH-20/ix/43.
Pietraperzia.	:
Castello & Capella S.Antonio	: reported undamaged. Dr Dilke.
Troina.	
Ruins of Cathedral	: Reported destroyed. FHJM.
13 other churches	: all damaged & destroyed.

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8. Prov.Ragusa.
Siracusa.

PROVINCE OF RAGUSA.

RAGUSA.	
Churches. S.Giorgio	:
S.Maria della Scala	:
Museo in Pal;d.Principi Castellaci:	
Camarina.	
Ruins of Greek city	:
Chiesa Madonna di Cammarana	:
Museo in Fattoria Pace	:
Comiso.	
Church of S.Francesco d'Assisi	:
Castello	:
Modica.	:
Churches.S.Maria di Gesù	:
S.Maria di Betlem (ruin)	:
Val d'Ispica.	:
Cemetery of ancient & early	:
Christian rock-cut tombs	:
✓ S.Maria Maggiore	: Some damage. MH. 2/viii/43.

PROVINCE OF SIRACUSA.

SIRACUSA.	:
In the city.	:
✓ Tempio di Diana (Apollo)	: No wind damage. neglected FHJM. xi/43.
Churches.	: Treasury struck. damaged. MH. 2/viii/43.
LBLP ✓ Cathedral;	:
S.Sebastiano	:
S;Giovanni	:
S.Spirito	:
✗ S.Maria dei Miracoli	: almost wholly destroyed. MH. 3/vii/43. 3/ix/43
✓ S.Martino	: Damage to roof. repaired. MH. 20/ix/43
✓ S.Lucia	: Some damage not specified. repaired. FHJM. xi/43.
Palazzi.	
✓ Montalto	: Undamaged. MH. 20/ix/43.
✓ Bellomo (with Museum)	: slight damage to roof & windows. MH. 20/ix/43.
Quartanaro	:
✓ Lanza	: Undamaged. MH. 20/ix/43
Communale	: pictures recovered. 3/viii/43.
✓ Beneventano del Bosco	: one corner destroyed. MH. 13/ix/43.
Mombello	:
Arcivescovile	:
Casa Migliaccio	:
✓ Palazzo Buffardeci	: Top floor damaged. FHJM. xi/43.
Castello Maniaco	:
✗ Immacolata	: roof collapsed. MH. 20/ix/43.
✓ Carmine	: roofs damaged. FHJM. xi/43

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Siracusa.(continued)	
✗ S.Cristoforo	
✓ Museo Nazionale	
Bibl.Communale	
✓ Collegio (Gesuitit)	
In the suburbs.	
✓ Euryalus	
✓ Greek Theatre	
✓ Roman Amphitheatre	
Altare di Ierone II	
✓ Ginnasio Romano	
Quarries.	
✓ Latomia di S.Venera	
✓ Latomia del Paradiso	
✓ Orecchio di Dioniso	
✓ Grotta dei Cordari	
Catacombs. Vigna Cassia	
✓ S.Maria di Gesù	
Churches.	
✓ S.Giovanni fuori le Mura with crypt of S.Marciano	: No war damage. PI.OR. 6/11/44
S.Bernardo	:
West from the Harbour.	:
Tempio di Giove	:
Fontana di Ciani	:
Augusta.	:
✗ Castle	: reported badly damaged.
Lentini.	:
Walls of Greek city(Colle S.Mauro:	
✓ Churches. Cathedral	: no damage. M.H. 20/IX/43.
S.Maria di Gesù	:
Chiesa della Fontana	:
Grotta di S.Lucia	:
Museo in Palazzo Municipale	:
Noto.	:
LBLF ✓ Chiesa del Crocifisso	: Undamaged. PI.OR.
✓ Bibl.Communale with Museo	:
✓ Ruins of medieval town nearby	: PI.OR. 5/11/44.
Palazzòlo Acreide.	:
LBLF ✓ Greek Theatre & excavations	: Undamaged. LBLF. 9/X6/43.
✓ Templi Ferali	: Undamaged. M.H. 20/IX/43.
✓ Acrocoro della Torre	:
✓ I Santoni	:
Churches.Annunziata	:
S.Paolo	:
Private collection of Bn.Judica	: Undamaged. PI.OR. 5/11/44.

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10. Prov. Siracusa
Catania.

Pantalica (near Sortino) :
Prehistoric rock-cut tombs :

PROVINCE OF CATANIA.

CATANIA.
Greek Theatre : U.Damaged. FHJM. 2/ii/44.
Roman Forum :
Roman Baths under convent of :
S.Maria dell Indirizzo :
Roman Amphitheatre : Undamaged. FHJM. 2/ii/44.
Churches. :
LBLF. Cathedral : Treasury of S.Agata. Intact, some fittings omitted. No damage to Church. MH. 20/ix/43. Roof damaged. FHJM. xii/43.
S.Nicolò : Some damage to church, cloister, cells + museum. MH. 20/ix/43.
S.Giovanesco :
Capella Paterno :
Santo Carcere :
S.Maria di Gesù : no damage. FHJM. 29/xi/43.
Benedettini : Damage to roof. MH. 20/ix/43.
Cassianesi :
Palazzi. :
Almo Studio :
Senatorio :
Vescovile :
Castello Ursino with Museum : Vaulted halls damaged, ceilings fallen in. Collections safe. Mus: occ. MH. 20/ix/43.
Castello Indirizzo :
Museo Civico(at S.Nicolo) } : windows & roof holes, damaged FHJM. 29/xi/43
Bibl.Communale :
Bibl.Universitaria (Almo Studio) :
University Observatory :
Academia Gioeria di Scienze Nat: :

Acireale. :
Cathedral : badly damaged, repaired locally. FHJM. 29/xi/43.
S.Sebastiano : damaged FHJM. 29/xi/43.
del Suffragio : damaged FHJM. 29/xi/43.
Castello Pennisi :
Museo in Pal:Pennisi d.Floristella: } no damage reported. FHJM xi/43.
Bibl.Zelantea :
Academia di Scienze :

Adernò (Adrano) :
Greek walls :
Ponte di Biscari :

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Aderno (continued)	
Churches. Cathedral (Marrice)	Some damage. FHJM. 29/xi/43.
S.Antonio	
Convent of S.Lucia	completely ruined. (Gagini Madonna saved) FHJM 29/XI/43
S.Maria della Catena	
Castle	Facade destroyed. FHJM. 29/xi/43.
S.Maria e Gesù	
Private collection of Fr.Masso	
Belpasso.	
Ruins of convent	
Bronte.	
Church & convent.	damaged. MH. 13/ix/43.
(Nelson Estate) Maniace	Some looting by both sides MH 13/ix/43.
Calatabiano.	
Church	
Caltagirone.	Treasury reported intact
Churches. S.Giacomo	Badly damaged. MH. 20/ix/43.
Chiesa di Gesù	No damage MH 20/ix/43.
	Lochmeier damaged. MH. 20/ix/43
Fountain in Villa Communale	
Castiglione di Sicilia.	
Church	
Linguaglossa.	
Chiesa di S.Francesco	
Cappucini	
Militello.	
Chiesa Vetere	
S.Maria Nuova	
Capella S.Pietro	
Convent S/Giovanni	
Fontana della Zizza	
Paternò.	
Chiesa del Carmine	undamaged. (Cavary) MH. 20/ix/43
Castle	
Randazzo.	
Churches. S.Maria (Cathedral)	Treasury intact. Roof burned, apse damaged. FHJM. 29/XI/43.
S.Nicolo	Treasury intact. Roof badly damaged. FHJM. 29/XI/43.
S.Martino	badly damaged MH. 20/ix/43.
S.Vito	
S.Domenico	
S.Francesco	
S.Basilio	damaged. vaner fallen. FHJM. 29/xi/43.
Palazzo Finocchiaro	
Casa Scala	
Casa Spitalieri	
Museo Vagliasinli	almost wholly destroyed. MH. 20/ix/43.

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12. Prov.Messina.-

PROVINCE OF MESSINA.

