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

Acc 10000/145/51 20044/2/B REGION IV - ROME - CLIPPINGS - PART 1

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28 DIC 1944

Un News Service, BASIC NEWS, 29 December 1944

PALAZZO VENEZIA EXHIBITION TO REMAIN OPEN

ROME, December 28 - In response to many requests, the Exhibition of Masterpieces of European Painting in the Palazzo Venezia, which opened last August and has several times been extended, will remain open for several weeks in January, the Monuments and Fine Arts Division, Lazio Region, Allied Commission, announced today. The most recent scheduled closing date had been December 31. Nearly 65,000 persons, including thousands of Allied soldiers, have attended the showing thus far.

On New Year's Day, the exhibition will be open from 0900 hours to 1300 hours. (PWB - AC - PRO)

Copies to: 200.4/2/B

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28 DIC 1944

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23 DIC 1944

STARS AND STRIPES 23 DEC 44

Exhibit Stays Open

ROME, Dec. 22—The exhibition of European art masterpieces in the Palazzo Venezia will be open to the public on Christmas Day from 9 AM to 1 PM. Admission to the exhibition, which will close Dec. 31, will be free on Christmas Day. Many of the masterpieces will be exhibited later in the Galleria Borghese, which will open some time in January.

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Quadri e statue nel sole di Valle G

IL vivo interesse con il quale era attesa da molti la riapertura della Galleria di Valle Giulia s'accompagnava, bisogna dirlo, ad una certa spiegabile preoccupazione: si temeva che, nella sistemazione delle opere, potesse prevalere un pacifico e meno impegnativo criterio di ritorno al vecchio ordinamento, contro un auspicato spirito di rinnovamento in virtù del quale potessero finalmente trovare, nella Galleria, più vasta considerazione le opere dell'arte contemporanea; di quella più recente che, ancora argomento di polemiche e diffidenze, avrebbe in tal modo avuto l'occasione di uscire dal chiuso delle «mostre per soli iniziati» ed entrare in un più diretto ed utile contatto con il grande pubblico. Ma la Direzione della Galleria non si è lasciata sfuggire questa opportunità e, nel riordinamento delle poche sale che, per ora, ha disponibili, ha voluto sopratutto tener conto della necessità di illustrare, anche a beneficio dei molti visitatori stranieri, e perciò meno informati, quelli che sono i modi e le forme dell'arte italiana di oggi. Le opere esposte sono soltanto una parte di quelle che la Galleria possiede, ma è augurabile che il lavoro di sgombero della defunta mostra della «rivoluzione» fascista proceda in maniera che altre sale possano presto ospitare altre tele e gradatamente la esposizione ritorni ad occupare l'intero edificio.

La inaugurazione è stata forse l'avvenimento d'arte più importante di questi ultimi mesi e la vasta partecipazione di pubblico di autorità e di artisti e critici ha decretato il consenso che la iniziativa meritava. Tra i presenti, oltre al prefetto Persico e ad altre autorità, erano il Maggiore John Ward Perkins, il Ten. Perry B. Cott, il Cap. Brooke, membri tutti della sottocommissione alleata per i monumenti, le opere d'arte e gli archivi e biblioteche. Il Ten. Cott, che è anche uno degli organizzatori della Mostra di Palazzo Venezia, ha fatto la traduzione in lingua inglese del catalogo della esposizione compilato dalla direttrice della Galleria Nazionale d'Arte Moderna, Palma Bucarelli.

«L'esposizione — ci dice il catalogo — è soltanto la presentazione di alcuni "pezzi" tra i migliori che la Galleria possiede». E veramente, fin dalla prima sala, quella di Mancini e di Medardo Rosso, ci s'avvede di essere di fronte alle figure più autorevoli e più suggestive dell'arte del nostro tempo.

L'acceso e arioso Mancini, il solare, sereno Spadini, l'elegante e colorito Boldini, e l'impressionismo macerato e fuggevole di Medardo Rosso, rappresentano qui il periodo di transizione e di connessione tra l'arte dell'Ottocento e quella del Novecento. Primo tra i nuovi, e ancora riecheggiante sensi e modi della tradizione recente, nella sua freschezza architettonica, il Tosi, a cui fa riscontro, nella stessa sala, il lirismo favoloso ed arcaico di Arturo Martini e, nella sala successiva, l'artista più rappresentativo del nostro tempo, Carlo Carrà, grave d'una solenne costruttività classica e insieme sognante. E poi Manzù, ricco d'una sensualità ispirata e meditata, ed il magico e costruttivo incantamento di Morandi, e Felice Casorati dalla fonda sonorità del colore e dall'accorata umanità quasi leopardiana, e l'allusivo memorialismo neo classico e neo romantico di De Chirico, e Severini, e Campigli, e l'inafferrabile e svolazzante impressionismo di De Pisis, e ancora dalle sculture di Marini a quelle di Tallone a quelle di Messina, al grande «Cardinal decano» di Scipione, alle «Bagnanti» di Mafai; da Mazzacurati a Tamburi, da Ciarrocchi a Mirco e ad Afro Basaldella, da Urbani a Savinio, da Pirandello a Guidi, a Paulucci, a Birolli, a Tomea, a Cantatore, Semeghini, Gallo, Broggini, Conte, e poi via via fino a Bartolini e Guttuto, Bartoli e Gentilini, Stradone e Scialoia, Fazzini e De Felice, Leoncillo e Minguzzi, molte tendenze, molte personalità differenti e tutte cariche di un mondo urgente e ricco da esprimere. Un sufficiente panorama, dunque dell'arte italiana contemporanea, che presto, certamente, con l'ag-

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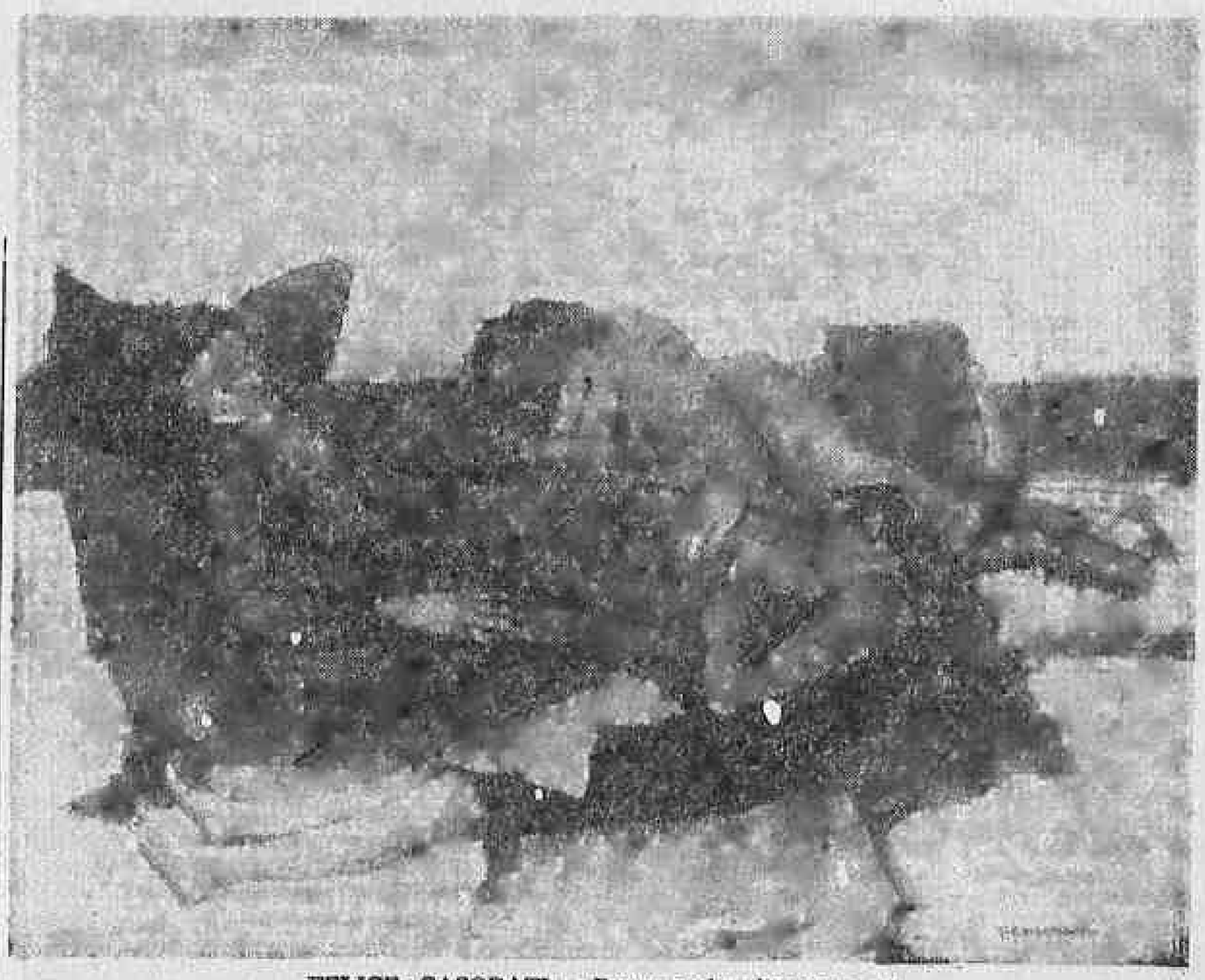
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D. B.



FELICE CASORATI: *«Ragazze che dormono»*

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17 DIC 1944

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17 DIC 1944

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21 DIC 1944

OSSERVATORE ROMANO 21-DEC-44

MOSTRA DI PITTORI DEL SEICENTO

Presso lo Studio d'Arte Palma in piazza Augusto Imperatore 32, si è aperta questa mattina una Mostra di pittori italiani del Seicento, che raccoglie un gruppo di importanti opere prestate da collezioni private.

I dipinti sono per la maggior parte inediti e formano un complesso che dà una chiara idea dei più significativi maestri della pittura barocca, da Santi di Tito al Magnasco. Alcuni pittori, come lo Strozzi, il Cavallino, il Mattia Preti e il Solimena sono rappresentati con lavori di grande rilievo.

L'orario della mostra, che durerà per due mesi, sarà dalle 10 alle 16 nei giorni feriali, e dalle 10 alle 13 in quelli festivi.

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14 DIC 1944

CORRIERE DI ROMA — Giovedì, 14 Dicembre 1944

Un'altra mostra a Palazzo Venezia

Appena sarà chiusa la mostra dei capolavori del rinascimento a Palazzo Venezia, si aprirà nello medesimo sala un'importantissima mostra di capolavori appartenenti a collezioni private. L'iniziativa è stata presa dall'Associazione per il restauro dei monumenti danneggiati dalla guerra recentemente formatasi e costituita per ora dal Comitato romano, salvo ad estendersi nel prossimo avvenire in altri centri liberati.

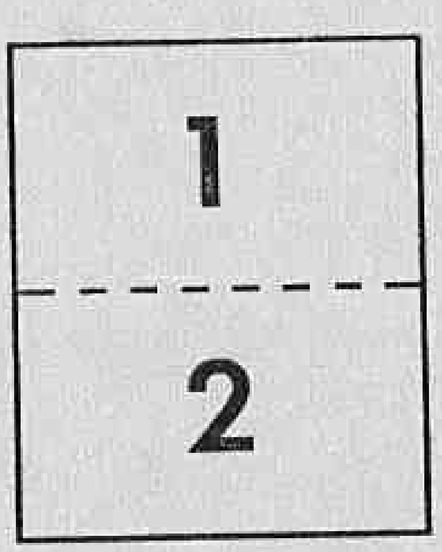
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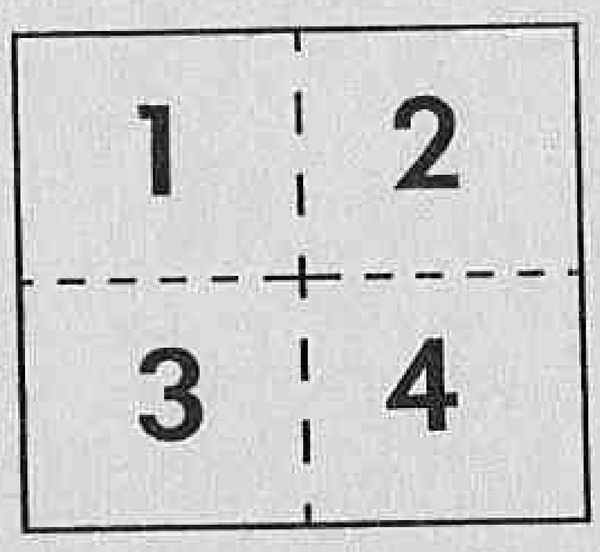
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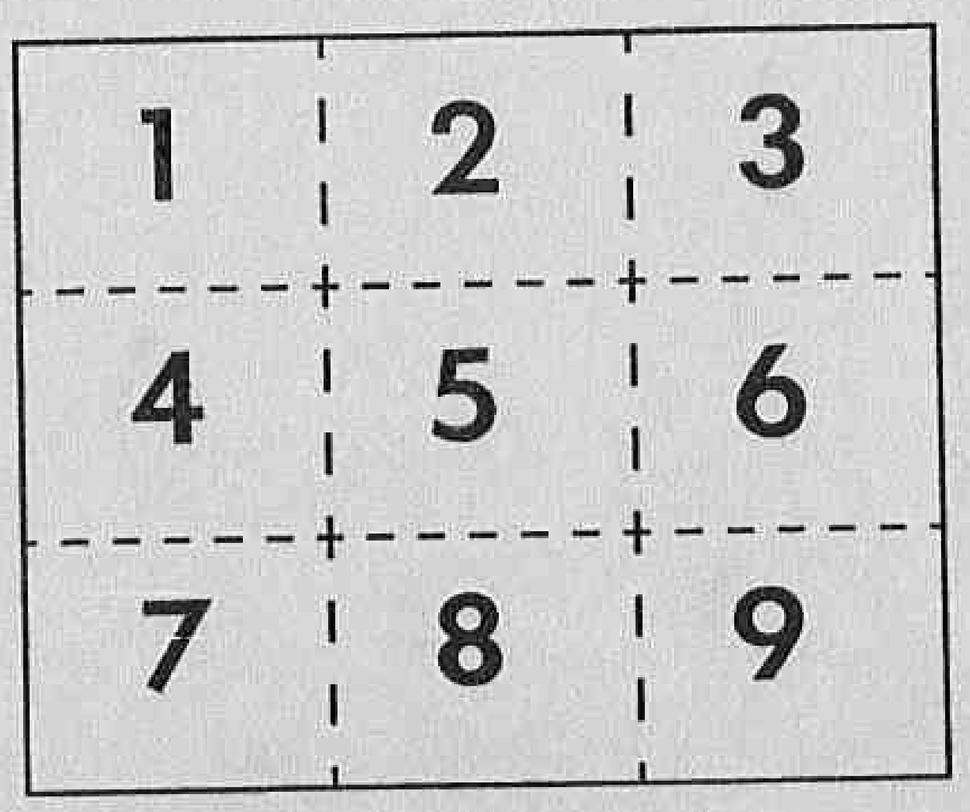
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MAPS AND CHARTS TOO LARGE TO FILM
ON ONE EXPOSURE ARE FILMED CLOCKWISE
BEGINNING IN THE UPPER LEFT CORNER,
LEFT TO RIGHT, AND TOP TO BOTTOM.

SEE DIAGRAMS BELOW.







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ARTE

I NOSTRI BOMBARDAMENTI

GLI AMERICANI per portare la libertà ci hanno bombardato, massacrato. E noi, straziati abbiamo, in un primo momento, chinato la testa. Ma poi abbiamo anche voluto dimostrare la nostra riconoscenza, gareggiare in cortesia, ricambiare il dono della libertà col dono dell'arte. E abbiamo sottoposto i nostri liberatori, con la Mostra di Palazzo Venezia a un bombardamento di capolavori che le loro 2000 o 3000 chili sono, in proporzione, vignette del Beltrame. Una bomba che nel settore della balistica (settore, si dice oggi per le gazzette) avesse la forza di uno di questi quadri nel settore dell'arte basterebbe da sola a incenerire Chicago.

E gl americani coltivati e sensibili devono uscire da questa Mostra intontiti, rimbecilliti, boccheggianti, sventolando bandiera bianca al primo « pulsa » che incontrano in via del Plebiscito, non dissimili da quei tedeschi che a Brest e a Boulogne uscirono dalle casematte dopo settimane di assedio allentato.

Purtroppo, gli americani coltivati e sensibili sono in numero ancora minore di quegli sparuti tedeschi. Sono anch'essi un piccolo fanatico presidio che lotta contro schiaccianti maggioranze nemiche. E così il nostro dono, dono di intelligenza di arte, di umana dignità, è stato praticamente ricevuto da pochissimi.

I bombardamenti dello spirito hanno questo grande vantaggio, o svantaggio, sugli altri bombardamenti: che rarissime sono sempre le vittime; i più non avvertono nulla: né il segnale d'allarme, né il fragore degli scoppi, né gli spettacolosi squarci che pure avvengono sotto i loro occhi, a due soli metri di distanza, oltre un modesto cordone di peluche.

E' difficile, in queste occasioni, rendersi conto di ciò che pensano tutti coloro che sono troppo diversi da noi. Difficile, perchè non si ha neppure voglia di indagare, di interrogare, di immaginare.

Per quanti anni, ogni volta che passa una sola di quelle perle che brillano tra i crespi capelli degli strani angeli di Piero, ci par più vera di tutto il fascismo. E perchè ancora ci offenda la recente schiavitù, che pur aveva la sua origine in queste mura, dobbiamo fare uno sforzo di memoria.

La verità è che anche i più colti di noi, anche coloro che conoscevano tutte queste opere una per una, nella loro abituale collocazione a Milano, a Venezia, a Roma, a Napoli non avevano mai avuto agio di osservarle così radunate in sublimi terzine. Mancano le opere minori, le opere di scuola, le squisitezze dei piccoli maestri, gli imperfetti riflessi delle imitazioni, e le interessanti ambiguità delle possibili attribuzioni.

Fra tavola e tavola, non v'ha sosta né riposo. Ogni pezzo è spietatamente, un abbacinante capolavoro. E tra l'uno e l'altro capolavoro si sprecchiano, grazie a nuovi accostamenti, confronti e giudizi che per la stessa altissima qualità di ciascuno non si erano potuti prevedere, Antonello e Mantegna nella sala di Piero. La *Trasfigurazione* del Bellini insomma sono, tavola per tavola, costretto, placato e chiarificato da una superiore ragionevolezza: sono viste nella fermezza e nell'equilibrio dell'intelligenza: ma di un'intelligenza che crede in se stessa e che crede soprattutto in un Universo razionalmente architettato e ordinato al bene con in Cielo Iddio creatore e quaggiù in terra noialtre creature, fatte per vivere a Sua immagine e somiglianza. In una parola, il Rinascimento italiano della cui vena pagana tanto si blatera, ci appare invece come il più splendido trionfo della Fede Cattolica.

E i connotati addirittura diabolici degli angeli di Piero sono inseriti sul passaporto della loro monumentalità, sono (per dirla un po' meno alla Longhi) molto meno importanti della forma delle teste degli stessi angeli e dello spazio che tali teste occupano nello spazio circostante: per capire Piero, e la pittura italiana del Rinascimento, basterebbe un attimo, pensare i connotati di codesti angeli in mano a un pittore fiammingo, dove sarebbero il più importante degli *atouts*.

Certo, in Giorgione, col serpeggiare quella folgore nel cielo della *Tempe* serpeggiò per la prima volta l'eresia gli italiani ebbero il primo dubbio il male non fosse il Male, né il bene Bene; ma fu un dubbio subito vinto folgore non scoppiò veramente: continuò ad illuminare, di una tranquilla ina bengala il paesaggio, mentre immer Soldato continuò a guardare la Zin e la Zingara ad allattare il suo bino.

Né le invenzioni del Correggio, de zanno, del Tintoretto sono tali, per to folli, da scuotere l'edificio. Il solo toretto talvolta è sul punto di ce par quasi che il suo pennello sia una cia, e tratti una materia, nonchè rescente, esplosiva: ci si aspetta in da un'opera all'altra di vedere il pitura scoppiare e frantumarsi ormai, ad esempio, nel Greco; ma questa esplosione non avviene e, le somme, è cattolico anche lui.

Anche per lui come per tutti i denti pittori italiani, il mondo è esiste, ed esiste con la sua archi e con tutte le sue leggi.



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CITTA (Rome)
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R T I

I NOSTRI BOMBARDAMENTI

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Certo, in Giorgione, col serpeggiar di quella folgore nel cielo della *Tempesta*, serpeggiò per la prima volta l'eresia: e gli italiani ebbero il primo dubbio che il male non fosse il Male, né il bene il Bene; ma fu un dubbio subito vinto: la folgore non scoppiò veramente: così può ad illuminare, di una tranquilla luce di bengala il paesaggio, mentre immoto il Soldato continuò a guardare la Zingara, e la Zingara ad allattare il suo bambino.

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nell'ultima sala e vi balzarono contro, metà tenebra e metà bagliore, le giganteschi tumultuose, sconvolgenti composizioni del Caravaggio, allibimmo: e ci parve sul colpo, per il contrasto, di capire tutto di questo pittore.

Intanto a differenza degli altri, egli è il primo che può se pur per altre ragioni dalle pittoriche, piacere a tutti: alle masse, come oggi si dice. Soltanto qui l'incolto si fermerà interessato, e troverà pane per i suoi denti.

E' quasi un presentimento del cinematografo. La stessa composizione del quadro è specialmente nella Vocazione di San Matteo sottoposta alle necessità del racconto. Si tratta di un quadro solo: ma sembrano due, tre, quattro quadri, secondo che successivamente si osservino le azioni dei personaggi. Dalle figure di Cristo e San Pietro è quasi il tracciato, la suggestione di una panoramica, anzi di una *sceneggiata* al gruppo dei gabellieri.

Altro punto. Tutti gli altri, fino a Giambellino incluso, dipingono *a posa*. Giorgione Tiziano Veronese e Tintoretto, sopratutto quest'ultimo, *a mezza posa*. Caravaggio inventa l'*istantanea*. E' tale la sua necessità dell'istantanea che egli sceglie con una cura parossistica atteggiamenti e gesti che sono possibili *soltanto in una minima frazione di tempo*. Esempi. Matteo si volge alla chiamata di Gesù; ma ancora nell'attimo in cui il pittore lo coglie, sta spiccando i denari sul tavolo. Un attimo prima, Matteo era tutto intento al pagamento: un attimo dopo egli scatterà in piedi, lasciando cadere i denari, e seguirà il Maestro.

Così, nel quadro del *Martirio*, San Matteo è atterrato, il carnefice alza la spada su di lui, l'angelo dal Cielo gli porge la palma del martirio. Un attimo prima San Matteo era ancora in piedi: un attimo dopo sarà trafitto, e la sua mano serrerà la palma.

Ma c'è, come dicono gli storici dell'arte, la grande trovata *luministica*:



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distanza oltre un modesto cordone di peluche.

E' difficile, in questo occasioni, rendersi conto di ciò che pensano tutti coloro che sono troppo diversi da noi. Difficile, perché non si ha neppure voglia di indagare, di interrogare, di immaginare.

Per quanti anni, ogni volta che passavamo per piazza Venezia, rapidi a mezzogiorno in un taxi o in un autobus, o a notte alta a piedi, nella compagnia solitaria di un amico, torcevamo lo sguardo, e il discorso cadeva, e un profondo dolore ci gonfiava il petto. Passavamo muti, tristi, consci di sdegno impotente, come se tutta la vergogna della nostra patria pesasse improvvisamente sulle nostre spalle. Il famoso balcone non lo guardavamo, non volevamo vederlo. Adocchiavamo di lontano i neri sbirri di sentinella al portone e passavamo, come dice Mazzini, portando il lutto della nostra patria.

Oggi, entrando in quel portone, eravamo leggeri, dimentichi, tutti tesi nell'impazienza di rivedere i luminosi paesaggi che dalle pareti di Brera, dell'Accademia, della Galleria Borghese, avevano incantato finestre sull'infinito,

magic chasements opening on the foam of fairy seas forlorn,

la nostra adolescenza.

E come l'alpinista sotto la vetta che sta per raggiungere raddoppia di lena, già presente il vento della cresta, già prevede gli interminati spazi a cui tra poco si affaccerà ed oblia i recenti pericoli e le fatiche della lunga ascensione, così noi attraversavamo il cupo androne, salivamo la chiusa scaletta pensando a Piero, a Carpaccio, a Tiziano e neppure un istante ci sfiorava il ricordo di colui o di coloro che per tanti anni avevano attraversato quell'androne e salita quella scaletta.

Quando infine entrammo nelle sale, e quando l'intelligenza dell'antica Italia ci folgorò dalle pareti con la più fitta serie di attacchi, con il fuoco più concentrato che ma finora un visitatore di gallerie abbia subito, come volete che ci ricordassimo di qualcuno che aveva i suoi uffici in quella stanza, non in questa, o che si affacciava qui, non lì, dov'è il famoso balcone? ma cosa importa ormai sapere dov'è il famoso balcone?

Trepidando, ci accostavamo alle pareti. Guardavamo: e uno solo di questi piccoli quadri bastava, nella sua immobile chiarezza, a formare il tempo. Come volete dunque che cinquanta di essi, con tutta la loro gloria non polverizzino, non annientino una vicenda di venti anni e la piccola fama di un uomo?

Nello smalto perenne di questi colori è cancellata ogni macchia, è lavata ogni



(Botticelli - Storia

imi accanto alla *Tempesta* di Giorgione.

In complesso è una lezione di dignità, di intelligenza, di superiore freddezza che dà a tutti e a noi, il nostro Rinascimento. Se infatti ci sforziamo, in tanta varietà di modi e di mondi, a trarre una primissima conclusione, se ci sforziamo a capire quale sia la probabile unità, il fondamentale linguaggio comune a questi massimi pittori attraverso due secoli, da Masaccio al Tintoretto (escludiamo di proposito il Caravaggio che è tutt'altra cosa), non ci sovviene che la seguente idea: qualunque mito, qualunque sogno qualunque passione, qualunque pazzia, il grido rosso della *Maddalena* di Masaccio ai piedi del verdastro Cadavere Crocifisso e lo sguardo ambiguo e pungente degli angeli di Piero, le anche lesate metalliche membra della Vergine col Bimbo di Cosmè Tura e gli inverosimili smalti di Antonello, l'armatura del Santo e la carogna del drago nel *San Giorgio* del Mantegna, o la quieta folla nel sognato paesaggio del Carpaccio, la trasparente geologia della *Trasfigurazione* del Bellini e il ponte sospeso nella *Tempesta* di Giorgione, la pelle nuda che rabbrividisce della *Danae* del Correggio e la forza e l'audacia genovesi dell'*Andrea Doria* di Sebastiano la caccia all'accendato nel dorato crepuscolo tizianesco e perfino la matta fosforescenza delle teste nell'*Adultera* del Tintoretto, tutte queste fantasie, caratteri o realtà tutte queste

Analogamente nella prodigiosa tavoletta del Mantegna, la carogna del drago non è che la conclusione di un arabesco serpeggiante che dalla lontana porta della città italiana, diritto all'occhio di chi guarda, avanza verso il primo piano; e segue prima le lente curve della strada, poi il girone di un gran terrapieno infine l'inarcato dorso del drago morto. Quando mai, in così piccolo quadro riuscì un pittore a racchiudere tanti valori? a dire tante cose? E prima di tutto lo spazio immenso, l'aria, il cielo, la stagione l'ora: la lontananza in cui biancheggia, al sole del mezzogiorno, la cittadina con le sue mura e le sue torri: la campagna arida, pietrosa; la strada polverosa. E in primo piano piantato come un monumento nel riquadro di una porta, il Santo vittorioso: giovane, biondo e ricciuto, quasi femmineo, con l'armatura tondeggiante, troppo grande ancora per il suo corpo adolescente: avvertì persino il vuoto che è tra il « bombé » della corazza e le membra. In mano San Giorgio ha l'asta spezzata: un moncone tuttavia trafigge la mandibola del mostro ai suoi piedi. L'arabesco dunque e il colore, e lo spazio e il volume: una tavoletta rivela a dovizia di particolari pittorici psicologici, paesistici e illustrativi, ma una tavoletta che per descriverla, la prima parola da usare è sempre questa: monumento.

Col Caravaggio, cambia tutto.

Dopo questa formidabile teoria di medie, piccole e addirittura piccolissime dimensioni (il *S. Giorgio* del Mantegna, Caravaggio si presenta con le due immense tele di San Luigi dei Francesi; anche per questo sembra staccarsi di colpo da tutti i suoi predecessori: corre tra la sua nascita e la nascita del Tintoretto o del Veronese ci fossero di mezzo non cinquant'anni, ma tre secoli.

Il fatto intendiamoci, è soltanto visivo; chè Masaccio, Piero, Tintoretto, gli altri operarono anch'essi, negli affreschi, su scale più vaste. Ma, ragionamento è un fatto indicativo, direi simbolico. Caravaggio *aveva bisogno* di grandi dimensioni.

Come la prima volta che il giovane nutrito di musica classica, il quale anni abbia studiato al pianoforte Mozart Haydn, Diabelli e Beethoven, è dente in età ed è accompagnato solleciti genitori all'opera a sentire Wagner, strabilia, trasecola e pur mosso e sconvolto quasi non gli pare quella sia musica ma *un'altra cosa*, nuovissimo, mostruoso, fascinoso miscuglio di poesia e di mimica e di sonorità, così anche noi allorchè, piantata questa festa, devota rivolta massimi pittori del Quattro e Cinquecento e serbandone negli occhi come una fusa dorata luminosità e nel cuore un'ordinata armonia, ecco di quella Fede che abbiamo detto entro

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(Hottiselli - Studio)

Tempesta di Giorgione, è una lezione di distanza di superiore freddezza tutti e a noi, il nostro infatti e sforzammo, di molti e di mondissima conclusione, se capire quale sia la profondamente linguaggio questi massimi pittori secoli, da Masaccio ai diamo di proposito il tutt'altra cosa), non la seguente idea: qualunque sogno qualunque pazzia, il grido *Baleam* di Masaccio ai tro Crocifisso bigno e pungente degli le anche lesate metallella Vergine col Bimbo e gli inverosimili smalti armatura del Santo e la go nel *San Giorgio* del quella folla nel segnato carpaccio, la trasparente trasfigurazione del Bellipeso nella *Tempesta* di delle nuvole che rubescive del crepuscolo e la forzamovenza dell'*Andrea Doro* la tecnica affaccendata scolo tizianesco e perfino rescenza delle teste nel Tintoretto, tutte queste ri e realtà tutte queste

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Il fatto intendiamoci, è soltanto illusorio; chè Masaccio Piero, Tintoretto e gli altri operarono anch'essi, negli affreschi, su scale più vaste. Ma, casualmente, è un fatto indicativo, il suo simbolico. Caravaggio *aveva bisogno* delle grandi dimensioni.

Come la prima volta che il giovanetto nutrito di musica classica, il quale per anni abbia studiato al pianoforte Mozart Haydn, Diabelli e Beethoven, è guidato in età ed è accompagnato dai solleciti genitori all'opera a sentire Wagner, strabilia, trasecola e par commosso e sconvolto quasi non gli pare che quella sia musica ma *un'altra cosa*, un nuovissimo, mostruoso, fascinoso amalgama di poesia e di mimica e di vaghe sonorità, così anche noi allorchè, compiuta questa lenta, devota rivista dei nostri pittori del Quattro e Cinquecento e serbandone negli occhi come una diffusa dorata luminosità e nel cuore come un'ordinata armonia, ecco di quella grande Fede che abbiamo detto, entriamo

Così, nel quadro del *Martirio*, San Matteo è atterrato, il carnefice alza la spada su di lui, l'angelo dal Cielo gli porge la palma del martirio. Un attimo prima San Matteo era ancora in piedi: un attimo dopo sarà trafitto, e la sua mano serrerà la palma.

Ma c'è, come dicono gli storici dell'arte, la grande trovata *luministica*: l'unica sorgente luminosa. D'accordo. Soltanto anche questa trovata fa talmente il gioco del racconto, è talmente al servizio dell'effetto, che quasi non si direbbe più pittura. Si direbbe scenografia, che so illustrazione. Si direbbe, cioè, di meravigliosi *tableaux vivants*, con uomini veri, attori vestiti, drappeggiati, atteggiati raggruppati e illuminati da un grandissimo regista.

Ora, s'capisce che questo è un linguaggio, un modo di intendersi. Wagner è certamente un musicista, come Caravaggio un pittore. Il paradosso a cui cede la nostra critica non è che lo sforzo di capire l'enorme divario che passa tra due modi opposti dell'arte e, insomma, tra due concezioni opposte della vita.