MESSINA.	
Churches.	:
✗ Cathedral	: gutted. Mosaics damaged. Facade damaged. FHM. 20/IX/43 Arcades impsc. Cracks in transepts. Stained glass damaged. FHM. 19/IX/43.
✗ Ssma.Annunziata dei Catalani	: badly damaged. Cupola dangerous. FHM. XII/43.
S.Maria della Valle	:
✓ S.Francesco d'Assisi	: no external damage. FHM. 20/IX/43. S. Agata damaged FHM. XII/43
S.Maria Alemanna	:
S.Gregorio	:
S.Agostino	:
S.Maria delle Scale	:
Monastero di Montevergine	:
✓ Fontana di Nettuno	: Damaged. FHSM. 21/II/43.
Forte Castellaccio	:
✗ Museo Nazionale	: Some damage & roof & windows. some shell holes. FHM 21/IX/43.
Bibl.Universitariu	:
Bordonaro.	:
Church	:
Capo S.Alessio.	:
Castello	:
Casalvecchio.	:
Chiesa di Ss.Pietro e Paolo di Forza d'Agro	:
Castroreale.	:
Churches.S.Maria	:
S.Salvatore	:
S.Maria degli Angeli	:
Castel di Tusa.	
Ruins of Halaesa to S. of town	:
Ficarra.	:
Church	:
Fiumedinisi.	:
Chiesa Madr	:
Forza d'Agro.	:
Cathedral	:
Chiesa Triada	:
S.Francesco	:
Castello	:
Itala.	:
Church	:
Giampilieri.	:
Church	:

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Mulvagna.	
Church	
Mazzarrà.	
Cathedral	
Oratorio di S.Egidio	
Milazzo.	
LBLF ✓ Chiesa di Luna	No bomb damage. Un-detailed condition.
LBLF ✓ S.Maria della Catena	Superficial damage.
Mili S.Pietro.	
Capella	
Monforte S.Giorgio.	
Church	
Patti.	
LBLF ✓ Cathedral	Undamaged, Transitory visit.
Rocca Valdina.	
Chiesa Madre	
Castello	
Rometta Messinese.	
Churches. S.Salvatore	
Chiesa Madre	
S.Lucia del Mele.	
Cathedral	
Annunziata	
Madonna della Neve	
Savoca.	
Chiesa del Cappucini	
S.Lucia	
S.Michele	
Santo Stefano Superiore di Briga.	
Churches.S.Stefano Sup.di Briga	
S.Gaetano	
Taormina.	
✓ Greek Theatre	undamaged. MH 20/ix/43.
Odeon	
Tombsamong Via Provinciale	
Churches.	
✗ Chiesa Maggiore	badly damaged. repair completed FHUM. xii/43 172
Della Addolorata del Varo	
✗ S.Domenico	Ch: completely destroyed. Cloister damaged Hdqrs occ: MH. xi/43 FHUM. xii/43
S.Maria del Piliero	
Della Viviterine	
S.Pietro	
S.Agostino	

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14. Prov Messina

Taormina (continued)	:
S.Caterina	: badly damaged. FHJM. xi/43.
× S.Antonio	
Palazzi.	:
Corvaia	: not damaged. FHJM. 20/ix/43. (note) damaged FHJM. xii/43.
/ S.Stefano	:
Ciampoli	:
Badia Vecchia	:
Paterno	:
Casa del Floersta	::
Casa Sgroi	:
Casa Cacciala	
Small Museum at Greek Theatre	:
	:
Tindari.	:
Greek Theatre	: } no damage.
LGF Great Arcaded Building	:
House with Mosaic floor	:

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Prov. Reggio 15;
Catanzaro

REGION II.

1. CALABRIA.

PROVINCE OF REGGIO CALABRIA.

REGGIO CALABRIA.

✗ Cathedral	: Capella del S. Sacramento badly damaged. No other great damage. NTN. A/i/AA.
Chiesa degli Ottimati	:
✓ Museo Nazionale	: Considerable damage. R. of R. 15/x/43 : Some damage to (new) structure only. Collection safe. NTN. A/i/AA.
✓ Museo Comunale	: Collection housed in Mus. Naz. no damage. NTN. A/i/AA.
✓ Biblioteca Comunale	: windows broken only. NTN. A/i/AA.
✓ Palazzo Provinciale (Archivio)	: undamaged. NTN. A/i/AA.
✓ Municipio	:
Gerace Marina (Locri)	
✓ Ruins of Locri Epizephyrii	: v. slight damage to one well. Door of Museum known as. NTN. A/i/AA.
Terre di Gerace	:
Gerace Superiore	
✓ Cathedral	: undamaged. NTN. A/i/AA.
Stilo	
✓ Cattolica	: undamaged. NTN. A/i/AA.

PROVINCE OF CATANZARO.

CATANZARO.

✗ Cathedral	: badly damaged by direct hit. NTN. A/i/AA.
✓ S. Rosario	: undamaged. R. of R. 15/x/43.
✓ Castello	:
✓ Museo Provinciale	: undamaged. NTN. A/i/AA.
✓ Biblioteca Municipale	:
Crotone	
✓ Castello	: undamaged. R. of R. 15/x/43.
✓ Ruins of Temple of Hera (Cape Colonna)	: undamaged. — undamaged. NTN. A/i/AA.
✓ Madonna del Capo	: R. of R. 15/x/43.
Monteleone (Vibo Valentia)	
✓ Ruins of Hipponion	: undamaged. (envoy insp.) NTN. 2/xii/43 confirmed NTN. 24/xii/43
✓ S. Michele	:
✓ S. Leluca \ 6	: undamaged. NTN 24/xii/43.
S. Severina	
Serra S. Bruno	
✓ S. Stefano del Bosco	: undamaged. NTN. A/i/AA.
Seriano	
✓ S. Domenico	: undamaged. NTN. A/i/AA.

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16. Prov. Catanzaro
Cosenza

Squillace
S.Maria della Roccella : slightly weakened by concussion. NTN A/i/44.

Stronzeli
Ruins of Petelia :

Tiriolo
Greek site : undamaged. NTN A/i/44.

Tropea
Cathedral : some damage reported. NTN.A/i/44

PROVINCE OF COSENZA

COSENZA.
Cathedral : considerable (unspecified) damage. RAFR. 15/X/43
Chiesa del Crocefisso : some damage to roofs: all repaired. NTN. A/i/44
S.Francesco d'Assisi : slight damage. NTN A/i/44
Castello : slight damage to roofs: repaired. NTN.A/i/44
Museo Civico :
Biblioteca Civica : undamaged. NTN.A/i/44.
: considerable damage & loss of books. NTN. A/i/44.

Altomonte
S.Maria della Consolazione : slight damage by concussion. NTN. A/i/44.

Amantea
S.Bernardino : slight damage to roof. NTN. A/i/44.

Cascano
Castello : undamaged. NTN. A/i/44.
Torre di Milo :

Fiumefredo Bruzio
Castello :
Medieval walls : } undamaged. NTN. 3/XII/43 A/i/44.
Chiesa Arciprete : some damage to roof. NTN. A/i/44.

Morano.
S.Bernardino :
La Maddalena : } undamaged. NTN. A/i/44.
S.Pietro :

Montalto Uffugo
Assunta : undamaged. NTN A/i/44.

Paola
Convento di S.Francesco : ~~undamaged (unsure)~~ NTN. 3/XII/43
: some damage to roof & walls. NTN A/i/44.

Rocca Imperiale
Castello : undamaged. NTN. A/XII/43 & 1/i/44.

Rossano
S.Marco :} Undamaged. Capt. Offley. XII/43.
S.Maria del Patire :} MS safe. C.A.O.

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Prov. Cosenza 17.
Potenza

S.Donato di Cerone : no damage reported. NTN. A/i/44.

S.Marco Argentano
✓ Cathedral : undamaged. NTN. A/i/44.

Sibari
✓ Le Muraglie (ruins of Greek city: undamaged. RofR 15/x/43. Info. NTN. 3/xii/43 & 1/i/44.

REGION II.

2. LUCANIA (BASILICATA)

PROVINCE OF POTENZA

POTENZA
✗ Cathedral : considerable damage. RofR. 15/x/43. Considerable damage } NTN
✗ Seminary : } gutted by fire. Info. NTN. 10/xii/43 Some treasure melted } 10/xii/43
✗ Palazzo Vescevile : } RofR 15/x/43
✗ S.Michele : Added aisle destroyed. NTN. 10/xii/43.
✓ S.Francesco : }
✓ Palazzo del Governo (Archivio) : } undamaged
✗ Museo Provinciale : } NTN. 10/xii/43.
: Heating gone. Most of collection gone. Most of collection NTN.
RofR. 15/x/43. Safe 10/xii/43

Acerenza
✓ Cathedral : reported undamaged. NTN. 10/xii/43

Atella
✓ Cathedral : reported undamaged. NTN. 10/xii/43

Lagopesole
✓ Castello : reported undamaged. NTN. 10/xii/43.

Marsico Nuovo
✓ : } reported undamaged. NTN. 10/xii/43

Melfi
✓ Cathedral : } reported undamaged. NTN. 10/xii/43
✓ Castello :

Monticchio
✓ S.Michele : } reported undamaged. NTN. 10/xii/43
✓ Cave chapels :

Rapollo
✓ Cathedral : } reported undamaged. NTN. 10/xii/43
✓ S.Imela :

Sarre Lucano
✓ Cathedral : } reported undamaged. NTN. 10/xii/43. 770
✓ S.Maria Capitignano :
✓ Castello :

Venosa
Castle :

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Venosa(continued)	
✓ Chiesa Nuova	: reported undamaged. NTN. 10/XII/43
✓ S.Trinità	:
Amphitheatre	:
Casa di Orazio	:
Vigziane	
✓ Ruins of Grumetum	: reported undamaged. NTN. 10/XII/43

PROVINCE OF MATERA

MATERA	
✓ Cathedral	: Slight Damage - R.O.T.R. 15/X/43. Slight Damage - NTN. 17/XII/43
✓ S.Giovanni Battista	: undamaged. NTN. 17/XII/43.
✓ S.Maria de Idris	:
✓ S.Francesco d'Assisi	:
✓ S.Eustachio	: undamaged
✓ Loggetta del Mare	: R.O.T.R. 15/X/43 — considerably damaged. NTN. 17/XII/43
✓ Castello	: in military area, undamaged. NTN. 17/XII/43
✓ R.Museo Domenico Ridola	: undamaged. NTN. 17/XII/43.
Irsina	
✓ S.Francesco	: undamaged. NTN. 17/XII/43 4/I/44.
Metaponto	
✓ Greek remains	: undamaged. R.O.T.R. 15/X/43. Altar NTN. 4/XII/43 & 20/XII/43
Montescaglioso	
✓ Convento dei Benedettini	: reported undamaged NTN. 17/XII/43.
Palazzo S.Germasio	
✗ Finacoteca Camillo d'Errico	: material transferred to Mus. Ridola at Matera in 1939. Safe. NTN. 17/XII/43
Pisticci	
✓ Greek Tombs	: reported undamaged. NTN. 17/XII/43.
Tricarico	: reported undamaged. NTN. 17/XII/43.
✓	:
Tursi-Policoro	
✓ Castello d'Anglona	: reported undamaged. NTN. 17/XII/43.

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REGION II.

3. APULIA.

PROVINCE OF FOGGIA.

FOGGIA.

Cathedral. : no damage to façade or crypt, only to roof Doxp 1/44
Chiesa della Croce : much shaken by blast Doxp 1/44
S.Leonardo (to be tel under Manfredonia) : undamaged Doxp 1/44
Bibl.Communale : reading room a direct hit, majority unharmed

Outside town

S.Maria Incoronata :

Castel Fiorentino (near Lucera) :
Castello.(Frederick II ob.1250) :

Lucera. :
Cathedral : undamaged Doxp 2/44
S.Domenico : undamaged Doxp 2/44
Castle : minor damage by recent bombs Doxp 2/44
Museum : undamaged, Doxp 2/44.
Bibl.Communale : undamaged, Doxp 2/44.

Monte Santangelo :
S.Michele Arcangelo :
Tomba dei Rotari :
S.Maria Maggiore : } no damage, Doxp 2/44
Convent of S.Matteo :
Castello :

Manfredonia (2 Miles) :
S.Maria Maggiore di Siponto : } no damage, Doxp 2/44
Siponto Cathedral
Troia
Cathedral :

Tremiti Islands
S.Nicola : } reported undamaged, 4 CA Temp Aley 3/44
Abbazia di S.Maria :

PROVINCE OF BARI.

BARI
S.Nicola :
S.Gregorio :
S.Benedetto :
S.Marco :
Cathedral (minor damage by circular shaft Dec 43) : } undamaged R.9TC 15, 2/45.
Castello :
Museo :
Bibl.Communale e Provinciale :

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Altamura Andria	
Cathedral (S.Riccardo)	undamaged. R. / R. 15/X/43
S.Domenico	
S.Agostino	
S.Francesco	
Sta.Croce	
Barletta	
Cathedral	
S.Sepolcro	undamaged, Jnsp 3/44
Colossal Statue	undamaged, Jnsp 3/44
Castello	undamaged, Jnsp 3/44
Pal.Fragianni-La Marra	
Modern Picture Gallery	
Bibl.Communale	
Balsignano S.Pietro	
Bitonto	
Cathedral	undamaged
Abbadia di S.Leo	
Pal. Sylos Labini	
Bitetto Cathedral	undamaged. R. of R. 15/X/43
Bisceglie	
Cathedral	
S.Margherita	
Dolmen	
Canosa di Puglia	
S.Sabino	undamaged, Jnsp 3/44
Tomb of Bohemund, F.Robert Guiscard	undamaged, Jnsp 3/44
Triumphal arch. Pal.Bovio	
Capurso	
Miraculous image of Our Lady	
Castel del Monte	
Castel of Frederick II	undamaged. Mfd. Off: Regt R 25/XI/43 needs deposition, officials Bari etc. Jnsp Bow 6/11/44.
Conversano	
Nunnery of S.Benedetto	
Castle	
Gioia del Colle	
Castle	undamaged. R. of R. 15/X/43 Jnsp 3/44
Gravina	
Cathedral	
S.Sofia	
S.Sebastiano	undamaged. R. of R. 15/X/43
S.Michele	
Cloister in Ricovero di Mendicità	
Molfetta	
Cathedral	undamaged, Jnsp 3/44
Mola Cathedral	undamaged. R. of R. 15/X/43

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	Prov. Bari Taranto
Molfetta (continued)	
S.Giacomo	:
S.Francesco	:
Pal.Simone Caccetta (Seminary)	:
Prehistoric site of Pulo	:
Monopoli	:
S.Maria Amalfitana	: undamaged. RegR. 5/9/43.
Putignano	:
Romanesque church	:
Ruvo di Puglia	:
Romanesque Cathedral	:
Museum (Greek vases) in Pal;Iatta	:
Terlizzi	:
Oratorio del S.Rosario	:
Trani	:
Cathedral	: undamaged. RegR. 25/8/43.
Chiesa di Ognisanti	:
S.Francesco	:

PROVINCE OF TARANTO.

TARANTO	
Castle	: undamaged, Drago 12/43
Cathedral	: undamaged, Drago 12/43
Museum	: partly occupied by troops, no damage to collections Drago 12/43
Bibl.Communale	: reported undamaged, Dr Drago 12/43
Annunziata	: reported undamaged, Dr Drago 12/43
Grottaglie	:
Church	:
Manduria	:
Ruins of Greek city	:
Martina Franca	:
Cathedral	:
Palazzo	:
Massafra	:
Cave chapels, especially	:
S.Marco	:
La Candelora	:

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22. Prov; Brindisi
Lecce

PROVINCE OF BRINDISI.

BRINDISI	
Ancient Columns	Walled up. RAF. 24/6/44. Campanile damaged. RAF. 24/6/44.
S.Benedetto	undamaged. R of R 15/x/43. E.C.M. 24/6/44.
S.Giovanni al Sepolcro	
S.Maria di Casale	
Castello	Slight bomb damage. RAF. 24/6/44.
Bibl.Arcivescovile (Seminario)	
Casale	
S.Mariadel Casale.	Undamaged. Caused by Naval gunfire. RAF. 24/6/44
Fasano	
Grotto chapels, S.Lorenzo	
S.Procopio	
Ruins of Egnatia	
Oria	
Originally pre-Roman town	
Ostuni	
Originally pre-Roman town	
S.Vito dei Normanni	
S.Biagio	

PROVINCE OF LECCE.

LECCE	
Column of S.Oronzo	undamaged. R of R 15/x/43. E.C.M. 24/6/44.
Cathedral	
Ss.Nicola e Cataldo	
Sta.Croce	
Palazzo del Governo	
Palazzo Vescovile	
Seminario	
Museum	
Bibl.Provinciale	
S.Irene.S.Chiara.S.Marco.	
Casarno	
Church	
Cavallino	
Baroque Mansion	
Copertino	
Castle	
Galatina	
S.Caterina	
Gallipoli	
Cathedral	
La Fontana Antica	
Museum	

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		Prov.Lecce Napoli
Melendagno	:	
Dolmen	:	
Nardo Città	:	
Cathedral	:	
S.Domenico	:	
Otranto	:	
Sama.Annunziata	:	
S.Pietro	:	
Castello	:	
Numerous menhirs in district	:	
Squinzano	:	
Church	:	
Soleto	:	
Tower by Cathedral	:	
S.Stefano	:	

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REGION III.

CAMPANIA.

PROVINCE OF NAPOLI.