Perversità è infatti la concezione del Martirio di San Matteo: onde al centro, folgorante di feroce bellezza, sta il carnefice; in Santa vittima al suolo, mutilata, scorticata, quasi, trasecrata. Viene voglia di supporre che l'autore si sia compiaciuto di scegliere l'attimo in cui chi sarà il martire è tentato, dalla stessa bellezza del suo carnefice, a tradire la propria Fede, rinunziando al martirio. Maggior merito al martirio, dunque. Ma come vedete, sono conclusioni satanniche.

Così, nulla di religioso, a tutta prima, nel quadro della *Vocazione*. Ed è soltanto dopo un lungo esame che dalla forza medianica di cotale Rabbi si è portati a sospettarne la divinità. Dall'evidenza fin troppo reale di quella luce, di quegli atti di quei visi, a *sperare in un'altra luce*, e in un senso meno precario degli stessi atti e volti, il senso eterno della vita.

Si arriva alla Fede egualmente. Ma per che traverse, tortuose, diaboliche: attraverso lo smarrimento di una esperienza peregrinosa. E non s'arriva propria alla Fede; ma soltanto alla Speranza.

Scettico, abilissimo, schiavo e padrone di una tecnica secolare, Caravaggio sembra travolto e soggiogato dalle sue stesse immaginazioni. Sembra dire di più di meno, dire altro da quello che vorrebbe dire: dire cose che sono nella sua subcoscienza, più che nella sua coscienza. Egli è veramente a tutti noi. Egli è il primo pittore, forse uno dei primi uomini della nostra età senza religione.

MARIO SOLDATI

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A. I - N. 1 - 16 PAGINE - 20 LIRE — 15 NOVEMBRE 1944 — SPEDIZIONE ABBONAMENTO POSTALE

CITTÀ

TEATRO

"LA PRIGIONIERA"

SEMBRA STABILITO dunque, a giudicare dalle commedie apparse sui paleoscenici di Roma, almeno fino a questo momento in cui scrivo, che il pubblico preferisca opere che lo distraggano, con la loro futilità, dalle preoccupazioni e dalle angoscie della guerra. Spero di non essere io l'unico di opinione opposta. Il mio parere è che nei momenti gravi convenga rappresentare le commedie più serie, tormentare ed affliggere ed agitare la mente anziché invitarla al riposo. Ma quel giudizio complessivo, che ritengo sbagliato, sui bisogni del pubblico, porta per me un compenso: quello che includendo commedie come *La prigioniera* in un repertorio frivolo, si è riconosciuto che la loro intenzione di offrire al pubblico un problema da meditare è oramai argomento di scherzo.

La prigioniera è una buona commedia, secondo la formula esatta e meccanica dei cucinieri del teatro francese, con in più il fermento sessuale del primo dopoguerra, e con i difetti che a quella formula

donna di cui non poteva raggiungere né il sentimento né i sensi. (Luigi Cimara ha disegnato con eccezionale efficacia la figura di un uomo che, nel protrarsi del suo sforzo impotente e del suo torbido legame, ha preso un aspetto stanco, di sofferenza equivoca; gli altri attori della compagnia, da Gino Cervi a Vivi Gioi hanno fatto bene la parte). « Fuggi » — consiglia all'altro — « finché sei in tempo; esse non sono per noi ». Ma il suo consiglio cade a vuoto. Pochi istanti più tardi la ragazza drammaticamente chiede all'uomo che l'ama di salvarla con il suo affetto, difendendola contro se stessa e mutando il suo destino. Si sposano, ma è ormai previsto che il destino non può mutarsi. Dopo un anno di prova la ragazza torna al suo vizio, l'uomo ad una donna più semplice che aveva prima trascurato, e di cui solamente ora capisce le attrattive.

Due diplomatici, che assistevano alla commedia poco lontano da me, scambiavano le impressioni. « Per un simile tema » — diceva uno — « ci sarebbe voluto un grandissimo autore drammatico; un autore "tipo Sofocle". Candore della nostra vecchia diplomazia! ». E nella commedia v'è qualche tentativo di contrapporre chi agita questi problemi, al « borghese » che vuole ignorarli o ne resta offeso. In realtà proprio questa specie di problemismo sugli invertiti e sulle lesbiche, come si vede ora che siamo costretti a problemi più veri, è futile e « borghese »: il suo posto è nella « pochade »: un autore d'ingegno potrebbe trarne tutt'al più materia di canzonatura. Naturalmente tutti facciano quello che vogliono, al mondo c'è posto per tutti, e non sarò io ad assumere la parte del moralista. Ma un problema non è, e non è il caso di affaticarsi il cervello. Questi problemi nascono da quell'altro « problema » privo di senso, che formenta da tanto tempo le menti borghesi, le quali tendono a confonderlo con quello della libertà: il così detto problema della libertà sessuale. Un problemino sciocchereIlo, che si risolve tanto bene da sé, buono, come i cruciverba, le sciarade ed i rebus, per la gente poco occupata. Facciamo dunque un pianto e poi un lamento sopra l'infelice ragazza e la sua triste sorte.

g. p.



SOSTA

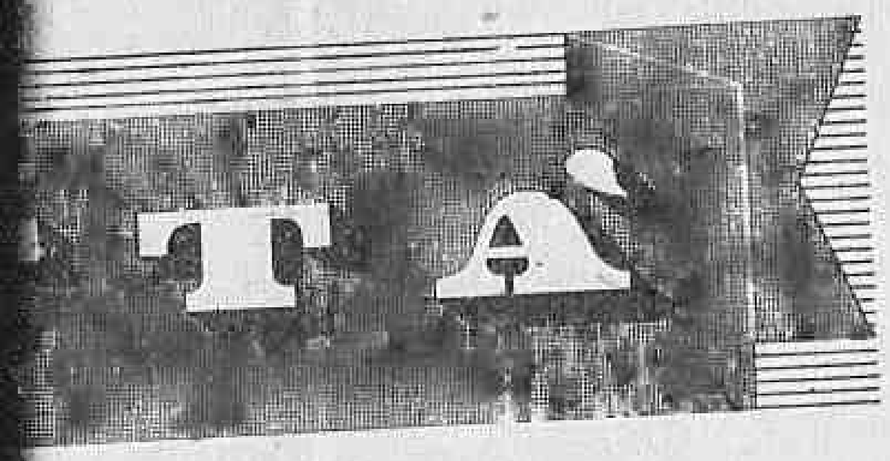
MU

DISPEPSIA MUSICALE

UNA MIA AMICA dal port... di deessa ricca di energi... una voce dorata come il... autunno, che essa con... studio educa al bel canto,... ceva son pochi giorni il d... « immobilità » che le dà l... Euridice dell'*Orfeo* di M...

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g. p.



SOSTA AL TEATRO BRANCACCIO

MUSICA

DISPEPSIA MUSICALE

UNA MIA AMICA dal portamento di deessa ricca di energia e di una voce dorata come il sole di autunno, che essa con tenace studio educa al bel canto, mi diceva son pochi giorni il diletto di «immobilità» che le dà l'aria di Euridice dell'*Orfeo* di Monteverche non risponde a nulla di effettivo e che dà nel mistico; segno che coloro che ai fagioli con le cotiche di Luigi van Beethoven preferiscono le gelatine e i *vol-au-vent* dei predecessori di Beethoven, sono ispirati meno dall'amore della musica, che dal ven- dell'isterismo.

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da meditare è oramai argomento di scherzo.

La prigioniera è una buona commedia, secondo la formula esatta e meccanica dei cucinieri del teatro francese, con in più il fermento sessuale del primo dopoguerra, e con i difetti che a quella formula sono legati. Da un ottimo primo atto, che propone e lascia in sospeso il proprio piccolo mistero, si declina nel secondo atto, in cui il mistero si risolve, con un po' di delusione ed esaurendo la nostra curiosità, e si precipita nel terzo atto mediocre, in cui si trova la soluzione prevista come il risultato di un conto. Un diplomatico francese, da Parigi, è inviato a Roma come ambasciatore. Ed ecco la sua figliola, con pretesti di cui si scopre subito l'inganno, rifiuta di seguirlo. Il padre grida, minaccia un atto di forza. La figliola sgomenta inventa d'essersi proposta di sposare un uomo, che sa innamorato di lei. Non è vero: ma ottiene che l'uomo, per amore, con la speranza forse di ottenerla un giorno, accetti d'essere complice d'una finzione, di cui ignora egli stesso l'inconfessabile motivo. Evi Maltagliati è eccellente, anche per la qualità del suo volto, in una parte come questa, di sofferenza tortuosa ed evasiva; sa spargere intorno a sé il senso di un disagio fisico; mentre gli accenti apertamente drammatici, che più tardi le sono richiesti nella commedia, forse le convengono meno, sebbene mantenga anche in essi un livello elevato.

La ragazza è sola a Parigi, dove frequenta, con intimità incomprensibile, una strana coppia da lei conosciuta in Italia. Forse è l'amante del marito? L'uomo che si è prestato a fingersi suo fidanzato, e che l'ama, parla a costui, e scopre la verità. La ragazza non ama il marito, bensì la moglie: è prigioniera della sua inclinazione innaturale. Ora anche il marito si sfoga: anch'egli ama la moglie: si è logorato nel lungo contatto con una scurato, e di cui solamente ora capisce le attrattive.

Due diplomatici, che assistevano alla commedia poco lontano da me, scambiavano le impressioni. « Per un simile tema » — diceva uno — « ci sarebbe voluto un grandissimo ve tanto bene da sé, buono, come i cruciverba, le sciarade ed i rebus, per la gente poco occupata. Facciamo dunque un pianto e poi un lamento sopra l'infelice ragazza e la sua triste sorte.

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C I N E M A

"VIGILIA DI GUERRA"

Si sente dire da più parti che i film americani giunti in Italia dopo cinque anni d'interruzione, hanno deluso l'attesa. A noi sembra che la produzione americana si sia mantenuta allo stesso livello d'anteguerra. Siamo stati a vedere un lungo film di propaganda opera di Frank Capra. E' un film contro il Giappone, la Germania nazista e l'Italia fascista. E' il secondo film di propaganda di qualche importanza che vediamo a Roma dopo la liberazione. Il primo è stato quello dell'Ucraina Sovietica. Il paragone, in certo senso, s'impone. Stessi gli scopi, stessi o quasi i nemici presi di mira. Che diremo? Che il film russo, con tutto che la Russia sia apportatrice di un'ideologia universale, ci è apparso molto più *nazionale* di questo film americano. Il quale invece fa leva sopra sentimenti e idee comuni a tutto il mondo occidentale. I diversi temperamenti russi e americani appaiono anche nella tecnica diversa: ricerca di naturalezza russa, ricerca di efficacia didattica americana. I primi vogliono commuovere e i secondi ammonire.

La parte migliore del film è quella che riguarda la Germania nazista. Le parate d'invasione tedesche, le facce dei capi nazisti, il passo dell'oca tedesco, la croce uncinata, tutte quelle cose che tanto piacciono ai tedeschi sono proprio quelle che dispiacciono di più a coloro che tedeschi non sono. Non credo che si possa guardare la faccia di Hitler o di Goebbels senza provare un vivo sentimento di antipatia e di repulsione. L'egoismo nazionale, la follia esclusiva e solitaria di questo egoismo, trasuda da ogni poro di quelle facce come una specie di madore morale. Per fare odiare i nazisti basterebbe forse ricorrere ai loro stessi film di auto-esaltazione.

Ma il passo dell'oca, marcato sopra un ritmo di marcia prestigioso e malinconico è ancora quanto di meglio può offrirci il militarismo prussiano per farsi detestare. Quelle marionette brillanti e mortuarie, lustre e impettite che paiono muoversi fuori del tempo e dello spazio in un mondo astratto puramente militare esprimono molto bene il concetto di disciplina disumana che è alla base dello Stato nazista. Non è un caso che anche nel film dell'Ucraina Sovietica i Russi ci abbiano fatto intravvedere un gruppo di quei tragici automi avviati a sgangherarsi tra le macerie di Stalingrado e sulle colline di Normandia.

Il passo dell'oca d'altra parte è certamente un fatto morale prima che fisico. Eseguito dai mediocri imitatori fascisti perde ogni carattere ossessivo, scade a parodia.

Forse non altrettanto efficaci i brani del film che riguardano il fascismo. Ma la colpa non è di Capra bensì dei fascisti che non seppero essere militaristi se non a parole.

A. MOR.

Una mia amica dal portam di deessa ricca di energia una voce dorata come il sole autunno, che essa con te studio educa al bel canto, m ceva son pochi giorni il dilett « immobilità » che le dà l'ari Euridice dell'*Orfeo* di Mont ti, se esistessero cliniche p malattie del gusto come per le lattie nervose, io consiglier quella mia amica di mettersi za por tempo in mezzo in c

In quel diletto per la « imm lità » dell'aria di Euridice, c' *dusismo;* c'è l'abbandono al dio dell'estasi, la volontà « annientarsi nel bello », che forma passiva e femminile di tire l'arte. Ma dusismo no soltanto nelle donne: c'è uomini, in tanti uomini. E timento per certa pittura come quella di Giorgio Mo che altro è se non diletto « immobilità » in pittura?

Nonché malato di malatti tiche, il nostro tempo è grav te malato di malattie est Come spiegare altrimenti l na preferenza così frequent per le musiche antiche, os le musiche *fuori tempo*? O maggiore e anche la miglio te degli amatori di musica risecono le musiche da Mo là, e più le musiche sono da noi, più coloro al sen sentono puri di animo, d arte, castigati di gusto.

Bethoven non lo si conf cora apertamente, ma or che lui come Verdi è con cibo da appetiti grossi, e to con quel sussiego co una mensa di gelatine e *vent* sarebbe guardata della di fagioli con le cò stato di « normale pienez oggi rappresenta il C Bonn, sotto sotto è tenuto vergogna.

Che segno è questo?... S a un sentimento pieno dente a qualche cosa di si preferisce un sentimen to, un sentimento per

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rato, e di cui solamente ora ce le attrattive.

ue diplomatici, che assistevano commedia poco lontano da me, ubiavano le impressioni. « Per simile tema » — diceva uno — sarebbe voluto un grandissimo ve tanto bene da sé, buono, come i cruciverba, le sciarade ed i rebus, per la gente poco occupata. Facciamo dunque un pianto e poi un lamento sopra l'infelice ragazza e la sua triste sorte.

g. p.

C I N E M A

"VIGILIA DI GUERRA"

SI SENTE DIRE da più parti che lm americani giunti in Italia o cinque anni d'interruzione, no deluso l'attesa. A noi sem- che la produzione americana ia mantenuta allo stesso livello nteguerra. Siamo stati a ve- un lungo film di propa- da opera di Frank Capra. un film contro il Giappone, la mania nazista e l'Italia fasci- E' il secondo film di propa- da di qualche importanza che iamo a Roma dopo la libera- ne. Il primo è stato quello del- raina Sovietica. Il paragone, certo senso, s'impone. Stessi gli pi, stessi o quasi i nemici presi mira. Che diremo? Che il film so, con tutto che la Russia sia portatrice di un'ideologia uni- sale, ci è apparso molto più *na- ale* di questo film americano. quale invece fa leva sopra sen- enti e idee comuni a tutto il ndo occidentale. I diversi tem- ramenti russi e americani ap- ono anche nella tecnica diver- ricerca di naturalezza russa. erca di efficacia didattica ame- na. I primi vogliono commuo- e i secondi ammonire.

La parte migliore del film è lla che riguarda la Germania ista. Le parate d'invasione te- che, le facce dei capi nazisti, passo dell'oca tedesco, la croce ncinata, tutte quelle cose che nto piacciono ai tedeschi sono oprio quelle che dispiacciono di a coloro che tedeschi non so- no. Non credo che si possa guardare la faccia di Hitler o di Goebbels senza provare un vivo sentimento di antipatia e di repulsione. L'egoismo nazionale, la follia esclusiva e solitaria di questo egoismo, trasuda da ogni poro di quelle facce come una specie di madore morale. Per fare odiare i nazisti basterebbe forse ricorrere ai loro stessi film di auto-esaltazione.

Ma il passo dell'oca, marcato sopra un ritmo di marcia prestigioso e malinconico è ancora quanto di meglio può offrirci il militarismo prussiano per farsi detestare. Quelle marionette brillanti e mortuarie, lustre e impettite che paiono muoversi fuori del tempo e dello spazio in un mondo astratto puramente militare esprimono molto bene il concetto di disciplina disumana che è alla base dello Stato nazista. Non è un caso che anche nel film dell'Ucraina Sovietica i Russi ci abbiano fatto intravvedere un gruppo di quei tragici automi avviati a sgangherarsi tra le macerie di Stalingrado e sulle colline di Normandia.