NAPOLI		
Churches.		
✓ Cathedral	:	Practically undamaged R.M.R. 2/XI/43
S.Angelo a Nilo	:	
✕ Annunziata	:	Dome badly damaged & stuccos. P.G. 1/XI/43
✕ Ascensione	:	damaged. PG. 1/XII/43
S.Brigida.	:	
✕ S.Chiara	:	completely gutted by fire. P.G. 1/XI/43.
S.Domenico Maggiore	:	some damage to N.Tr. R.M.R.
✕ S. Eligio.	:	completely destroyed. P.G. 1/XII/43. Gothic doorway.
✕ S.Filippo Neri (de' Gerolomini)	:	Chapels have fallen in destroyed. P.G. 1/XI/43.
S.Gennaro	:	
Gesù Nuovo	:	altar in N.Tr. destroyed some damage to roof. R.M.R. 13/II/44
S.Giacomo degli Spagnuoli	:	
S.Giorgio Maggiore	:	
✕ S.Giovanni a Carbonara	:	whole roof destroyed. P.G. 1/XI/43.
S.Giovanni Maggiore	:	
✓ Incoronata	:	some damage. not to serious. R.M.R. 13/II/44

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	Naples (continued)	
X	S.Lorenzo Maggiore	: Badly damaged. PG. 1/XII/43.
X	S.Maria del Carmine	: cavalry destroyed. roof gone. PG. 1/XI/43
	S.Maria Donna Regina	:
	S.Maria La Nuova	:
	S.Maria del Parto	:
	S.Maria di Piedigrotta	:
X	S. Croce in Purgatorio Del Monte della Misericordia	: completely destroyed. PG 1/XII/43. :
	Del Monte Oliveto	: facade destroyed by German bomb 15/3/44. Piccolomini + Curiale chapels severely damaged, but reconstructible recoverable. SBFAP.
	S.Pietro a Maiella	: Undamaged
X	S.Paolo Maggiore	: roof gone. cavalry nave destroyed chain alighouse Dest? PG. 1/XI/43
	S.Restituta	:
	S.Nazzaro	:
✓	Monastero di S.Martino (Museo Naz:)	: no comb damage. Mil: occ: : some windows. P.G. 1/XI/43
	Palazzi.	
	Della Borsa	:
✓X	Cuomo (Museo Civico Filangieri)	: no comb damage : some windows. collection removed to NOAA where it was destroyed by G. PG. 1/XI/43.
	Gravina (Post office)	:
	Gualtieri (Neapolitan art)	:
X	Reale	: Badly damaged. Main upper parts gone. Mil: occ: looting by US. PG. 1/XI/43.
✓	Regio di Capodimonte	: all windows broken. some damage to Museum. PG. 21/XII/43.
	Castelli	:
	Capuano	:
X	Nuovo (w.m. S.Barbara on S.Elmo) (includes Bi&C: Storia Patria)	: several direct hits: much damage. Triumphal arch safe. : Chapel adj. S. Barbara damaged. Mil: occ: PG. 1/XI/43.
✓	S.Elmo	: Lightly built, badly damaged. : little comb damage: some destruction & looting by G. PG. 1/XI/43.
	d'Ovo	:
	Catacombs.	:
	S.Gennaro	: used as hospital by Italians SBFAP.
	S.Severo	:
	Campo Santo	:
	Fountains	:
	Dell Immacolatella	:
	Largo Monteoliveto	:
	Del Nettuno	:
	Della Sirena	:
✓	Aquarium	: undamaged. Part e part of Cdy: mil: occ. P.G. 1/XII/43.

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Naples (continued)	
Porta Capuana	
Tomba di Vergilio	: apparently undamaged. P.G. 4/xii/43.
Teatro S.Carlo	
Museo Artistico Industriale	: no bomb damage? P.G. 1/xi/43 Requ: occ: RAMC. P.G. 18/xi/43. save windows.
Museo Nazionale	: bomb damage. Mil: occ: Looting by U.S. P.G. 1/xi/43
× Bibl;Nazionale	: burned by G. R.P.R. 25/xi/43.
× R.Bibl.Universitaria	
Bibl.Benedetto Croce	
Bibl.Orat.dei Girolamini	: partly destroyed. Mil: occ: P.G. 1/xii/43. contr. G. use destroyed with Mobile Filmgoers Unit
× R.Archivio di Stato	: not damaged, Mil-mil-occ: P.G. 1/xi/43
Bib. Istituto Suarez	
Villa Floridiana (ceramic museum)	: Collection removed. mil: occ: P.G. 20/xii/43. apparently undamaged.
Grotta vecchia di Posilippo	:
Acerra	:
Cathedral	:
Castle	:
Agnano Terme	:
Roman Baths	:
Arienzo	:
S.Agostino	:
S.Andrea	:
Annunziata	:
Atella	:
Ruins of Atella	:
Aversa	:
Annunziata	:
S.Francesco	:
S.Maria a Piazza	:
Cathedral	:
S.Lorenzo	:
Palazzo Santelice	:
Porta Napoli	: undamaged. Lbxp
Bacoli	:
Cento Camerelle	:
Piscina Mirabile	:
Nearby	
"Sepolcro di Agrippina"	:

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Baia
Tempio di Diana
Tempio di Mercurio
Tempio di Venere
Palazzo di Cesare
Many other ruins

Baia e Latina
Ponte dell'Oliferno

Bellona
Camerelle delle Fate (Rom.Reserv)

Boscoreale
Ruins of 2 Roman villas

Calvi Resorta
Ruins of Cales
  Theatre
  Tempio di Mercurio
  Amphitheatre
  S;Costanza
Cathedral
Castello
Grotta dei Santi

Camaldoli di Napoli
Convent of Camaldoli

Cancello
Ruins of Suessula
Villa Spinelli

Capri; Island of
  Anacapri
  S.Michele
  Torre di Damecuta (R.villa)

  Nearby
  S.Maria Cetrella
  Torre di Materita

  Bagno di Tiberio
  Palazzo a Mare (R;villa)

  Capri
  S.Stefano
  Certosa
  Palazzo Cerio

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Capri, Island of, (continued)
On east coast
Grotta di Matromania :
Villa di Tiberio :
Roman villas :

Marina Grande :

Capua :
× Cathedral : almost complete, destroyed. P.G. 9/XII/43.
Annunziata :
S.Marcello Maggiore : } not badly damaged P.G. 1/XII/43.
S.Michele a Corte :
Ss.Rufo e Carponio :
S.Salvatore Maggiore a Corte :

Palazzo del Municipio :

Roman Bridge :

× Museo Provinciale Campano : one hall destroyed with exhibits. P.G. 1/XII/43.
(Palazzo Antignano) :

Seminario Arcivescovile :

Castellammare di Stabia :
S.Maria Pozzano :
Palazzo del Liceo :
Villa Quisiana :

Museo Stabiano :

Nearby
S.Maria Assunta :
Castello di Cisterna :

Carinola :
Casa Accti :
Casa Martulo :
Casa Novelli :
Casa Parascandolo :

Cathedral :

Caserta : medieval Depository for museum stuff from Naples. No bomb damage. Req: by AFHQ. P.G. 13/XII/43.
✓ Palazzo Reale : several hits by bombs, esp. chapel. P.G. 1/XII/43.

Caserta Vecchia :
Cathedral : } undamaged. P.G. 8/2/44
Annunziata :

Castello : " "

Casaluce :
Castello (now a factory) :

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Castelvolturno		
Remains of Volturnum	:	
Cimitile	:	
S.Felicia in Pineis	:	
Corroglio	:	
"Grotta di Seiano"(Roman drain)	:	
Crapolla, Marina di	:	
Abbazia di S.Pietro	:	
Cuma	:	
Walls of citadel of Cumae	:	virtually undamaged FT Drw 1/44
Grotto of the Sibyl	:	
Temple of Apollo	:	
"Sepolcro della Sibilla"	:	
Amphitheatre	:	
Arco Felice	:	
Tempio dei Giganti	:	
(Eremo Station)		
(Vesuvius Observatory)	:	
Ercolano	:	
Excavations of Herculaneum	:	undamaged. PCAK. 4/iv/44.
Theatre	:	
Galluccio	:	
Annunziata	:	
S.Stefano	:	
Palazzo Ducale	:	
Ischia, Island of		
Ischia	:	
Cattedrale Antica	:	
Madonna delle Libera	:	
Dell'Immacolata	:	
S.Pietro	:	
Forio	:	
S.Maria di Loreto	:	
S.Vito	:	
Lacco Ameno	:	
S.Restituta	:	
Porto d'Ischia	:	
Villa Mastursi (art collection)	:	

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Lago Lucrino (Railway Station only) near Baia.	:	
Roman Bath to SW	:	
Grotta della Sibilla (RomanDrain) at Lago d'Averno	:	
Tempio di Apollo	:	
Stufe del Tritolo (Roman bath)	:	
Marcianese	:	
Chiesa dell'Annunziata	:	
Castello del Loriano	:	
Marechiano (near Coroglio)	:	
Ruins along beach	:	
Tempio della Fortuna	:	
Villa Pausilipo (of Vedius Pollio)	:	
Scuola di Vergilio	:	
Meta	:	
Madonna del Lauro	:	
Nearby	:	
S;Michele	:	
Miseno	:	
Numerous tombs of men of R.Fleet	:	
Theatre	:	
Roman Villa with bath	:	
Villa of Lucullus	:	practically destroyed. P.G. 1/xii/43.
Mignano. Caserta.	:	
Montragone	:	
Remains of Via Appia	:	
S.Michele	:	
S.Rufino	:	
Ruins of Sinuessa	:	
Massalubrense	:	
S.Maria della Misericordia	:	
Monte Vesuvio	:	
S.Maria di Castello	:	
Nola	:	
Amphitheatre	:	
Cathedral	:	
Chiesa dell'Annunziata	:	
S.Chiara	:	
Della Misericordia	:	
S;Angelo e S.Francesco	:	
Seminario with Museum	:	
Palma Campania	:	
Castello Baronale	:	

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30. Prov.Napoli

Pompeii	
X Roman City	: Badly damaged. over150 hits. Bombings & Vesuvius Eruptions
Madonna del Rosario	: Fortuna, Forum, Capitolium, Theatre. P.G. 1/XI/43.
Museum	: 175 bombs. MH. 16/XII/43.
Museo Vesuviano & Observatory	:
Fortici	:
Palazzo Reale	:
Pozzuoli	:
Remains of ancient port	:
Piscina Carduto	:
Twp amphitheatres	: ?un damaged. PG. 1/XII/43.
Tempio d'Onore	:
Tempio di Nettuno	:
Tempio di Serapide	: undamaged PTOW, Sheet 5/44
Roman circus	:
Cathedral	:
Cappucini	:
Presenzano	:
Theatre (at S.Felice)	:
Punta della Campanella	:
Torre Minerva	:
Roccamonfina	:
S.Maria dei Lattani	:
S.Angelo in Formis	:
Church of S.Angelo (frescoes)	: Practically undamaged. PG. 1/XII/43.
S.Maria di Capua Vetere	:
Covered corridor of R.Bath	:
Theatre	:
Anfiteatro Campano	: undamaged. P.G. 1/XII/43
Mithraeum	: undamaged PBC 4/44
Arco di Adriano	:
Museo Civico	:
Nearby at S.Prisco	:
Sta.Maria Maggiore	:
S.Prisco	: undamaged. P.G. 1/XII/43
S.Maria in Vico	:
~~Chiesa~~ della Assunta	:
S.Nicola Magno	:
Sessa Aurunca	:
Ponte degli Aurunci	:
Theatre	:
Roman Bath	:
Cathedral	:

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Prov.Napoli

Sorrento	
Roman Arch in Via Parsano	
Roman ruins near Alb;Sirene	
Cathedral	
Chiesa dell'Annunziata	
S.Francesco d'Assisi	
S.Antonio	
Palazzo Sersale	
Casa Correale (with Museum)	
Casa Veniero	
Villa Correale (with Museum)	
At Capo di Sorrento	
Roman Villa of Pollius Felix	
Teano	
Walls of Teanum	
Amphitheatre	
Circus	
Roman building near cemetery	
Palazzo Fondi	
S.Benedetto	
S.Maria de Foris	
Cathedral	
Torre del Greco	
Camaldoli del Torre	
Treglia	
Walls of Trebula	
Theatre	
Aqueduct	
Valle di Maddaloni	
Ponti della Valle(Aqdct 1753-59)	
Ventaroli	
Cathedral	
Vico Equense	
Ex-Cathedral	
Roman Bath	
Museum in Municipio	

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PROVINCE OF BENEVENTO

BENEVENTO	
Arch of Trajan	: undamaged. RonR 25/XI/43.
Arco del Sagramento	:
Roman Walls	:
Theatre	:
Ponticello (Roman bridge)	:
Ponte Leproso (Roman Bridge)	:
I Ss Quaranta (Roman Market)	:
R.Statue of Apis ;Pza S.Lorenzo	:
Cathedral	: completely destroyed. PeBR. ETDeW. SBWP 24/6/44
Madonna della Grazie	:
S.Sofia	: ~~completely destroyed. RonR 25/XI/43.~~ undamaged PeBR. ETDeW. JBWP 24/6/44.
Castello ~~(with Museo Provinc:)~~	: No damage visible. PeBR. ETDeW SBWP 24/6/44
Palazzo Communale	: "
Bibl:Provinciale & Museo	: Practically undamaged. PeBR. ETDeW JBWP. 24/6/44.
Nearby,remains of Via Appia	:
Airola	:
Chiesa dell'Annunziata	:
Alife	:
Walls of Alifae	:
Tomb of Glabriones (S.Giovanni Gerosolimitano)	:
Cryptoporticus	:
Il Torrione (Roman Tomb)	:
Cathedral	:
Alvignano	:
S.Fernando	:
Arpaia	:
Castello (ruined)	:
Buonalbergo	:
Madonna della Macchia	:
Caiazzo	:
Forum of Caiatia	:
Cathedral	:
Chiesa dell'Annunziata	:
Castello	:
Cusano Mutri	:
S.Nicola	:
S.Maria del Castagneto	:

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Faicchio	:
Ancient walls	:
Roman bridge	:
Forchia	:
S.Maria in Lugo	:
Morcone	:
Palazzo Colesanti	:
Palazzo Ucci	:
Paduli	:
S.Maria di Loreto	:
Pescolamazza	:
S.Salvatore (body of S.Reparata)	:
Piedimonte d'Alife	:
Walls of polygonal masonry	:
Chiesa dell'Annunziata	:
S.Biagio	:
S.Salvatore	:
S.Tomaso d'Aquino	:
Museo Civico	:
S.Agata dei Goti	:
Cathedral	:
Chiesa dell'Annunziata	:
S.Menna	:
Castello	:
S.Bartolomeo in Caldo	:
S.Bartolomeo	:
Palazzo Martini	:
Sta.Croce del Sannio	:
S.Francesco	:
S.Leucio (just outside Benevent)	:
Casino (Royal Lodge of 18 cent)	:
S.Marco dei Cavoti	:
Walls & aqueduct of Zenna	:
S.Potito Sannitico (near Piedimonte d'Alife)	:
Le Torelle (Roman Bath)	:
Solopaca	:
Madonna del Roseto	:
Telese	:
Walls & gates of Telesia	:
Amphitheatre	:
Circus	:
Theatre	:

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Prov.Avellino
Salerno

PROVINCE OF AVELLINO

AVELLINO.	
Castello	
Bibl:Provinciale	: undamaged. RCR. 1/XII/43.
Nearby, Ruins of Atripalda	:
Ariano di Puglia	:
Cathedral	:
Castello	:
Mirabella Eclano	:
Archivio della Ch.Collegiata	:
Montevergine	:
Convent of Montevergine	:
S.Guglielmo	:
S.Angelo dei Lombardi	:
Ruins of two medieval churches	:
Rocca S.Felice(near S.Angelo)	:
Castle of Frederick II	:

PROVINCE OF SALERNO

SALERNO	
Cathedral of S.Matteo	: v.slight damage C 1005.
Castello	: undamaged, RCR 3/44
Amalfi	:
Cathedral of S.Andrea	: undamaged, RCR 5/44
S.Maria Dolorata	:
Capucin convent (hotel)	:
Ascea	:
S.Salvatore	:
Cava dei Tirreni	:
Bibl:della Badia della Ss.Trin.	: undamaged. RCR. IBWP. 16/III/44.
Nocera Superiore	:
S.Maria Maggiore	: undamaged. RCR. 14/III/44. roof suffered from explosion of vesuvius on 25/III/44.
Padula	:
Certosa di S.Lorenzo	: undamaged. RoR. 15/X/43
Paestum	:
Ruins of Greek city	: undamaged. RCR. IBWP. 14/III/44.
Basilica	:
Tempio di Nettuno	:
Tempio di Cerere	:
Roman Theatre	:
Amphitheatre	:
Museum	:

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Ravello	:
Cathedral of S.Pantaleone	:
S.Giovanni del Toro	:
Palazzo Cimbrone	:
Palazzo dei Rufoli	:
Maiori S.Maria a Mare	:
Minuto Ssma.Annunziata	:

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R E G I O N IV.

1; LATIUM.

PROVINCE OF R O M E .

Rome itself is in a separate list;

Albano Laziale	:
Walls of fort of Leg.II Part:	:
Amphitheatre	:
"Tomb of Pompeius"	:
Etruscan tomb	:
S.Maria Rotonda	:
Anzio	:
Remains of Roman port & villa	:
Ardea	:
Ancient Walls	:
Ariccia	:
Palazzo Chigi	:
Arsoli	:
Capella di S.Rocco (frescoes)	:
Castello	:
Bracciano	:
Castle of the Orsini	:
Capena (Leprignano)	:
Cemeteries of Civitucola	:
Le Saliere	:
Le Macchie	:
S.Martino	:
Temple of Augustus on Castellaccio:	
Castel Gandolfo	:
Emissarium of Alban Lake	:
S.Tommaso da Villanova	:
Bernini Fountain in Piazza	:

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36. Prov. Roma

Castel Gandolfo (continued)	:
Palazzo Papale	:
Villa Barberini	:
Castel Madama	:
Roman Aqueduct	:
Cerveteri	:
Medieval city walls	:
Etruscan cemetery	:
Cesano di Roma	:
Roman road	:
Galleria	:
Ciciliano	:
Ancient walls(polygonal masonry)	:
Romains of Empulum & Saxula	:
Civitavecchia	:
Terme Taurine	:
Remains of Roman port	:
Two Roman bridges	:
Tombs	:
Museo Civico	:
Renaissance fortifications	:
City walls at S.Severa	:
Frascati	:
Cathedral	:
Chiesa del Gesù	:
Villa Aldobrandini	:
Villa Falconieri	:
Villa Lancellotti	:
Villa Monìragone(Jesuit School)	:
Villa Torlonia	:
Le Cappellette (Roman Villa)	:
Gallicano	:
Aqua Claudia	:
Ruins of Scaptiae	:
Genazzano	:
Madonna del Buon'Consiglio	:
S.Croce	:
S.Nicolà	:
"Tempio della dea Ragione"	:
Roman Bridge	:
Roman Aqueduct	:

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Grottaferrata

Abbey, with Library :

Iabico (Lemano)

Grotta Mamosa (Roman cistern) :

Ianuvio

Walls of Ianuvium :
Temple of Hercules :
Temple of Juno Sospita :
Chiesa delle Grazie :
La Collegiata :

Palazzo Colonna :
Palazzo Communale (Museum) :

Licenza

Villa of Horace :
Museo Craziano :

Magliana

Grove of Arvales (ruins) :
Catacomb of S.Generosa :

Marano Equo

Aqueduct : :

Marino

Remains of several villas :

Montecelio

Citadel of Corniculum & temple :

Monterotondo

Ancient walls :

Nazzano

S.Antonio : :

Nemi

Emissario of the lake :
Temple of Diana :

Museum (Caligula's barges) :

Nettuno

Le Grottacce :

at Torre Astura

"Villa of Cicero" :

Olevano Romano

Walls of polygonal masonry :
Villa Magna :

760

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Ostia Antica
Excavations of Roman City :

Palestrina
Many Roman remains incorporated :
Temple of Fortuna Primigenia :
Erario pubblico :
Cathedral (S.Agapito) :
Palazzo Barberini :
Museo Archeologico :
Nearby, Villa Adriana :

Porto :
Excavations :
Isola Sacra

Pratica di Mare :
Ancient Walls :
Villa at Castel Porziano

Prima Porta :
Villa of Livia
Arch of Constantine at Malborghetto :

Rignano Flaminio :
S.Abbondio (on R.Temple) :
Catacomba in Ss.Martiri

Riofreddo :
Roman bridge :
Chiesa dell'Annunziata

Rocca di Papa :
Monte Cavo with Roman road :
Palazzuolo with Roman tomb :

Roviano :
Roman villa

Sacrofano :
On Monte Musino; circular bldg. :

S.Angelo Romano :
Walls of polygonal masonry :

Segni :
Walls and two Gates :
Citadel of Signia :
Roman cistern :
S.Pietro (in Roman Temple) :

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Subiaco
Villa of Nero :
Monastery of S.Scolastica :
with important Library :
Sacro Speco :
S.Francesco :

Castello :

Tivoli :
Roman villas in Via Gregoriana :
Tempio della Sibilla (di Vesta) :
Tempio della Tosse' :
Temp of Hercules Victor (Cathedral) :
Mensa ponderaria :

Rocca Pia :

S.Biagio :
Chiesa della Carità :
S.Maria Maggiore = S.Francesco :
S.Silvestro :
Cathedral (S.Lorenzo) :

Palazzo Bandini :
Palazzo Tomei :

Villa D'Este :

In environs
Villa Adriana :
Villa Quintilio Varo :
Tempio della Bona Dea :

Trevignano Romano
Cathedral :
S.Caterina (remains of R;bldgs) :

Tusculo
Amphitheatre :
Theatre :
Remains of Forum :
"Villa of Cicero" :
Well-house :

Vallepietra
Sama Trinità :

Valmontone
Chiesa della Vergine delle Grazie
La Collegiata :

Veio
Excavations :

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Prov. Roma
Frosinone

Velletri
Cathedral :
Cathedral Museum :
S.Maria del Trivio :
Palazzo Communale(with Museum) :
Palazzo Ginnetti :
S.Maria del Sangue :
Torre del Trivio :
Ruins of R.Vills in environs :

Vicarello
Roman bath :

Vicovaro
Roman walls and road :
S.Giacomo :
Palazzo Orsini :

PROVINCE OF FROSINONE

Frosinone
Amphitheatre :

Alatri
Walls of polygonal masonry :
Etruscan temple(in environs) :
Cathedral :
S.Maria Maggiore :

Anagni
Gli "Archi di Piscina" :
Cathedral :
Cathedral Library & Treasury :
Palazzo Communale :
Remains of Pal. of Boniface VIII :

Aquino
Arco di Marcantonio :
S.Maria della Libertà :
S.Tommaso (R.Temple) :
Ss.Filippo e Giacomo(R.Temple) :
S.Pietro Vetere(Ceres Elvina) :
La Maddalena (Diana) :
Roman walls &Gate (P.S.Lorenzo) :
Amphitheatre :
Casa Quagliazzi :
Medieval towers & houses :

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Prov. Frosinone

Arpino
Walls & Gate(Porta dell'Arco)
Citadel of Arpinum
Chiesa dell'Assunta
Chiesa del Castello
S.Michele (temple of Mars)

Atina
Porta Aurea
Temple substucture
Tombs

Ausonia
Walls of polygonal masonry
S.Maria a Correano (R.Temple)
S.Michele (R.Temple)

Boville Ernica
"Le Murelle"

Cassino
Walls of polygonal masonry
Forum
Theatre
Amphitheatre
Villa of Varro

S.Maria delle cinque Torre
S.Vittore del Lazio

Abbey of Montecassino
Abbey Library

Castro dei Volsci
Terme di Nerone
Nearby; ruins of Castrimoenium

Ceccano
S.Maria a Fiume
S.Nicola

Città d'Antino
Walls of polygonal masonry
Porta Campanile

Ceprano
Roman houses with mosaics

Ferentino
Ancient walls & gates
Porta Stupa
Porta Sanguinara
Porta di Casamari
Citadel of Ferentinum

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Ferentino (continued)
Theatre :
Roman bath :
Inscription of A.Quintillus :

S.Francesco :
S.Maria Maggiore :
S.Valentino :
Cathedral :

Palazzo Vescovile :
Palazzo Communale :
Medieval houses :

Guarcino
Roman bath :
Aqueduct :

Isola del Liri
Ponte Marmone (Roman) :
S.Domenico :

Paliano
La Collegiata :

Patrica
Aqueduct :

Pignatoro Interamno
Walls :
Aqueduct :

Rocca d'Arce
Walls of polygonal masonry :

Roccasecca
Chiesa dell'Annunziata :
S.Tommaso :

Casa di S.Tommaso :
Castello(birthplace of S.Thomas) :

S.Giovanni Incarico
Walls :
Fabrateria Nova :
S.Maria della Forma :

Serrone
Walls of polygonal masonry :

Sora
Walls & Citadel of Sora :
Cathedral :

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Prov. Frosinone
Littoria

Trevi nel Lazio
Walls of citadel of Treba :

Veroli.
Pre-Roman walls :
Roman walls :
S.Erasmo(with Library) :

6 miles away
Abbadia di Casamari :

PROVINCE OF LITTORIA

Cori
Walls of polygonal masonry :
Ponte della Catena (Roman) :

S.Maria della Pietà(T.of Fortuna):
S.Salvatore(T.of Castor & Pollux):
S.Oliva (T.of Janus) :
S.Pietro(T.of Hercules) :

Fondi
Walls of polygonal masonry :
Remains of aqueduct :
S.Pietro(T.of Jupiter) :
S.Domenico (Amphitheatre) :
S.Francesco,with museum :
S.Maria Assunta :
Cathedral (S.Pietro) :

Palazzo del Principe :

Formia
Temple of Venus Formiana :
Inscriptions(in Pza Vittoria) :
Roman walls :
Theatre :
Tombs at Colle Pagano :

S.Erasmo (Roman Temple) :

Villa di Fava (with remains of R. villa) :
Villa Rubino(with remains of R. villa) :
Villa Communale (ditto) :
Antiquarium :

In the neighbourhood,
Between Formia and Gaeta
Fountain on Via Appia :

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Prov.Littori(

Between Formia & Gaeta (continued)
"Tomba di Cicerone" :
"Tomba di Tulliola" :

Via Appia with milestones :

Villa Marina at Vendicio :
Villa Cinquanta ~~di Mane~~ a Ma :
Villa Caracciolo :

Between Formia & Minturno
Torre Gianola :
Trentasei Colonne (cistern) :
Portlcciuolo di Gianola :

Between Formia and Cassino
S.Maria del Piano :

Gaeta
Cathedral (with Archivio) :
S.Domenico (del Rosario) :
S.Francesco :
S.Lucia :
S.Trinità :

Castello Angioino :

In the neighbourhood
Monte Orlando

Tomb of Munatius Plancus(Tor d'O):
"Villa of Plancus" :
Porto Salvo
Tomb of Sempronius Atratinus :
Spiaggia di Serapo
Roman Villa :

Minturno
Ruins of Minturnae (with theatre):
Torre Carigliano :

S.Pietro :

Monte S.Biagio
Milestone of Via Appia :
Ruins of Roman structure :

Ninfa
Ruins of medieval city :
Castle of Caetani :

Norma
Ruins of Norba(walls,temples etc):
In the neighbourhood,
Abbazia di Valvisciolo :

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Ponza Island
Four galleries(Roman) :
Roman villa with amphitheatre :
Imperial villa,Piscina marittima :

Priverno(Piperno)
Cathedral :
Palazzo Communale :