Il passo dell'oca d'altra parte è certamente un fatto morale prima che fisico. Eseguito dai mediocri imitatori fascisti perde ogni carattere ossessivo, scade a parodia.

Forse non altrettanto efficaci i brani del film che riguardano il fascismo. Ma la colpa non è di Capra bensì dei fascisti che non seppero essere militaristi se non a parole.

A. MOR.

UNA MIA AMICA dal portamento di deessa ricca di energia e di una voce dorata come il sole di autunno, che essa con tenace studio educa al bel canto, mi diceva son pochi giorni il diletto di « immobilità » che le dà l'aria di Euridice dell'*Orfeo* di Monteverdi. Ne existesse rimedio per le malattie del gusto come per le malattie nervose, io consiglierei a quella mia amica di mettersi senza por tempo in mezzo in cura.

In quel diletto per la « immobilità » dell'aria di Euridice, c'è del *dusismo;* c'è l'abbandono al gaudio dell'estasi, la volontà di « annientarsi nel bello », che è una forma passiva e femminile di sentire l'arte. Ma dusismo non c'è soltanto nelle donne: c'è negli uomini, in tanti uomini. E il sentimento per certa pittura *tonale* come quella di Giorgio Morandi, che altro è se non diletto della « immobilità » in pittura?

Nonché malato di malattie politiche, il nostro tempo è gravemente malato di malattie estetiche. Come spiegare altrimenti la strana preferenza così frequente oggi per le musiche antiche, ossia per le musiche *fuori tempo*? Oggi, la maggiore e anche la migliore parte degli amatori di musica preferiscono le musiche da Mozart in là, e più le musiche sono lontane da noi, più coloro al sentirle si sentono puri di animo, eletti di arte, castigati di gusto.

Bethoven non lo si confessa ancora apertamente, ma ormai anche lui come Verdi è considerato cibo da appetiti grossi, e guardato con quel sussiego con cui a una mensa di gelatine e *vol-au-vent* sarebbe guardata una scodella di fagioli con le cotiche. Lo stato di « normale pienezza » che oggi rappresenta il Cigno di Bonn, sotto sotto è tenuto per una vergogna.

Che segno è questo?.. Segno che a un sentimento pieno e rispondente a qualche cosa di effettivo, si preferisce un sentimento a vuoto, un sentimento per se stante, tivo e che da nel mistico; segno che coloro che ai fagioli con le cotiche di Luigi van Beethoven preferiscono le gelatine e i *vol-au-vent* dei predecessori di Beethoven, sono ispirati meno dall'amore della musica, che dal vento dell'isterismo.

Ciascun tempo ha una sua musica la quale dovrebbe soddisfare « pienamente » i gusti di chi vive in esso tempo. Nei suoi precetti alimentari, Nietzsche consiglia di riempire « completamente » la capacità dello stomaco. Si tratta di non lasciar luogo a sentimenti « vuoti ». Si tratta di non aprire la porta all'isterismo. La musica è arte « temporale »: più della pittura, ben più della poesia essa è legata al tempo, è ispirata dal tempo, e « determinata » dal tempo. Per ragioni di tempo, la musica di un seicentista *non può riempire pienamente il* nostro stomaco musicale. Se un nostro contemporaneo manifesta predilezione per una musica del Cinquecento, o del Seicento, o del Settecento, vuol dire che c'è disfunzione gastrica.

Capovolgiamo la situazione. Posto davanti a una musica nostra, un seicentista, fosse pure Claudio Monteverdi in persona, gli parrebbe di dover ingoiare delle montagne. Pensiamo all'impressione di « ingoiare montagne » che a Stendhal dava la musica di Beethoven; e si trattava del Beethoven « mozartiano ». Gli è che al tempo di Stendhal l'*isterismo d'arte* non allignava ancora — cioè a dire che negli organi che ci consentono l'assaporamento delle arti, non c'era ancora disfunzione.

Mi si dice che le nostre musiche, anche le più gravi e lente, a un cinese fanno l'effetto di marcette da circo equestre.

Unicuique suum.

A. SAV.

Autorizzazione P. W. B. del 14 agosto 1944, n. 353

Segretario di redazione responsabile:
Mario Smeriglio

TIPOGRAFIA O. G. I. - ROMA

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

10 DIC 1944

From: DOMENICA 10 Dec 44

LA PICCOLA CRONACA

Nella seconda quindicina di gennaio verra' riaperta al pubblico la Galleria Borghese. Gia' da vari giorni, sotto la direzione del Soprintendente Aldo de Rinaldis, si sono iniziati i lavori per il riordinamento della illustre galleria romana: i gruppi scultorei di Gian Lorenzo Bernini e di Antonio Canova sono riemersi dalle difese antiaeree smontate, e che per quattro anni li avevano protetti e soffocati. Particolare interesse costituira' il fatto che alla chiusura della Mostra di Palazzo Venezia, gran numero delle opere ivi esposte, non potendo per la perdurante realta' della guerre raggiungere le loro originarie destinazioni, saranno esposte sulle pareti della rinnovata Galleria Borghese.

Nell'articolo della Dott. Palma Bucarelli pubblicato nel numero scorso di Domenica e' stato saltato il primo periodo che annunciava la prossima riapertura della Galleria Nazionale d'Arte Moderna. Cogliamo l'occasione per annunciare che la riapertura al pubblico di alcune sale della Galleria con l'esposizione di opere d'arte contemporanea avra' luogo lunedi' prossimo.

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9 DIC 1944

9 Dicembre 1944

IL MOSÈ
DI MICHELANGELO

Demolita la protezione in muratura che ricopriva la superba statua del Mosè, nella chiesa di S. Pietro in Vincoli, è tornata alla luce, recentemente, la figura del profeta, il condottiero del popolo d'Israele, una delle immagini più potenti che abbia concepito Michelangelo.

La storia di questa statua è nota. Essa era stata destinata in origine al mausoleo di Giulio II, che avrebbe dovuto sorgere in San Pietro, a rappresentare, secondo gli intendimenti del Pontefice, il pensiero del suo regno e a significare il trionfo della Santa Sede nel mondo. A Michelangelo fu affidato l'incarico di disegnare, scolpire, architettare il monumento, senza risparmio di oro, di bronzi, di marmi. Progetto che l'artista accettò con entusiasmo, deciso a tradurlo in realtà con la propria impronta. Il mausoleo avrebbe dovuto essere una specie di piramide a tre stadi avente per base un rettangolo. Sulla fascia quadrifonte, in nicchie scavate, sarebbero apparse le statue degli apostoli e dei martiri cristiani ed anche quelle raffiguranti le arti. Il secondo ordine avrebbe avuto



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



vuto sorgere in San Pietro, a rappresentare, secondo gli intendimenti del Pontefice, il pensiero del suo regno e a significare il trionfo della Santa Sede nel mondo. A Michelangelo fu affidato l'incarico di disegnare, scolpire, architettare il monumento, senza risparmio di oro, di bronzi, di marmi. Progetto che l'artista accettò con entusiasmo, deciso a tradurlo in realtà con la propria impronta. Il mausoleo avrebbe dovuto essere una specie di piramide a tre stadi avente per base un rettangolo. Sulla fascia quadrifonte, in nicchie scavate, sarebbero apparse le statue degli apostoli e dei martiri cristiani ed anche quelle raffiguranti le arti. Il secondo ordine avrebbe avuto agli angoli quattro statue: la forza, il coraggio, la saggezza, la meditazione. (Quest'ultima era rappresentata da Mosè). Più in alto ancora sarebbe stato posto il sarcofago di porfido, sorretto da due angeli. Concezione grandiosa, simboleggiante l'ara su cui ardeva la fiamma dell'immortalità. Circa una quarantina di statue, senza contare i bassorilievi in bronzo che avrebbero dovuto illustrare la vita del Pontefice.

Michelangelo andò a Carrara per la scelta dei blocchi di marmo necessari all'esecuzione dell'immane lavoro. Affrontò e superò difficoltà ardue, sia per l'estrazione del materiale in una cava, sia per il suo trasporto, ma quando, a prezzo di sacrifici e di spese, i marmi vennero portati a Roma, il papa aveva cambiato idea: aveva deciso di impiegare nella ricostruzione della basilica Vaticana il danaro stabilito per il monumento. E Michelangelo, svanito il suo sogno, ne provò tale dolore da abbandonare Roma e fare ritorno a Firenze.

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1 DIC 1944

UN News Service - BASIC NEWS - 1 December 1944

ROME ART EXHIBIT EXTENDED

ROME, November 30 - The exhibition of masterpieces of European painting in the Palazzo Venezia will continue through December, the Allied Commission announced today.

(UNN)

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1 DIC 1944

Un New Service, BASIC NEWS - 1 December 1944

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ROME, November 30 - The exhibition of masterpieces of European painting in the Palazzo Venezia will continue through December, the Allied Commission announced today. (UNN)

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3 NOV 1944

Mostre

Iniziative di privati, di partiti politici, e degli alleati, tendono senza tregua a valorizzare l'attività artistica: l'unica vera fonte di ricchezza nazionale, sulla quale noi italiani dobbiamo fondarci per caratterizzare la nostra spirituale rinascita.

L'arte è così al disopra delle contingenze che è bastato fare del Palazzo Venezia la sede dell'Esposizione di Capolavori della Pittura, perchè la bellezza immortale cacciasse di sede il triste periodo di vanagloria. Le amplissime sale del monumentale edificio accolgono le più alte espressioni dell'arte Italiana che le vicende di guerra hanno riunito a Roma, quasi a dimostrare alla folla di soldati di ogni terra ed agli italiani, che quotidianamente si recano ad ammirarli, come, sia tuttora presente e vitale per l'epoca nostra l'arte dal Rinascimento al Barocco, potentemente classica in Masaccio e Caravaggio, quanto romantica dal Correggio al Tintoretto e al Greco.

E la nostra capacità creativa si afferma nelle mostre che, in gara cortese, allestiscono direzioni dei partiti e privati. Con varietà e fecondità insospettata, un folto stuolo di artisti di ogni tendenza risponde ai vari inviti. Prima il giornale "L'Unità" poi "Il Partito d'Azione", oggi i "Democratici Cristiani" nella "Galleria di Roma" hanno raccolto numerose opere, non poche di notevole valore, frutto del più recente lavoro di giovanissimi e di noti pittori.

Allo "Zodiaco" ed alla "Galleria del Secolo" collezionisti privati hanno messo in visione opere degli artisti più rappresentativi dell'ultimo trentennio. Non mancano lavori dei più conosciuti pittori francesi contemporanei. Anche a queste mostre affluiscono numerosi militari degli eserciti alleati, che seguono con vivo interesse questa libera e rinnovata attività dell'ambiente artistico. Le difficoltà dell'ora hanno acuito le facoltà creative e l'arte ci dona, fra tante preoccupazioni e tristezze, ancora una concreta sicurezza di vita, fonte di fede rinnovata e di sogno.

4741

200 44/2/B

THE STARS AND STRIPES

(MED.)

Tuesday, November 28, 1944

IT CAN ALMOST SPEAK



Perhaps the best known single statue in the world, Michelangelo's Moses was recently cleared of its brick air raid protection in Rome and is now on view in the Roman church of San Pietro in Vincoli. Here appraising the Michelangelo are T-5 John H. Pettis of Dover, N. H., and T-5 Severiano P. Barrera of Falfurrias, Texas, two GIs on a sightseeing junket.
(Staff Photo by Sgt. Grayson B. Tewksbury)

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(Staff Photo by Sgt. Grayson B. Tewksbury)

FILE NO. 200H4/2/B

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Monuments + Zones
Fine Arts Sec

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

Maj. DeWolf
G-5 P&R

R8/PRB

November 26, 1944.

B

Daily Digest of Rome Press.

RICOSTRUZIONE (Labour Democrat)

1. Bucardio Romigliano adds his voice to all the others in praise of renewed Franco-Italian friendly relations, explaining that the misunderstandings between the two nations had only been due to slight matters of detail, until 1940; it will be difficult to make France forget what Italy did to her then; but 50.000 Italians then asked to fight for her, abandoning the criminal policy of their own country, which, we shall have to show, was not shared by the majority of Italians.

2. R. insists that nobody who, for whatever reason had joined the Fascist party, ought to become a member of the Consultative Assembly.

3. Allies recognise heroism of Italian Air Force.

4. Director of Cantachiaro has brought suit against Prince Ruspoli.

5. In the Hospital of Santo Spirito two coffins were discovered full of arms and ammunitions; it appears that they had been there since before the arrival of the Allies in Rome.

6. Not only disorganisation, but also ill-will, in food transport services.

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UN News Service - SIC NEWS - 26 November 1944

REPUBLICAN FASCIST

+ + + + +

Allied Pillage in Rome: "A group of individuals has been arrested in St. Peter's Square, in the act of looting Vatican treasures. The looting took place amidst guitar music and songs.

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200 44/2/B

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

UN News Service - BASIC NEWS - 25 November 1944

ROME, November 24 - The age-old Academy of San Luca, whose function under Fascism was absorbed by the now abolished Academy of Italy, is preparing to resume activity which continued for centuries before the advent of the Fascist, it was announced here today.

The gallery of the academy will shortly be opened to the public, and will have on view works formerly preserved there.

Both the Academy of San Luca, whose activity was purely artistic, and the Academy of the Lincei, which specialized in the sciences, were displaced by the Fascist-instituted Academy of Italy, which took over the activities of both ancient institutions.

(UNN)

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

AFHQ, PWB, R.M. REPORT - No. 144 - 23 November 1944

Desecration of Palazzo Venezia

By now, we are all more or less under the influence of an anaesthetic and the news we receive daily from the invaded territories no longer has on our bomb-proof nerves and hearts the deleterious influence it had during the first days of the liberation.

We admit, however, that some of the most outstandingly revolting news items we receive are still capable of embittering our life which, if it cannot be described as completely happy, owing to the general conditions imposed by the war, is nonetheless much more serene than the life of our liberated brothers. It is not the news we get concerning foolish or incomprehensible actions, but above all certain items which make us realise the depths of servility which can be reached by our compatriots - Italians only because they had the misfortune of being born on our soil.

Dignity and seriousness vis-à-vis the foreigner should be qualities accessible to all, whatever their party may be, if only because they are citizens of a great nation, conscious of their past grandeur and unblenched by present unhappy events.

When we hear of incredible plagiarism, of revolting servility, which cry out for vengeance in the face of God Almighty, our most intimate conscience rebels. Today, for instance, we have read that Palazzo Venezia will be used by the Italian slaves of the occupying powers as headquarters for the "United Institutes of Foreign Culture". This information was transmitted by the United Nations News Agency with unholy joy, easily read between the lines of the terse cable.

Palazzo Venezia, graciously given over to the invaders, to the Greeks, to the barbarians! Palazzo Venezia where, on a memorable day in the month of May, the new Roman Empire was proclaimed! Palazzo Venezia, pulpit of the Italian People, centre from which the great voice of the Fatherland was heard during a period which will never be forgotten!

We can well imagine the sadistic grin of the criminal iconoclasts who, on the ill-fated day of the invasion, opened the historic balcony to the obscene and sacrilegious turpitudes of a bastard lazzarone, cheered in the square by a crows of negroes; we can well imagine the satanic incontrollable joy shining in the malignant little eyes of the Jews who surely must have thought

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up this insult of bad taste, this devilish, shameful vengeance. Thanks to the traitors who are governing Italy, now a neglected slave, the place where the Italians of this century worked, will be occupied by the most dangerous and harmful of foreigners, who are living as masters in the Italian capital of the civilised world.

Such enormous errors are dearly paid for. Italian youth, in its suffering, is already preparing the whips with which, on the day of revenge, they will drive out the merchants from the temple. On that day, after honer has been avenged, the black flag will float over the Italia Forum.

(Radio Tevere 21.30)

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HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

22 November 1944

139/1/PRB

PRESS RELEASE - IMMEDIATE

The world-famed statue of Moses by Michelangelo has been cleared of its protective covering and is now on view in the Church of San Pietro in Vincoli which is located in the neighborhood of the Coliseum and Via Cavour, the Monuments, Fine Arts and Archives Sub-Commission of the Allied Commission announced today.