In the neighbourhood,
"Villa of Bejamia" :
Temple of Ceres(?) & bath :
Ruins of Privernum :

Madonna di Mezz'Agosto :
Abbey of Fossanova(S.Thomas ob:) :

Sabaudia
Villa of Domitian :
"Rovine di Circe" :

Museo in Palazzo Communale :

S.Felice Circeo
Walls of Circeii(polygonal) :
Temple of Circe :
Roman villa in the sea :

Fossa Augusta (R.canal) :

Scauri
Walls of polygonal masonry :
Villa of Scaurus :

Sezze
Ruins of Suessa Pometia :

Sperlonga
Grotta di Tiberio :

Suio Terme (near Castelforte)
Roman bath,still in use :

Terracina
Walls of polygonal masonry :
Forum (Pza del Municipio) :
Curia :
House of Augustales :
Remains of ancient port :

Cathedral(T.of Apollo) :
S.Salvatore :

Museo Civico :

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Prov.Littoria
Rieti
In the neighbourhood of Terracina
Ruins of bath & amphitheatre :
Taglio di Pisco Montano :

Temple of Jupiter Anxur :

Between Terracina and Fondi
Torre del Epitafio :

PROVINCE OF RIETI

RIETI
Churches;
S.Agostino :
Ss.Camillo e Rufo :
S.Francesco :
S.Giovenale(Madonna della scala) :
S.Pietro Apostolo :
S.Pietro Martire :
Cathedral :

Palazzo Communale (Museo civico) :
Palazzo del Podestà :
Palazzo Vincentini :

Meideval city walls :

Bibl.Municipale (S.Agostino) :

In the neighbourhood
Abbey of Fonte Colombo :
Greccio :
Foresta :
S.Giacomo :

Amatrice
Walls :
Section of Via Salaria :

Antrodoco
Via Salaria with milestone :
Aspra
Walls of polygonal masonry :
Roman remains :

Borgo Collefègato
S.Giovanni in Leopardo :

Castel S.Angelo
Baths of Aquae Cutiliae :
Terme di Tito (R.Villa) :

Cantalupo di Sabina
Art collection in Pal.Camuccini :

1226

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Prov.Rieti
Viterbo

Cittareale
S.Silvestro(on R.Temple) :

Fara in Sabina
Colossal walls of Sabine city :

Farfa
Abbadia, with Library :

Magliano in Sabina
Ponte Felice (Roman) :

Monteleone Sabino
S.Vittoria with ancient remains :

Poggio Catino
Terme di Silla (Roman) :

Poggio Mirteto
Many ruins of villas nearby :

Poggio Moiano
Grotta dei Massacci at Ost:Nova :

Poggio S.Lorenzo
Terme di Tito (Roman bath) :

S.Tommaso
Chiesa di S.Tommaso :

Toffia
Castello :

Torri in Sabina
S.Maria in Vescovo(ancient remns):

PROVINCE OF VITERBO.

VITERBO
Churches
Cathedral or S.Lorenzo :
S.Angelo in Spirito :
S.Francesco :
S.Giovanni in Zoccoli :
S.Maria della Sfaute :
S.Rosa :
S.Sisto :
Sama Trinità and cloister :
Bibl.Communale :
Museo Civico :

755

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Prov.Viterbo

Viterbo(continued)

Palazzi
Chigi :
Farnese :
Municipale :
Papale with Loggia :
di Piazza S.Lorenzo :

Piazze
della Cattedrale :
Fontana Grande :
della Morte :
di Fontana di Piano :
del Plebiscito :
della Rocca :
S.Pellegrino :

In the neighbourhood of Viterbo
Torre di S.Biele :
S.Maria in Gradi :
S.Maria del Paradiso :
S.Maria della Quercia :

At Bagno delle Bussete
Roman bath and villa :
Part of Via Cassia :

At Piano dei Bagni
Ponte Camillario (Roman) :
Ponte S.Nicolao (Roman) :

At Ferento
Ruins of Ferentinum :

At Castel d'Asso
Ruins of Castellum Axia :

Acquapendente
S.Sepolcro :

Bagnaia
Piazza di Centro :
Villa Lante with Casino Vignola:

Bagnoregio (Bagnorea)
Cathedral (Bible of S.Bonaventura) :
Archivio Communale :

Barbarano
Ruins of Marturano(at S.Giuliano)

Bassano di Sutri
Palazzo Anguillara :

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Bieda
Etruscan walls. :
Two Roman bridges :
Grotta del Drago(Etruscan tomb) :
Cemetery :

Bolsena
Remains of Temple of Nortia :
Amphitheatre :
Castello :

Chiesa di Collegiata :
S.Cristina with catacombs (Museum) :

Palazzo Communale with Museum :

Nearby
Remains of temple on Via Cassia :

Bomarzo
Etruscan collection in Pal.Orsini :

Capodimonte
Castello :
Ruins of Visentium(at Bisenzio) :

Capràmica
Madonna del Piano :
S.Francesco :
Ospedale :

Caprarola
Palazzo Farnese :
Carbognano (near)
Etruscan tombs :
Ruins of temple(near S.Donato) :

Castel S.Elia
S.Elia :

Città Castellana
Temple of Juno :
Etruscan tombs :

Cathedral :

Forte :

Corchiano
Crescenzi collection of antiquities
Etruscan rock inscriptions (in town) :
Puntone del Ponte (in town) :

Fàleri
Ruins of Falerii :
S.Maria di Fàleri ::

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Prov.Viterbo

Farnese
Ruins of Castro (in minors) :

Gràdoli
Palazzo Farnese :
Grotte di Castro
Etruscan Tombs :

Marguignano
Etruscan tombs inhabited (Grotte S.Stefano :

Marta
Castello dell'Araldo :

Montalto di Castro
Ponte dell'Abbadia :
Ruins of Vulci :

Montefiascone
S.Flaviano ;
Cathedral :

Nepi
Etruscan walls :
Amphitheatre :

Cathedral :
Chiesetta di S.Biagio :

Palazzo Municipale with fountain :

Castello :

Orte
S.Silvestro (temple of Pax) :

Aqueduct :
Roman Bridge :
Etruscan tombs :

Proceno
Etruscan tombs :

Ronciglione
S.Andrea :
S.Maria della Providenza :
Medieval houses :

Sipicciano
Ruins of Meonia (walls & Tombs) :

Soriano del Cimino
Etruscan cemetery :
Torre di S.Maria di Luco(temple) :
Palazzo Chigi :
Sasso Monicante on Mte.Cimino :

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Prov.Viterbo

Sutri
Porta Vecchia :
Porta Furia :
Cathedral :
Madonna del Parto(Etruscan tomb) :
Palazzo Comunale Museum :

Castello di Carlomagno :
Etruscan tombs :

Tarquinia (Corneto)
S.Francesco :
S.Maria di Castello :
S.Pancrazio :
Cathedral :

Cast:della Contessa Matilda :
Palazzo Vitelleschi (Museum) :
Palazzo dei Priori :
Palazzo Communale :
Torre del Seminario :

Remains of ancient Tarquinia :

Etruscan Necropolis :

Tuscania (Toscanella)
Sarcophagi(11)at Pal:Campanari :

S.Maria Maggiore :
S.Pietro :
Chiesa della Rosa :
Church in Via della Pace :
Medieval House Via della Valle 26 :

Roman bath(outside Porta Viterbo) :

Environs,
Grotta della Regina,Etruscan tomb under Madonna dell'Olivo :
Other Etruscan tombs :

Vallerano
Palazzo Comunale with Archives :
Grotte di S.Salvatore :
Madonna del Ruscello :

Vetralla
Cathedral :
S.Francesco :
Palazzo Comunale :

Etruscan Necropolis of Norchia :
Ruins of Orcle :

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Vignanello
Remains of Etruscan city & tombs :

Vitorchiano
Palazzo Comunale with Archives :

Vulci
see under Montalto di Castro :

REGION IV.