A.C.
MONUMENTS FINE ARTS & ARCHIVES
22 NOV 1944
FILE No 20044/1/2/B

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

UN News Service - BASIC NEWS - 15 November 1944

ROME ART GALLERY TO REOPEN TODAY

ROME, November 14 - The reception hall and picture gallery of the Conservatori Palace, closed on account of the war, will reopen tomorrow.

The paintings have been placed in their former order, while several important works from the Museum will remain in other halls of the Palace until the former's reopening.

(UNN)

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4733

" STARS & STRIPS "

Tuesday, November 14, 1944

Jews' Rome Library Was German Prize

ROME, Nov. 13—The Germans looted the priceless library of the Rome Jewish community of more than 10,000 rare volumes, including irreplaceable first editions, and of ccuntless thousands of manuscripts and other rare documents dating back to the Middle Ages, it was revealed today by Capt. Jacob Hochman of Chelsea, Mass., Jewish chaplain of the Rome Allied Area Command, in a radio broadcast to the United States.

Capt. Hochman asked the people of America to begin gathering a library to replace the one stolen by the Germans during a systematic looting spree which began Oct. 13, 1943.

The German looting had its usual paradox. Although the Jews are considered by the Nazis as inferior, the Nazis so highly valued the Jewish library that they assigned a German officer, who was a book and manuscript expert, to the task. He carefully supervised the looting and shipping, which was carried out by a special military squad. So valuable did the Nazis consider the library that they used the precious space of two freight cars to transport the loot to Germany.

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FILE NO. 20044/2/B

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

CORRIERE DI ROMA — Lunedì, 13 Novembre 1944

Come i tedeschi saccheggiarono la biblioteca della Comunità ebraica di Roma

Il capitano Jacob Hoohman, da Chelsea (Massachussetts) cappellano israelita del Comando Alleato, in una radio trasmissione agli Stati Uniti ha reso noto ieri che i tedeschi hanno saccheggiato la biblioteca, di inestimabile valore, della Comunità ebraica di Roma, asportando più di 10.000 volumi rari, fra cui degli incunaboli insostituibili e migliaia di manoscritti, nonchè altri preziosi documenti che risalivano al Medio Evo.

Il capitano Hochman ha chiesto al popolo americano di incominciare a raccogliere una nuova biblioteca da sostituire a quella rubata dai tedeschi durante il loro sistematico saccheggio che si iniziò il 12 ottobre 1943.

Il comportamento tedesco ebbe certo il suo solito lato paradossale. Sebbene gli ebrei siano considerati dai nazisti una razza inferiore, pure i nazisti stessi si resero talmente conto del valore della biblioteca ebraica che vi assegnarono un ufficiale tedesco esperto in materia, il quale diresse accuratamente il saccheggio che fu compiuto da una squadra militare specializzata.

Fu tanto il valore attribuito dai nazisti alla biblioteca che essi usarono il prezioso spazio di due vagoni merci per trasportare il bottino in Germania.

Il capitano Hochman ha detto nella sua trasmissione:

«Nel corso di secoli uomini, amanti della cultura, avevano raccolto una collezione straordinariamente pregevole di libri e manoscritti e discepoli da tutto il mondo studiavano su essi. Una delle prime azioni dei tedeschi è stata quella di saccheggiare completamente la collezione e coi libri essi hanno portato via numerosi studenti».

Il cappellano ha detto che la comunità ha cominciato a ricostituire la biblioteca, ma finora solo ben pochi libri sono ritornati negli scaffali.

Fatto quindi appello al popolo americano affinchè inizi la raccolta di una nuova biblioteca, che verrà mandata in Italia appena le condizioni della guerra lo renderanno possibile, il cap. Hochman ha detto:

«Gli scopi sarebbro ricostituire ciò che Hitler ha saccheggiato e, secondariamente, gricare, mediante questo atto, a Hitler e a quelli che la pensano come lui, che tutti i loro sforzi per distruggere il Libro, la Legge e l'Idea sono vani. Il pensiero umano e lo spirito umano e il pensiero e lo spirito ebraico non saranno distrutti. Non vi sarà nessuna Lidice per questo. Egli non potrà escogitare nessun crematorio che consumi questo nelle sue fiamme infernali.

Il pensiero e lo spirito vivono; hanno un'attività vitale; cercano la loro espressione nella parola e nell'atto, e realizzeranno anche quel mondo migliore e più dignitoso che essi già da tempo hanno immaginato.

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Il comportamento tedesco ebbe certo il suo solito lato paradossale. Sebbene gli ebrei siano considerati dai nazisti una razza inferiore, pure i nazisti stessi si resero talmente conto del valore della biblioteca ebraica che vi assegnarono un ufficiale tedesco esperto in materia, il quale diresse accuratamente il saccheggio che fu compiuto da una squadra militare specializzata.

Fu tanto il valore attribuito dai nazisti alla biblioteca che essi usarono il prezioso spazio di due vagoni merci per trasportare il bottino in Germania.

Il capitano Hochman ha detto nella sua trasmissione:

«Nel corso di secoli uomini, amanti della cultura, avevano raccolto una collezione straordinariamente pregevole di libri e manoscritti e discepoli da tutto il mondo studiavano su essi. Una delle prime azioni dei tedeschi è stata quella di saccheggiare completamente la collezione e coi libri essi hanno portato via numerosi studenti».

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RVIES, COMMENTS, AND SPEECHES

Difficulties of the High Commissary in Rome (Fascist Radio 2100)

Some nights ago, the enemy Rome radio station transmitted the following words: "The Commissary for the liquidation of the Fascist Revolution exhibition has been requested by the anti-Fascist organisations to return the flags, documents, and other things belonging to them.

"In this respect, the High Commissary pointed out that after the 8th September, all that might have had a political or documentary value was removed from the archives. Consequently, he was obliged to restrict himself to the work of recuperating the construction material, the furniture and the books of the library".

In other words: they threw themselves on the presumed corpse with the aim of looting and tearing it to pieces, but the presumed corpse, was far away, alive and active.

The disappointment of the poor High Commissary is easily understood. He found the rooms which he is supposed to supervise completely empty and will be compelled, if he is to keep his prestige as High Commissary, to take the furniture on loan from some government office in order to furnish his commissarial residence.

As to the flags and the anti-Fascist emblems, we can give him a word of advice: he will find some of them at the second-hand dealers, at very low prices, except for the over-charging due to probable Jewish speculation.

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BASIC NEWS 29 oct 44

PALAZZO VENEZIA ART EXHIBIT EXTENDED

ROME, October 28 — In response to many requests, the exhibition of masterpieces of European painting at the Palazzo Venezia will continue through November, the Allied Commission announced today.

About 70,000 visitors have seen this Rennaissance paintings exhibit, arranged by the Allied Commission. It was scheduled to close October 31.

It will be open daily, including Sundays and holidays, from 0900 hours to 1630 hours. (UNN)

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L'OSSERVATORE ROMANO — 2-3 Ottobre 1944

Alla Mostra di Palazzo Venezia

La cosidetta Cultura, col c maiuscolo, potrebbe anche ignorare la manifestazione odierna, promossa dal colonnello Poletti, o screditarla senz'altro, asserendo che essa non rivela nulla di nuovo allo studioso e all'amatore d'arte, nè merita d'essere considerata come un «excursus» sufficiente ed esemplare della civiltà pittorica italiana e tanto meno europea, per via del Memling, dell'Holbein, dei due Greco, del Rubens e del Velasquez che affiancano le rappresentanze dei nostri gloriosi toscani, veneti, lombardi, ferraresi, marchigiani e siculi, da Masolino al Caravaggio.

Fatto si è che difficilmente si sarebbe potuto offrire al godimento dei militari alleati, ospiti nell'Urbe, un complesso di opere che meglio testimoniasse la ricchezza e molteplicità delle invenzioni e delle realizzazioni estetiche, effettuate dalle scuole nazionali di pittura nel solo periodo della Rinascenza. E per valutare l'opportunità dell'iniziativa, sotto questo preciso aspetto, basta per mente al flusso continuo di visitatori in divisa, ma privi affatto di tracotanza guerresca, che anima ogni giorno, in una atmosfera di contemplativo e deferente ritegno, le vaste e vastissime aule della storica dimora.

Ma per i visitatori locali, cui non è superfluo far presente che il ricavato degl'introiti sarà devoluto a vantaggio dei restauri a monumenti offesi dalle vicende belliche, quali sono i precipui motivi d'interesse, a parte l'occasione di vedere o rivedere, in perfetta libertà di spirito, gl'interni di uno fra i più insigni edifici del Quattrocento italiano?

Non certo, ad esempio, i dipinti trasferiti dalla Galleria Borghese, parecchi dei quali e soprattutto la «Deposizione» di Raffaello, la «Dama» del Correggio, il «Tobia e l'angelo» del Savoldo, la «Circe» di Dosso Dossi, l'«Amor sacro e amor profano» del Vecellio, «La predicazione di S. Giovanni Battista» del Veronese, si possono gustare assai meglio nella loro sede abituale, per ragioni tecniche che già furono esposte su queste colonne.

Un perentorio, perfino eccessivo, richiamo viene invece rivolto, qui, agli occhi e allo spirito del pubblico, dalle due tele gemelle di Michelangelo da Caravaggio, custodite «ab origine» in una tenebrosa cappella di San Luigi dei Francesi. E non si potrà mai esaltare troppo il frutto che si ricava dalla messa in luce di tutte le prestigiose energie e riserve di quel riformatore della visione pittorica, alle soglie del barocco, da lui, in verità, non varcate.

Il pannello dell'agitatissimo «Martirio di San Matteo» mostra qua e là lievi tracce di trasandatezza manieristica, ma basterebbe la testa riversa dell'Apostolo, bloccata come un nucleo monolitico di fede intrepida, a testimoniare l'eccellenza dello stilista e del narratore. E nella scena famosa della «Vocazione» nulla si perde, ora, di quanto concorre a far ritenere il Caravaggio un diretto antesignano dell'olandese Rembrandt, oltre che il padre legittimo della grande scuola napoletana secentesca (come si distaccano a malincuore gli occhi nostri dal semplice accessorio della manica a liste turchine e vermiglie, da fantino, nella figura del giovane di profilo, con la testa abbassata sul tavolo, all'estremità sinistra della tela!).

Per la grandissima maggioranza dei visitatori risulteranno conoscenze nuove i tre quadri provenienti dalla raccolta privata del Principe Doria, Sindaco di Roma. La piccola «Deposizione» di Memling sembrerebbe smentire il concetto universalmente radicato, di un patetico sotto religioso, predominante nelle opere del maestro fiammingo. In realtà, ci troviamo davanti, qui, ad una virile interpretazione realistica dell'episodio, con la salma del Cristo, trattata senza particolari accenti di elegia mistica e la figura della Maddalena in disparte, dal pianto affatto lezioso e convenzionale, e in veste di damigella quattrocentesca. Quel che soprattutto s'impone, nel lucido quadretto, è il colore smaltato e ben distribuito che perviene a rara efficacia, espressiva di lirico contenuto, nello sfondo nereggiante di paesaggio urbano, sotto un cielo dal turchino intensissimo e vesperale, che di botto trascolora in un bianco d'alabastro, quasi funebre.

Con il ritratto di Andrea Doria, il veneto Sebastiano Del Piombo afferma la sua piena romanità pittorica, rinunciando a qualsiasi piacevolezza di tonalità lagunari per imprimere autoritario decoro alla figura dell'ammiraglio, paramidalmente costruita. Senonchè, il gesto dell'ossuta mano protesa si esercita a vuoto, in sembianza accademica, l'anatomia del volto severo non appare troppo approfondita e conviene delibare il meglio della grigia composizione ritrattistica in quel finto bassorilievo, con emblema nautico, del parapetto marmoreo, che supera, in verità, per la sua finezza d'impasti, i limiti normali del chiaroscuro decorativo, a «grissille».

Di gran lunga più avvincente, l'altro ritratto del nipote di Andrea, Giannetto Doria, eseguito dal coscienziosissimo Bronzino. Il geniale manierista toscano abbandona, questa volta, il suo rigoroso tirocinio formale e i suoi prelibati estetismi analitici e ci offre con la figura del nobile giovinetto, dal florido volto, dai bruni capelli, appena scarmigliati, dalle labbra tumide e dalla mossa baldanzosa, con la mano destra sul fianco, un esemplare insolitamente sciolto e morbido della propria capacità di resa fisiica e psicologica, sì da rammentare i più degni modelli di un Parmigianino. Ed anche gli accordi larghi e pacati della tavolozza, impostati sul viola vinoso dell'abito, il plumbeo scuro del manto, il verde foglia secca e il giallo ocra del fondo domestico, non diminuiscono, anzi rafforzano, codesta sporadica tendenza dell'Allori, precorritore di ottocentesche realizzazioni.

* * *

E' pure da notare, nella mostra odierna, un gruppo d'opere appartenenti alle maggiori e minori raccolte pubbliche e destinate ad accendere particolari entusiasmi ed anche sorprese, per i problemi di evoluzione stilistica e di espressione strettamente pittorica, suscitati dal loro esame.

Anzitutto, in ordine cronologico, le due tavole di Masolino da Panicale (Museo Nazionale di Napoli), che ci fanno comprendere, come pochi altri saggi di quel maestro, la sua specifica posizione di intermediario fra il gotico fiorito e gli albori della Rinascenza toscana. Nella «Fondazione di Santa Maria Maggiore» egli compie sforzi apprezzabili, ma, nell'insieme, poco redditizi, per inscenare una realistica radunanza di personaggi ecclesiastici e popolareschi, sullo sfondo della Roma di papa Liberio, trasformato attualisticamente in Martino V. Con l'altra, assai più organica, visione dell'«Assunta» il sentimento dell'artista si palesa in tutto il suo fervido misticismo, mediante la figura centrale della pia Vergine in veste cilestrina, trapunta d'oro, e il duplice nimbo a mandorla che l'attornia, costituito da cherubini, nell'interno, e da angeli librantini ai margini che recano strumenti musicali ed attributi simbolici, in atteggiamenti di grazia immota, pur suggerendo, con il libero fluire degli abiti bruni ondeggianti, un senso di complessiva elevazione od ascesi, in vivo contrasto con la fissità, senza definizione prospettica, del fondo aureo.

Quanto diversi fra loro i climi intellettuali e spirituali delle tre Madonne col Bambino di Filippo Lippi, Pier della Francesca e Giosuè Tura!

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Nel dipinto del primo, l'imponenza statuaria della struttura corporea, desunta palesemente da Masaccio, non può far dimenticare l'austero rapporto fra i grigi cinerei del manto della Vergine e i rosa persichini della tunica, nè lo slancio quasi aggressivo del robusto putto divino che invoca affettuosamente la carezza materna, nè la sobria quanto efficace rappresentazione sintetica dell'interno d'alcova, ottenuta con accenni stereometrici e luministici di rara elezione espressiva. E come scade irreparabilmente, accanto a quest'esemplare, fornito dal Museo Nazionale di Tarquinia, la pretenziosa, fredda e calligrafica *Annunciazione* ben nota dello stesso Lippi, in possesso del Museo di Palazzo Venezia!

Non si può certo azzardare altrettanto a proposito dei legami fra la celebre pala di Brera, col Montefeltro in adorazione, dipinta da Pier della Francesca, e il gruppo sacro di questo medesimo maestro, proveniente dalla Galleria Nazionale di Urbino. Ma l'intimità idillíaca e pur sostenutissima del quadro piccolo s'impone con tutta la eloquenza dei bianchi di magnolia, turchini plumbei e rosa granata, nelle vesti della Vergine impassibile, e degli svaniti celeste ed incarnato fragrante, nelle figure laterali degli angeli velasti a braccia conserte; con esile filo di coralli scarlatti che adorna il petto del Bambino massiccio, così poco infantile (si direbbe che Piero, al pari di Giotto, non fosse molto sensibile alla grazia ingenua della puerizia); con la luce cristallina d'alba primaverile che si diffonde attraverso le finestre semiaperte nell'ambiente, della quasi claustrale domesticità.

Sensazioni pressochè opposte ci procura l'opera impagabile di Giosuè con i suoi accesi contrasti di turchini lapidei e di bronzate ombre calde, nelle carni, con gli squisiti cangiamenti dei grappoli d'uva pavonazzi, lucidi come il diaspro, e degli angeli volanti in abiti rosso peonia, entro la lunetta sovrastante il quadro. Ma non ce la sentiamo di negare, come vogliono certi recenti interpreti del Tura, contenuto di sentimentale effusione a questa arte acerrima e stilisticamente preziosa, giacchè gli stessi arabeschi tormentati delle due figure, Maria mesta e presaga e l'innocente pagolo addormentato, servono ad esaltare quel sincerissimo senso di Fede nativa, anzi popolaresca, che il pittore ferrarese divide con il suo degno e pressochè conterraneo fratello nell'energia plastica e nei grafici compiacimenti: Andrea Mantegna.

Molteplici sono, poi, le considerazioni che suggerisce il ritratto dell'arcivescovo di Treviso, Bernabò de' Rossi, capolavoro fra i massimi di Lorenzo Lotto, che sostiene bravamente, in queste sale, il paragone con i due prodigi di Tiziano (il *Paolo III* del 1543) e di Velasquez (l'*Innocenzo X*). Il busto, più che parlante, rivelatore di segrete forze psichiche, si regge non solo su drammatiche opposizioni di toni, dal cupo verde smeraldo dello schermo di velluto al rossaceo riarso di gennaio, nell'abito cardinalizio, dal nero dello zucchetto al pallido incarnato, dove fioriscono i piccoli occhi grigio-perla, ma su violente disparità di concezione stilistica, in quanto la massa del corpo è racchiusa nella veste rigida come una armatura e dalle pieghe taglienti, che intensifica il volume con criterio anacronistico, sì da far ricordare Antonello da Messina e perfino Paolo Uccello, mentre l'impasto del volto, senza menomazione dei rilievi anatomici, appare di finissima sensibilità tattile, affatto moderna, in anticipo di secoli su Goya e Manet.

ALBERTO NEPPI

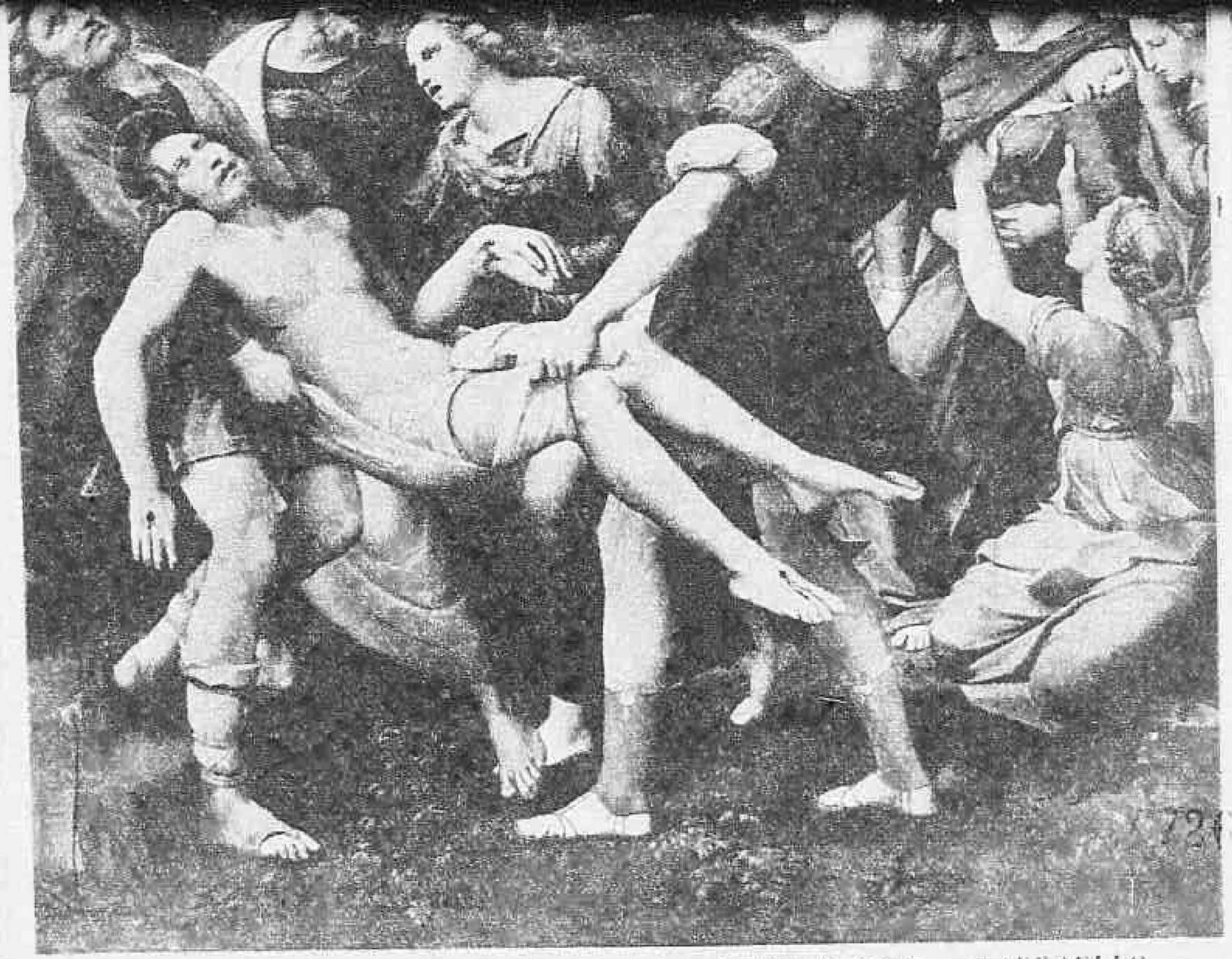
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Il Mondo Libero - Numero 18 - Settembre 1944 -



DEPOSIZIONE - RAFFAELLO

ESPOSIZIONE D'ARTE A PIAZZA VENEZIA

Il quadro è stato dipinto per la Cappella dei Baglioni nella Chiesa di S. Francesco a Perugia. Esso rappresenta una delle maggiori attrazioni in questa Mostra di capolavori, che è stata visitata da numeroso pubblico italiano e da migliaia di appartenenti alle Forze Armate Alleate.

La «Deposizione» è celebre per il suo stile severo e contenuto con il quale è reso il dolore e l'angoscia della scena, e per la sua composizione ritmica in due semicerchi, uno costituito dalle figure intorno al Corpo di Cristo, l'altro dal gruppo delle donne piangenti che sono uniti dal movimento della figura in primo piano. I colori smorzati rafforzano armoniosamente l'atmosfera di mestizia.

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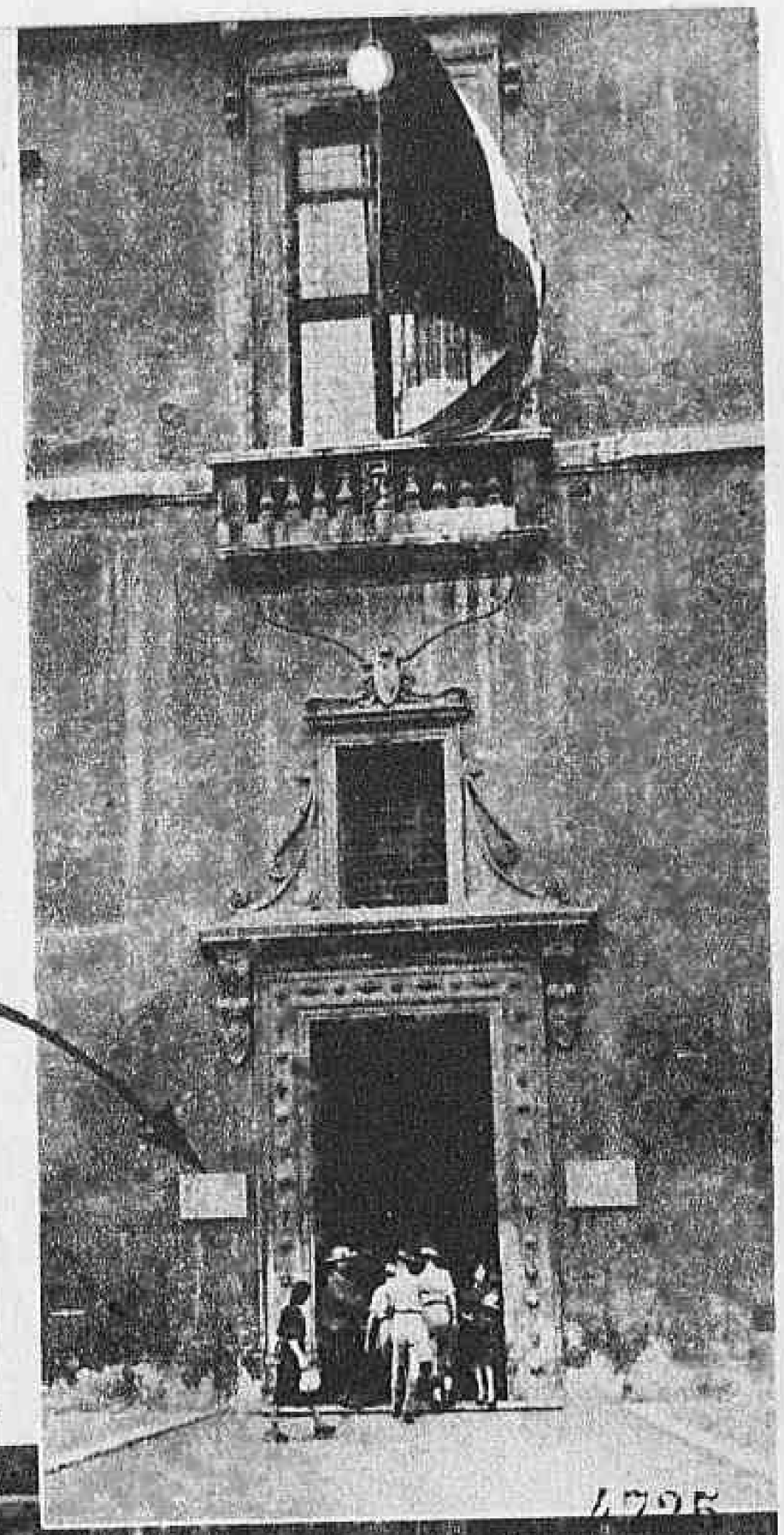
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Palazzo Venezia aperto al popolo

Nella sala del Mappamondo, affrescata dal Mantegna, dove sono state pensate e messe in atto tutte le disgrazie d'Italia, dove tante volte ha echeggiato tragicamente la parola « guerra », ora splendono nel tranquillo fulgore del genio i quadri immortali di Raffaello e del Tiziano, e una folla di persone di tutti i ceti si sofferma ammirata davanti a tanta bellezza, viva espressione del più alto ideale di pace e di civiltà.

Palazzo Venezia, fortilizio perennemente chiuso, è ora aperto al popolo italiano che vi si reca per ammirare le meraviglie create dal genio dei suoi antenati immortali.

(VEDI PAGINE SEGUENTI)



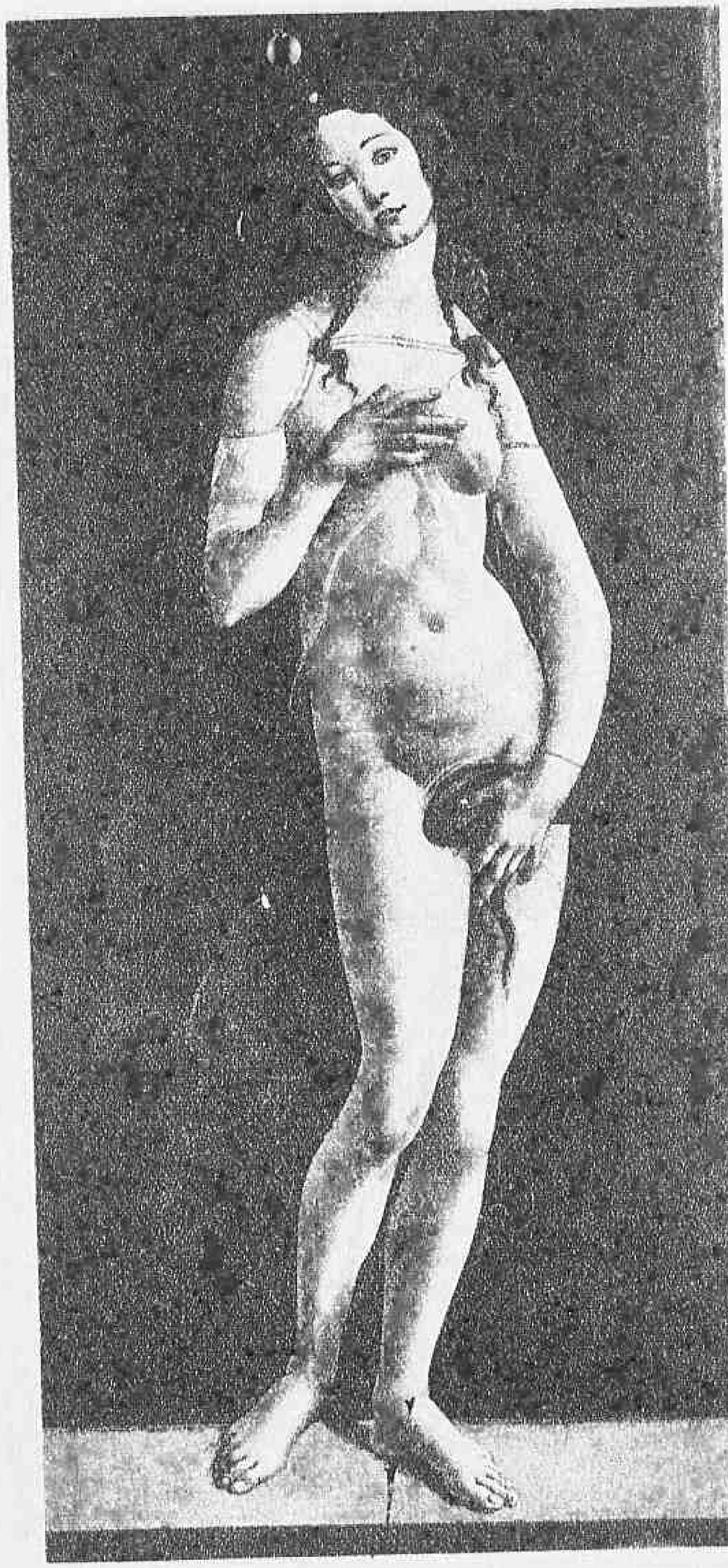
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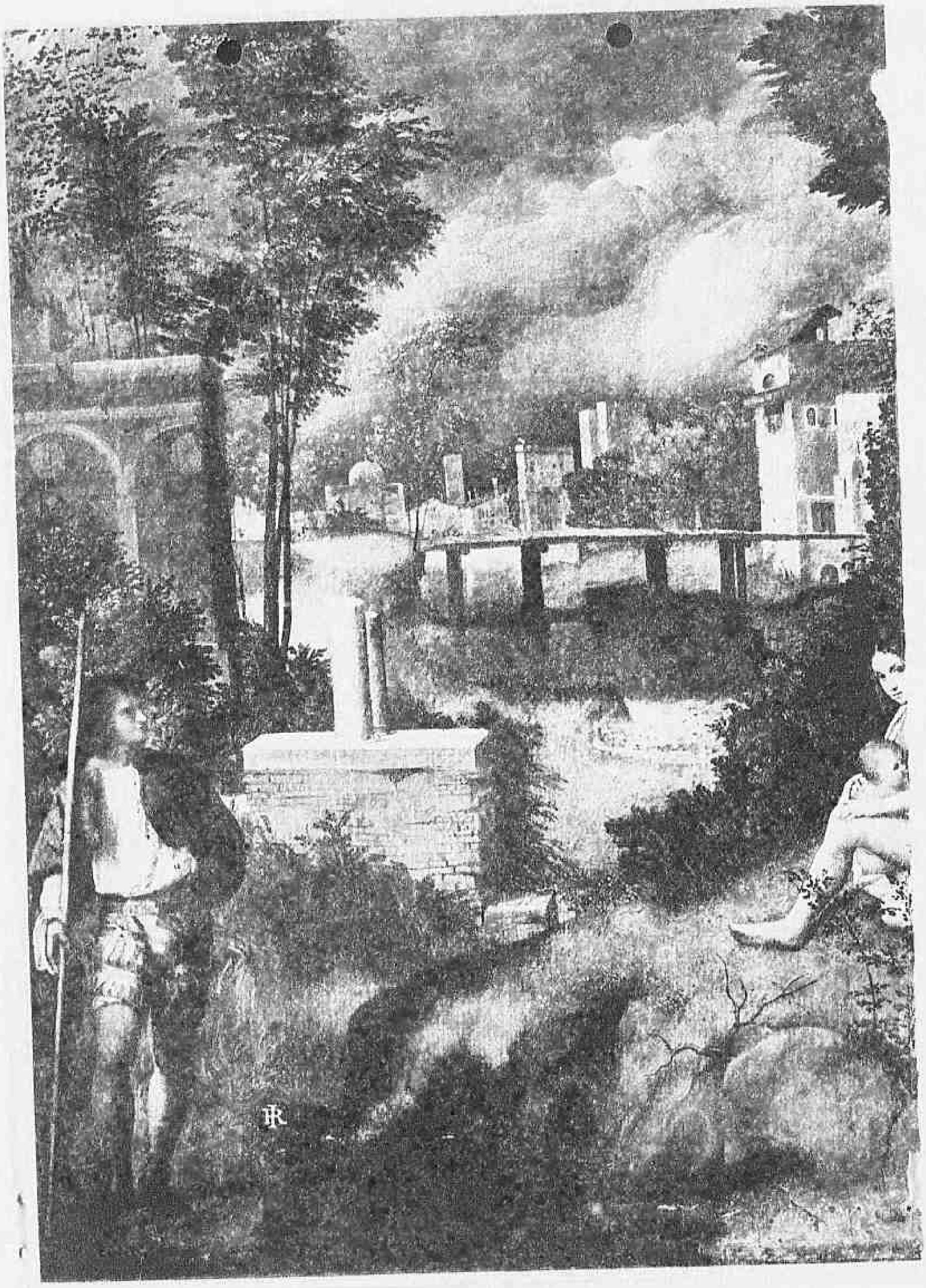


La Venere - *Botticelli*

Tutta l'arte sensibile e raffinata del Botticelli è in questo ritratto di Venere, la dea pagana dell'amore. Il modello che ispirò l'ideale di giovanile bellezza femminile del pittore è lo stesso che si ritrova nel celebre dipinto «La nascita di Venere» di Botticelli.