2. ABRUZZI AND MOLISE.
PROVINCE OF AQUILA.

AQUILA
Churches
Cathedral :
S.Agostino :
S.Bernardino di Siena :
S.Giusta :
S.Maria di Collemaggio :
S.Maria di Paganica :
S.Maria del Soccorso :
S.Silvestro :

Castello :

Fontana delle 99 Cannelle :

Many old houses & Palazzi :

Museo Aquilano(Pal.Del Municipio) :
Bibl.Provinciale :

Albe
Remains of Alba Fucens :
Walls and Porta Fullonica :
Theatre :
Amphitheatre :
Odeon :

S.Pietro (in temple) :
S.Nicola :

Castello degli Orsini :

Alfidena
Ponte d'Achille (Roman) :
Mediaeval houses :

Ss;Pietro e Paolo :

Museo Civico Aufidena :
Remains of Aufidena :

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Assergi :
S.Maria Assunta

Avezzano :
Cappucini :
Pre-Roman cemetery in ch.Yard :
Castello Orsini :
Palazzo Torlonia

Balsorano :
Castello

Bazzano :
S.Giusta with catacomba

Bugnara :
Pre-Roman walls

Bussi(in Prov.Pescara),near :
Abbey of S.Maria di Cartignano (ruined)

Campo di Giove :
S.Eustachio :
S.Paolo :

Capestrano :
Parish church :
Nearby
Church & oratory of S.Pietro

Capistrello :
Roman drain from Fucine Lake

Carsoli :
S.Maria in Cellis :
Castello :
Palazzo Orsini :
Houses in Via delle Spiagge

Castel di Sangro :
Ancient walls :
Cathedral :
Castello :
Pal.Municipale Museum

Castelvecchio Subequo :
Ruins of Superaequum

Celano :
Chiesa del Carmine :
Ss.Giovanni :
S.Francesco :
Castello

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Prov.Aquila

Civitè d'Antino
Pre-Roman walls :
Porta Campanile :

Collarmele
Ruins of Cerfennia :

Corfinio (near Pentima)
Walls of Corfinium :
Aqueduct of Alfius Maximus :

Museo Corfiniense(in S.Alessio) :

Fontecchio
Madonna della Vittoria :
S.Francesco :
Parish Church :

Fountain of XIV cent :

Fossa
S.Maria delle Grotte :
S.Spirito ;

Ruins of Aveia(with Castel d'Ocre): :

Goriano Sicoli
Ruins of Satulae :

Luco ne' Marsi
S/Maria :

Ofena
Remains of mosaics in Pza.S.Pietro:

Ortona dei Marsi
Ancient walls of Milonia(Melonga) :

Ortucchio
Pre-Roman walls :

Pentima
Basilica Valvense (S.Pelino) :

Pereto
S.Maria dei Bisogni :
Roman ruins :

Pescina
Pre-Roman walls :

Pettorano sul Gizio
S.Dionisio (ancient cricifix) :

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Prata d'Ansidonia
Ruins of Peltuinum :
S.Nicola :

Pratola Peligna
Inscriptions in Municipio :
Madonna della Libertà :

Pescocostanzo
S.Maria del Colle :

Raiano
Aqueduct of Alfius Maximus :

Roccacasale (Pratola)
Pre-Roman walls :

Roccaraso
Parish church :
Theatre of 1698 :

Rosciolo (near Avezzano)
S.Maria delle Grazie :
S.Maria inValle Porcianeta :

S.Benedetto dei Marsi
S.Sabina :
Ruins of Marruvium :

S.Vittorino
Ruins of Amiternum :
S.Michele with catacombs :

Scoppito
Ponte Nascoso : :
Ruins of Foruli :

Scurcola
S.Maria della Vittoria :
Castello degli Orsini :

Sulmona
Cathedral :
Church & Palazzo of Annunziata :
with Porta Napoli & Museo Peligno:
S.Francesco della Scarpa :
S.Maria della Tomba :
Fontana del Vecchio :
Aqueduct of 1256 :

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56. Prov.Aquila
Campobasso

Environs of Sulmona
Badia Morronese (S.Spirito) :
Chiesetta di S.Onofrio :

Tagliacozzo
Annunziata :
S.Francesco :

Palazzo Argoli :
Palazzo Ducale :

Piazza dell'Obelisco with fountain:

Tione
S.Maria del Ponte :

PROVINCE OF CAMPOBASSO

CAMPOBASSO
S.Bartolomeo :
S.Leonardo :
S.Giorgio :

Castello Monforte :

Museo Sannitico :

Agnone
Cathedral :

Baranello
Museo Civico :
Ruins of Vairanum :

Boiano (near)
at Civita Superiore
Pre-Roman walls :
S/Michele (temple of Bacchus) :

Carovilli
Pre-Roman walls on Mte.Ferrante :

Cercemaggiore
S.Maria della Croce(temple of Mars) :

Ferrazzano
Parish church :

Guardalfiera
Roman Bridge :

Ielsi
Collection in Casa d'Amicom :

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Prov.Campobasso

Isernia	:
Remains of Pre-Roman walls	:
Two Roman bridges	:
Chiesa dell'Assunta	:
S.Francesco	:
S.Pietro delle Cipolle	:
Fontana Fraterna	:
Antiquarium	:
In the neighbourhood	
At Quadrella	
Ss.Cosma e Damiano (temple)	:
At Castel Romano	
A Ancient walls	:
Larino	:
Ara Frentana	:
Amphitheatre	:
Roman baths	:
Cathedral	:
Palazzo Comunale	:
Latino	
Remains of ancient walls	:
	:
Montefalcone	
Ancient walls of Marenca	:
Pietrabbondante	:
Ruins of Bovianum vetus	:
Temple	:
walls	:
Theatre	
Riccia	:
Madonna delle Grazie	:
Castello	
S.Giuliano del Sannio	:
Pre-Roman ruins	
S.Pietro Avellana	:
Ancient walls on Mts.Miglio	
S.Vincenzo al Volturno	:
Abbey of S.Vincenzo al Volturno	:
Chapel of S.Lorenzo	
Sepino	:
Walls of Saepinum	:
Collegiata with Campanile	
Ruins of Altilia	:

750

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Prov.Campobasso
Chieti

Termoli
Cathedral :
Castello of Frederick II :
City walls :

Trivento
Roman Villa at Badia S.Maria di Canneto :

Venafro
Ancient walls :
Amphitheatre :

Chiesa dell'Annunziata :

Palazzo Caracciolo :

Museo Civico :

PROVINCE OF CHIETI

CHIETI
Tempietti Romani (three) :
Theatre :
Roman cistern & bath :

Cathedral (with Library) :
S.Paolo (temple) :
Dei Moraci Celestini alla Civitella

Palazzo Municipale :

Porta Pescara :

Bibl.Provinciale :

Atessa
S.Leucio :

Bomba
Mura Palanine :

Casalbordino :
Santuario della Madonna dei Mirac: :

Casoli
Ruins at Piana la Roma :
Amphitheatre :
Aqueduct :

Fossacesia
S.Giovanni in Venere : Slightly damaged in mil: oct: SBAP. 7/11/44

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Guardiagrele
S.Francesco :
S.Maria Maggiore :
S.Silvestro(temple of Diana) :

Lanciano
Cathedral on Ponte Diocleziano :
S.Agostino :
S.Biagio :
S.Maria Maggiore(temple of Apollo):
Ospedale Fato Bene Fratelli :

Casa di Iorio :

Monteodorisio
Roman walls :

Ortona a Mare
Cathedral : portico badly damaged. AGWP. 17/11/44.
Palazzo di Pizzio :

Paglieta
Torre della Patria :

Quadri
Madonna della Spineto (temple) :
Ruins of Trebula :

Rapino
Pre-Roman walls :

Schiavi di Abruzzo
Colle della Torre,Roman ruins :

Torino di Sangro
Remains of Saro :

Tornareccio
Remains of Pallanum (see Bomba) :

Vasto
Large Roman cistern :

Chiesa del Carmine :
S.Maria Maggiore :
S.Pietro :
Cathedral :

Castello : 743

Museo Civico : mkr; corr. AGWP. 17/11/44

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Prov.Pescara

PROVINCE OF PESCARA

PESCARA
No monuments :

Caramanico
S.Maria Maggiore :

Città S.Angelo
Collegiata di S.Michele :

Civitaquana
Two Roman cisterns :

Cugnoli
S.Stefano :

Loreto Aprutino
S.Francesco :
S.Maria in Piano :

Manoppello
S.Maria Arabona :

Moscufo
S.Maria del Lago :

Penne
S.Giovanni Evangelista :
S.Maria in Colleromano :
Cathedral :

Palazzo Aliprande (pottery coll:) :

Pianella
S.Maria Maggiore :

Popoli
S.Francesco :
Taverna Ducale :
Taverna dell'Università :

Castello :

Inscriptions etc in Giard:Cantelmo:

S.Tommaso
S.Tommaso :

S.Valentino in Abruzzo Superiore
Ruins of Interpromium :

Tocco Casauria
S.Domenico :
S.Eustachio :
Madonna delle Grazie :

Castello :

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Prov.Pescara
Teramo

Torre de'Passeri
Abbey S.Clemente a Casuaria :

Turrivalignani(Manoppello)
Remains of Roman buildings :

PROVINCE OF TERAMO

TERAMO
Theatre :
Amphitheatre :
Circus :
R.House under Pal:Francesco Savini:

Cathedral :
S.Agostino :
Madonna delle Grazie :

Palazzo Municipale :

Museo Civico & Pinacteca :
Bibl.Comunale & Archivio :

Atri
Cathedral :
S.Agostino :
S.Andrea :
S.Nicolò di Bari :

Palazzo dei Duchi :

Castiglione Messer Raimondo
Ruins of Temple (of Diana?) :

Giulianova :
Cathedral :
S.Maria a Mare :
Palazzo Ducale :

Montorio al Vomano
Remains of Temple of Hercules :

Notaresco
S.Clemente al Vomano :
S.Maria di Propezzano :

Ronzano
S.Maria di Ronzano :

Tortoreto
S.Maria della Misericordia :

710

1241