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ESPOSIZIONE D'ARTE A PALAZZO VENEZIA
(VEDI PAGINA SEGUENTE)



La Tempesta - *Giorgione*

Il tema di questo celebre quadro è discusso. Uno scrittore veneziano nel 1530 lo descrive come "un piccolo paesaggio con una tempesta, un soldato ed una zingara" L'espressione malinconica dei visi, il paesaggio con le colonne in rovina e la strana alquanto minacciosa luce che si spande su tutta la scena, formano un insieme di raro armonio. Il quadro proviene dalla Galleria dell' Accademia di Venezia

Enrico VIII, re d'Inghilterra - *Holbein*

La massiccia figura di Enrico VIII sembra uscire dalla cornice del quadro. Con questa composizione l'artista è riuscito in pieno nell'intento di caratterizzare la straordinaria pesantezza del corpo di Enrico VIII. L'esecuzione dettagliata del ricco costume e dei gioielli è considerata uno dei tratti più salienti dell'arte di Holbein. Il celebre ritratto fa parte della Collezione Corsini di Roma.



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IL MONDO LIBERO

Il Museo Keats-Shelley

N. 16

SETTEMBRE 1944

Il Museo di Keats-Shelley, sistemato nella casa a Piazza di Spagna a Roma è stato risparmiato dalla distruzione della guerra, e grazie alle zelo degli ammiratori dei due immortali poeti inglesi, i preziosi manoscritti ospitati nel Museo sono stati conservati alla letteratura mondiale.

E' in questa casa che Keats morì nelle braccia del suo fedele amico Joseph Severn nella notte del 23 febbraio 1821.

Nel 1906 lo stabile è stato acquistato da un gruppo di cittadini britannici ed americani, con l'intento di farne uno scrigno contenente quanto vi era per perpetuare la memoria di John Keats e Percy Shelley, ambedue sepolti a Roma.



Il Museo di Keats e Shelley. Keats e John Severn occupavano il secondo piano; le loro finestre davano sulla Piazza di Spagna e la Trinità dei Monti. La casa è stata acquistata da un gruppo di amici britannici ed americani, per essere trasformata in un Museo, in ricordo di Keats e Shelley, gli incomparabili maestri dell'armonia "che si sentono languire dal desiderio del cielo italiano".

SHELLEY Percy Bysshe, (1792-1822). Questa pittura di Joseph Severn ritrae Shelley tra le ruine delle Terme di Caracalla, dove il poeta scrisse il "Prometeo". Tra le opere piu celebri di questo giovane poeta sono "l'Adonais", "La Sensitiva" "l'Ode al vento dell'ovest", i "Cenci" e "l'Epipsychidion".

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Dissimili nella vita, Keats e Shelley appaiono pur tuttavia congiunti nella memoria nostra: perchè ambedue dipintori parimenti mirabili degli aspetti della natura, maestri insuperabili d'armonia; ambedue tolti alla vita e al superbo fiorir dell'ingegno in questa Italia cercata, amata da loro, la quale nella sua Roma, fra gli alberi ombreggianti il « più solenne dei cimiteri », serba le ceneri del cantore di Iperione e il « cuor de' cuori » che fra le rovine delle Terme di Caracalla assolvè e prosciolse Prometeo, palpitando del suo palpito istesso.

Nel Museo si trovano ora una splendida biblioteca delle loro opere, oltre a ricordi e ritratti di Byron, terza stella in questa splendida triade, grazie alla sua poetica rivelazione della magia e maestà di Roma.

Durante il periodo di guerra dal giugno 1940 al luglio 1944, alcuni cittadini americani, svedesi e svizzeri, residenti a Roma, hanno preso cura del Museo.

Tuttavia nel dicembre 1942 vi erano seri motivi di preoccupazione circa la sicurezza di questi documenti storici ed il Principe Filippo Caffarelli decise di trasferire personalmente gli oggetti di maggior valore al Monastero dei Benedettini a Montecassino.

Ma in vista della cruenta battaglia che avrebbe inevitabilmente seguita l'occupazione tedesca del Monastero, Don Manuel Inguanez, monaco maltese e Direttore degli archivi, decise che Roma sarebbe stata più sicura. Egli sistemò le reliquie in due casse e audacemente intraprese il viaggio per Roma nell'ottobre 1943, evitando con successo qualsiasi interferenza da parte dei nazi o dei fascisti.

Il 2 agosto 1944, il signor Alexander Kirk e Sir Noel Charles, che prima della guerra erano stati membri del Comitato del Museo, ufficialmente consegnarono i documenti storici alla signora Signorelli-Cacciatori, la quale era stata custode della casa di Keats durante gli ultimi dieci anni.

Parlando nel nome tanto del Comitato quanto di tutti gli studiosi della letteratura inglese, Sir Noel Charles ringraziò tutti quelli che avevano salvaguardato il Museo e la sua collezione con tanta devozione.

Il Comitato per il Museo prende cura anche delle tombe dei due poeti.

La tomba di Keats si trova nella vecchia parte del cimitero protestante a Porta San Paolo, e Joseph Severn (1793-1879), il suo più intimo amico, è stato sepolto vicino a lui.

Le ceneri di Shelley furono portate a Roma da Viareggio e sepolte in un'altra parte dello stesso cimitero, all'ombra della Piramide di Caius Cestius.



KEATS John, (1795-1821). Questo ritratto è stato eseguito in base ad un disegno in seppia di Joseph Severn, fatto durante le lunghe ore di veglia al letto del poeta inglese le cui opere, come "l'Endimione", "Lamia" e "Iperione" sono tra le gemme più preziose della letteratura mondiale.



Don Mauro Inguanez, monaco maltese e Direttore degli archivi del Monastero di Montecassino, il quale riportò i documenti storici a Roma, passando attraverso le linee dei nazi-fascisti.

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NOTIZIE NAZIONI UNITE - No.20 - 13 Settembre 1944

Nell'Istituto di Archeologia e Storia dell'Arte

ROMA, 12 settembre 1944 - Con decreto in corso di registrazione il prof. Pietro Toesca, ordinario di Storia dell'Arte presso l'Università di Roma, è stato nominato presidente dell'Istituto Italiano di Archeologia e Storia dell'Arte. Egli succede a Roberto Paribeni.

Il prof. Toesca è uno dei più nobili e benemeriti studiosi d'arte. Egli è fra l'altro autore della celebre "Storia dell'Arte del Medio Evo", di alcuni volumi su Giotto, sulle miniature medioevali, e di altre pregevoli pubblicazioni.

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OF
ASP

Cantachiaro ROMA - 9 Settembre 1944

MOSTRE D'ARTE



« Devo andare a vedere la mostra a Palazzo Venezia. Devo mettermi in grande uniforme?

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DI GIORNO IN GIORNO

RICOSTRUZIONE — 3 settembre 1944

Una rosa

Il principe Doria Pamphili, sindaco di Roma, che si sforza, ahimè invano, di darci più patate, più latte, più trasporti, ha offerto alcuni preziosi quadri della sua raccolta ed ha aperto alla visione del pubblico un'esposizione di capolavori d'arte nelle sale di Palazzo Venezia. Gliene siamo grati. La cosa ha più valore di quanto non sembri. Essa riduce alle proporzioni di soldati alleati che passano per Roma, anche lenti nei lastrici aristocratici del Kent o della Scozia o dalle officine di Pittsburg o di Detroit o dalle fattorie della Louisiana: badate, noi non siamo solamente un popolo di ragazze che lucidano le scarpe, o di donnelle in cerca di avventure o di sigarette, siamo l'Italia, il paese che ha dato al mondo e che darà sempre, anche dopo le rovine e le sconfitte, la gioia della bellezza e dell'arte. E lo diciamo non per lanciare vanto od avanzare diritti, ma perchè lo ricordiate nell'ora in cui le armi taceranno e si dovrà pensare a rivivere civilmente nel mondo: allora vi accorgerete che l'Italia è indispensabile elemento per la civiltà del mondo.

E così che l'Italia continua e continuerà nella sua vita immortale; non nelle rievocazioni retoriche degli imperatori romani tanto cari quanto sconosciuti a gerarchi del morto fascismo.

In quanto a noi, signor Sindaco di Roma, che tutto ciò sapevamo vi siamo grati per la gentilezza del vostro pensiero. A quelle Roma che voi amate, col gesto poetico di un innamorato, non potendo offrire doni più consoni, con una rosa di cupidigia, avete offerto lealmente una rosa. Sia pure tinta nelle rovine.

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"DOMENICA" 3 SEPT 44

LA MOSTRA DI PALAZZO VENEZIA

di Fortunato Bellonzi

"MOSTRA dei capolavori della pittura europea". Per la presenza dei due Greco bellissimi della Corsini, di un Holbein e di un Velasquez famosi, di un Memling e di un Rubens modesto (la Lupa tizianesca del Museo Capitolino); ovvero per una valutazione europea dell'arte italiana, come a dire: quest'arte è patrimonio comune degli europei, tanto nel senso di un'eterna lezione, quanto in quello di un vertice raggiunto dagli sforzi cospiranti di tutta la civiltà dell'occidente? Non sappiamo; ma la seconda interpretazione è la sola a possedere la verità. Tanto più che la Deposizione del Memling, adagiata nel linguaggio del gotico internazionale, non si presta punto a far da prefazione agli Antonello (il catalogo invece suggerisce il confronto, sulla base di uno storicismo vasariano) e l'Enrico VIII resta, in un certo senso almeno, uno splendido estraneo.

La collocazione delle opere non è felicissima, ma non si vede come avrebbe potuto essere migliore negli ambienti di Palazzo Venezia, se non studiando una illuminazione confacente: i lampadari e le finestre con le tende azzurrine si fanno guerra e le superfici dipinte lustrano in ogni senso: i visitatori vanno alla cerca di un angolino da dove poter vedere, per esempio, la grande pala di Brera di Piero della Francesca o la Circe del Dossi: i due quadri più sacrificati, ma non i soli. Tuttavia questi inconvenienti e qualche altro, come certe luci nascoste, di ribalta, che da sotto in su schiariscono gradualmente la Crocifissione di Masaccio, il San Giorgio del Mantegna e, con più sgradevole effetto, il superbo Bernabò de' Rossi del Lotto — quasi rafatto dallo scorrimento radente della sorgente luminosa — o come i riflettori che investono i due Caravaggio di S. Luigi dei Francesi, (provvidenziali da un lato e teatrali dall'altro, anzi direi pubblicitari) sono piccola cosa in paragone del godimento che procura, anche a chi ben le conosce, la vista di pitture pressochè tutte di smisurata potenza espressiva e di così profonda italianità, veracemente immortale e universale, da far dire: questa è l'Italia. Nè, si badi, con animo estetizzante, ma proprio con calorosa e direi innamorata, caritatevole umanità.

Mentre si percorrono sale a cui la storia recentissima ha dato rinomanza, o piuttosto mondano rumore, l'occhio fisso sulle cose nostre: volti famosi, dolci paesi di terre fiorentine, venete ed umbre — che richiamano tristamente alle presenti fortune d'Italia — e prospettive rigorose come un trattato, commosse come una professione di fede che si dissolga in un canto spiegato, fra immagini lineari di madonne e di donne ed altre immagini quasi tutto colore di singolare bellezza e trattenimento di calme o folgoranti luci, non si pensa a balconi o a finestre storiche verso cui era permesso alzare soltanto pupille inquadrate; non ci si domanda dove sono finiti tavoli, sedie, carte di governo. La curiosità, seppur ci teneva compagnia per le scale già proibitissime, ci ritorna soltanto al momento che le discendiamo: una tale dimenticanza temporanea dei nostri dolori è pur grande cosa.

Qui spira la vera aria del nostro Paese e non desta amarezza di rimpianto, nè speranze alberghiere. Neppure direi che ci lasci orgogliosi — sebbene da un certo orgoglio non ci si possa esentare — o che ci ispiri, foscolianamente, egregie cose; lo potrebbe, ma ci trattiene dal dirlo il pudore che, come è giusto, respinge oggi le parole tumide. Ci fa riconoscere e non disperare, poichè siamo capaci ancora di intendere per vive quelle tavole e tele e di avviare con esse un colloquio di famiglia: non di artisti ad artisti, ma di popolo a popolo. E stringe il cuore che il carattere sempre un po' aristocratico della cultura si sia, per forza di eventi e di uomini, accentuato da noi più che in altri paesi; che in pochi siamo a scagionarci della miseria dei panni antarchici e della pochezza dei cibi, qui, fra tante ricchezze; che troppo pochi siano i convitati a questa tavola miracolosa dell'arte, che nei miei anni mi calmò più volte i crampi dell'appetito. Vien fatto insomma di pensare un mezzo, di fantasticare un modo per convogliare qui, dentro le sale-museo di Palazzo Venezia, tutte le folle che ne restarono fuori, vent'anni, in una sterile acclamazione; per condurle, piano, a vedere anzi a scoprire il volto vero dell'Italia: dalla gentilezza di Masolino col suo cielo d'oro prospettizzato da degradanti nuvoline di cenere al grido della Maddalena masaccesca; dalla Vergine del Lippi, col suo manto di pruna e il Bimbo affocato nel viso come da una piena di sanguigno amore, alla novità assoluta della finestrella onde piove la luce, casta, sulle perle, sui veli, sui capelli della Madonna di Urbino di Piero della Francesca; dall'Annunciata di Antonello, che contiene il Caravaggio con un anticipo di quasi due secoli, alla religione della linea nel Tura; dalla Tempesta del Giorgione, madre e regina di tutti i déjeuners sur l'herbe dove abbiamo rincorso, senza saperlo, le nostre muse esiliate e remote, ai modernissimi ritratti del Tiziano, del Tintoretto, del Lotto, del Bronzino; dai Raffaello alla Danae del Correggio e ai Caravaggio sempre cercando noi stessi e la nostra fantasia, domandando degli assenti con ansiosa speranza, come si fa degli amici, dei parenti sfollati, dei focolari dispersi. Non sono urne di marti venerabili; sono noi stessi, la nostra voce nella nostra casa violentata o distrutta e nel più vasto mondo dove non possiamo perire, nè come uomini nè come italiani.

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L'OSSERVATORE ROMANO — 28-29 Agosto 1944

Mostra di antiche pitture a Palazzo Venezia

(*M. M.*) A soli sei giorni di distanza dalla riapertura al pubblico di alcune sale del Palazzo dei Conservatori in Campidoglio, per l'esposizione dei dieci superbi pezzi di scultura antica, stamane sono state dischiuse a porte e finestre di un'ala al primo piano di Palazzo Venezia, per la Mostra di quarantasei pezzi di pittura, che abbracciano il periodo, quant'altri mai interessante, dal sec. XV al XVII.

Lo scopo della Mostra, organizzata dalla «Division of monuments, fine arts and archives» del Governo militare alleato, è duplice: procurare un godimento dello spirito, contribuire con gli incassi netti al restauro dei monumenti danneggiati dalla guerra; scopo altamente lodevole, che va elogiato e incoraggiato. Anche la Direzione generale delle arti presso il Ministero della pubblica istruzione ha collaborato all'impresa.

Non conosciamo il concetto selettivo seguito: di certo, la cernita deve aver preoccupato non poco, dato che si è preferito offrire saggi e sacri e profani, e la vastità di tre, sui sei ambienti, è piuttosto inadatta ad ospitare una mostra del genere. Si è cercato di rendere più intima l'atmosfera con alcune casse nuziali; si è supplito alla scarsezza di luce con riflettori disposti nei lampadari centrali e nelle parti superiori delle finestre: l'espediente è riuscito parzialmente. Il «Ritratto di Andrea Doria» di Sebastiano del Piombo, ad es., rimane un po' troppo in ombra; la «Danae» del Correggio, anche perchè sotto vetro, perde molte delle sue attrattive.

Comunque, l'impresa audacemente ideata; con le finalità encomiabili su accennate, e brillantemente superata dal colonnello Charles Poletti e collaboratori, merita il plauso più vivo e schietto.

I lavori insigni ospitati nelle sale regalmente decorate, dai pavimenti alle pareti, ai soffitti, provengono non soltanto dalle galleria d'arte di Roma; bensì da quella di Napoli, Venezia, Milano, ecc., nonchè da centri minori — es. «Madonna con il bambino in trono» di Filippo Lippi; la «Flagellazione» e «La Madonna con il Bambino» di Piero della Francesca — dimodochè l'insieme costituisce una rara occasione anche per lo studioso che intenda rinfrescare i propri ricordi.

E, poichè abbiamo accennato a «La Madonna con il Bambino» di Piero, è un peccato che l'angolo buio in cui è relegata, non consenta una visione più approfondita.

Secondo la numerazione del catalogo gentilmente distribuito a tutti gli intervenuti, credevamo che la disposizione seguisse il criterio cronologico degli artisti; viceversa, ci sembra sia stato preferito quello estetico del pendant, della simmetria.

In detto catalogo, mentre è precisata la provenienza di ciascun dipinto, meraviglia non venga fatto alcun cenno al fatto che la direzione generale dei Musei della S. Sede, ha aderito al temporaneo ritiro di 40 casse delle oltre 600 conservate nei suoi depositi; casse nelle quali sono custoditi i principali capolavori delle gallerie italiane affidati ad essa dagli organi tecnici del Governo.

«La Tempesta», ad es., del Giorgione, già nella raccolta dei principi Giovannelli, com'è piazzata, non richiama l'attenzione che merita. Pari considerazione possiamo fare per il «Ritratto di Papa Innocenzo X» del Velazquez della galleria Doria, sino di quest'ultima, e precisamente dell'«Annunciata» di Antonello da Messina, mentre rammentiamo tuttora l'accorta disposizione nei locali dell'Istituto, alcune alterazioni subite dal restauro, avvenute soltanto alla fine del 1942, ci hanno dolorosamente sorpreso.

Ingegnate sono le due «quinte» formate dal Caravaggio della Chiesa di S. Luigi dei Francesi, nella sala con traccie della decorazione del Bramante.

Abbiamo più sopra indirizzato un plauso all'ideatore e realizzatore della Mostra, nonchè ai suoi collaboratori: a questi è doveroso aggiungere l'apporto personale dato dal Sindaco di Roma, principe Doria Pamphili, il quale ha graziosamente concesso, oltre alcuni fra i pezzi più rari della sua collezione privata, la gemma dinanzi alla quale i suoi avi sostavano in muta contemplazione: il Velasquez.

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trollo militare sulle retrovie corre da Orbetello a Porto-Civitanova seguendo all'incirca il tracciato: Stazione di Albinia, Latera, Orvieto, Narni, Terni, Scheggino, Visso, e Tolentino, tutte località che si intendono al sud dell'linea di controllo, è stato stabilito: 1) Per spostarsi nelle zone poste a sud della predetta linea, comprese la Sicilia e la Sardegna, è necessario il permesso del Questore della Provincia di residenza. Detto permesso è richiesto per viaggi interprovinciali, mentre non lo è per spostamenti da effettuarsi nell'ambito di una stessa provincia. Il rilascio dei detti permessi viene praticato in base alle norme già divulgate con pubblico manifesto; 2) Per spostarsi da una qualsiasi località, posta a sud della predetta linea e raggiungere località site a settentrione della linea stessa, occorre il permesso del Commissario Provinciale del Governo militare Alleato o della Commissione Alleata di Controllo: le domande relative dovranno essere presentate al Questore della Provincia di residenza per l'inoltro agli Uffici predetti per le determinazioni di competenza. Tali norme si applicano anche per coloro che dimorando nelle provincie su cui sade la linea predetta, come Viterbo, Terni, ecc. debbano superare la linea di cui trattasi.

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Corner Piece

MOVING PICTURES

by Cyril James

IT is always a bit of a shock when something beautiful comes out of a war.

For five years now the nations have been doing their sincere and level best to batter and blast all the good things we used to group behind the word "civilisation."

Culturally, we're a bit rusty.

That is why I find it strange to be writing about a quite extraordinary exhibition of Italian paintings which is attracting troops to the Palazzo Venezia, Rome.

Yet without the war this exhibition could never have taken place.

The pictures have come from art galleries in Rome, Milan, Naples, Venice, Palermo. Normally they would never have left these places. They were jewels to be guarded strictly. Not to be taken away.

But the war broke out. The museum curators, the private owners of these treasures, became frightened. They packed up their pictures and sent them to the Vatican to be out of the way of the fire and blast that the custodians of Western civilisation were busily spreading about.

Now the war has rolled far away from Rome.

And an Army officer named Perry Colt, who was a museum curator before he put on uniform to work with the Allied Military Government, had the idea of selecting the best of these pictures and displaying them in the vast rooms of the Palazzo Venezia.

It was good to see Allied soldiers and Italian civilians mingle together and contemplate this pageant of Italian art.

Yet to most of us the Palazzo Venezia had, until then, meant "Musso's head office."

It had brought thoughts of braggart speeches, stupid crowds, shams, fakes and lies.

Never again.

We will always remember the Palazzo Venezia now for a lesson that is clear for all who will pay heed.

That though man's corruption may seem for a while to have extinguished the light of beauty and truth, the darkest, most evil phase comes but to pass.

While the fruits of man's highest endeavours—like these majestic canvases—remain to rebuke and inspire us.

Where Mussolini used to sit and plot his way to oblivion, there stands to-day a painting by a man called Raphael. It is a picture of a beautiful woman. Four hundred years and more have passed since the paint dried on the canvas.

But the loveliness of this long-dead woman is a living thing. You feel the adoration which the artist poured into this painting. And suddenly the picture seems to live and breathe.

The pompous little bull-frog has hopped from his palace into the wilderness.

The beauty remains.

WILLIAM CONNOR

IT is now disclosed that th
third of the three Indian div
sions fighting in Italy is th
Tenth Indian Division. TE
Italian campaign is the fifth
which it has fought since
Division, it held its positio
through a week of grim fightin
After a period in Cyprus an
Syria, the Division relieved
Canadian division in the Adriat
sector in April of this year.
Its contribution to the liberatio
of Italy includes the taking
Umbertide, Citta di Castello an
Montercbi.
The 10th Indian Division is com
posed of British north-country in
fantry, with Indian units draw
from the tried and steady fighti
classes of India. Famous Britis
yeomanry regiments provide th
bulk of its artillery, while a famou
Indian cavalry regiment, mechan
ised since the start of the war, ha
been the Division's reconnaissanc
unit.
The divisional commander i
Major-General Denys Reid, whc
with the Seaforth Highlanders i
last war, won the DSO an

10th Indian Div. named

A NOTHER world is bein
broadcast from the V
said: "The threat of arm
even after the cessation
preserve peace."

MASTERPIECES OF ART IN ROME



Gathered in the Palazzo Venezia, Mussolini's former office, is a collection of masterpieces of European painting which might be equaled but hardly surpassed. The list of names in the catalogue reads like a history of art. The great museums of Venice, Milan, Naples and Rome and private collectors, who in peacetime could not have been persuaded to lend their chief treasures, sent them to the Vatican for safekeeping. From this treasury of the world's art the best works were selected by a former museum curator, Lt. Perry Cott of the AMG Section of Fine Arts, and placed on temporary exhibit.

Here are the masterpieces which tourists toiled over Italy to see singly, now joined for the first, and probably the last, time in one show. It is an exhibition for which connoisseurs would have traveled thousands of miles. For the first time GIs are privileged to see the artistic wealth of Italy hidden from the Nazis.

Romulus and Remus (above) are a detail from a painting by Peter Paul Rubens, included in the show.



In the early morning light Christ (above) stands transfigured while St. Peter, James, and John crouch in awe. The low light that makes Jesus radiant reveals the spare and dry bones of the landscape. One of the most beautiful works of the Venetian Giovanni Bellini, who painted it, the panel makes notable the end of the early style of Venetian painting. Only in its warm color and light does it anticipate the glowing brilliance of Giorgione and Titian, who as young men learned from the aged Bellini.





Young St. George of England (left) stands victorious over the monster that ravaged the fruitful Italian countryside. Painted by Andrea Mantegna almost 500 years ago, it seems like an allegory invented to describe today's news. The love of antiquity which pervaded Mantegna's university town of Padua shines through the hard forms of the warrior saint. More than Mona Lisa's smile the riddle of the subject of Titian's so-called "Sacred and Profane Love" (above) has intrigued writers on art. Overlooking the consummate beauty of Titian's Venetians pedantic nigglers have come to blows trying to decide which figure was sacred and which profane love, or which was virtue and which was vice. Recent research has shown that those [illegible] are actually illustrations of the text of a once famous Renaissance poem. The



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Romulus and Remus (above) are [illegible] by Peter Paul Rubens, included in the show.





Young St. George of England (left) stands victorious over the monster that ravaged the fruitful Italian countryside. Painted by Andrea Mantegna almost 500 years ago, it seems like an allegory invented to describe today's news. The love of antiquity which pervaded Mantegna's university town of Padua shines through the hard forms of the warrior saint. More than Mona Lisa's smile the riddle of the subject of Titian's so-called "Sacred and Profane Love" (above) has intrigued writers on art. Overlooking the consummate beauty of Titian's Venetians pedantic nigglers have come to blows trying to decide which figure was sacred and which profane love, or which was virtue and which was vice. Recent research has shown that those two luscious babes are actually illustrations of the text of a once famous Renaissance poem. The Tuscan Varga girl to the right is the work of Sandro Botticelli. The Florentine Botticelli painted his 'Venus' shortly before America was discovered as an embodiment of the springtime delight of the Renaissance in the rediscovered pagan ideals of youth and beauty.







The court painter Holbein has painted his royal master Henry VIII (above) in the role of Charles Laughton. Raphael, late in his short life, drew the young lady (left) with a ribbon around her arm inscribed with his name. From the title of the picture, 'La Fornarina' it has been deduced that she was the daughter of a baker. In any case, Raphael's cookie now stands on an easel placed on the exact spot where Mussolini once had his official desk. Where Balkan ambassadors once trembled before Mussolini's glowering mug, visitors now gaze at a pale Renaissance beauty who was no better than she should have been.

(Photos by Anderson—Rome)



During one of Velasquez' short visits to Italy, the Spanish master painted one of his best portraits in the "Pope Innocent X" (above). The strong impression of the cold Pontiff who glances so sternly at his audience is reinforced by vigorous color scheme of coca-cola and whipped cream and the athletic handling of the brush.

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STERPIECES OF







The court painter Holbein has painted his royal master Henry VIII (above) in the role of Charles Laughton. Raphael, late in his short life, drew the young lady (left) with a ribbon around her arm inscribed with his name. From the title of the picture, 'La Fornarina' it has been deduced that she was the daughter of a baker. In any case, Raphael's cookie now stands on an easel placed on the exact spot where Mussolini once had his official

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La prima festa d'arte in Roma liberata



BARTOLOMEO VENETO — Ritratto di gentiluomo
(Esposto alla Mostra dei capolavori)

LA MOSTRA
DEI CAPOLAVORI A PALAZZO VENEZIA

FORSE qualche anno addietro sarebbe sembrata una fantasia bizzarra il voler riunire in una sola mostra le maggiori opere di pittura del Rinascimento ed offrirle, così raccolte insieme, all'ammirazione del mondo. Sarebbe sembrato il progetto di un sognatore. Ma la guerra ha imprevisti sorprendenti. Le opere sono per così dire «sfollate». Da Venezia, da Milano, da Urbino, da Firenze, da Siena, da Napoli, il fiore dell'arte italiana e straniera si è dato convegno in Roma per sottrarsi ai pericoli della distruzione.

Soltanto ad enumerare i nomi degli artisti che hanno creato questi capolavori c'è da credersi in un favoloso regno di splendore: Masaccio, Masolino, Filippo Lippi, Cosmè Tura, Piero della Francesca, Antonello da Messina, Memling, Holbein, Botticelli, Bartolomeo Veneto, Mantegna, Allori, Lotto, Gian Bellino, Giorgione, Carpaccio, Savoldo, Sebastiano del Piombo, Raffaello, Dosso Dossi, Correggio, Tiziano, Tintoretto, Veronese, Palma il Vecchio, Rubens, Velasquez, il Greco, Caravaggio... In questi nomi vive tutta la storia gloriosa dell'uomo moderno, dei suoi valori morali, della sua grande conquista: l'individuo e i suoi diritti.

E se qualcuno non ha più fede nell'uomo, se qualcuno è pessimista sull'avvenire del suo paese, del suo popolo, dell'umanità, non c'è spettacolo o discorso che con maggiore efficacia di questa mostra possa restituire in lui la forza della fede. Perchè le opere dei grandi del passato hanno per sempre la forza di ispirare nuove opere e nuove conquiste agli uomini di buona volontà.

Essa dice, soprattutto a noi italiani, che per quanti dolori e travagli il destino e gli uomini abbiano voluti infliggerci, non dobbiamo non possiamo disperare, perchè il patrimonio di genio e di civiltà che Dio ci ha confidato non può non deve morire. La nostra missione è nell'arte.

La mostra dei capolavori del Rinascimento sarà aperta al pubblico il 28 agosto a Palazzo Venezia. Il biglietto d'ingresso costa L. 20. Tolte le spese, le somme incassate andranno a beneficio dei monumenti danneggiati dalla guerra. La mostra resterà aperta tutti i giorni dalle 10 alle 17.



FIERO DELLA FRANCESCA — Madonna col Bambi
(Esposto alla Mostra dei capolavori)

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...ta d'arte in Roma liberata



LA MOSTRA DEI CAPOLAVORI A PALAZZO VENEZIA

FORSE qualche anno addietro sarebbe sembrata una fantasia bizzarra il voler riunire in una sola mostra le maggiori opere di pittura del Rinascimento ed offrirle, così raccolte insieme, all'ammirazione del mondo. Sarebbe sembrato il progetto di un sognatore. Ma la guerra ha imprevisti sorprendenti. Le opere sono per così dire «sfollate». Da Venezia, da Milano, da Urbino, da Firenze, da Siena, da Napoli, il fiore dell'arte italiana e straniera si è dato convegno in Roma per sottrarsi ai pericoli della distruzione.

Soltanto ad enumerare i nomi degli artisti che hanno creato questi capolavori c'è da credersi in un favoloso cenno di splendore: Masaccio, Masolino, Filippo Lippi, Cosmè Tura, Piero della Francesca, Antonello da Messina, Memling, Holbein, Botticelli, Bartolomeo Veneto, Mantegna, Altori, Lotto, Gian Bellino, Giorgione, Carpaccio, Savoldo, Sebastiano del Piombo, Raffaello, Dosso Dossi, Correggio, Tiziano, Tintoretto, Veronese, Palma il Vecchio, Rubens, Velasquez, il Greco, Caravaggio... In questi nomi vive tutta la storia gloriosa dell'uomo moderno, dei suoi valori morali, della sua grande conquista: l'individuo e i suoi diritti.

E se qualcuno non ha più fede nell'uomo, se qualcuno è pessimista sull'avvenire del suo paese, del suo popolo, dell'umanità, non c'è spettacolo o discorso che con maggiore efficacia di questa mostra possa restituire in lui la forza della fede. Perchè le opere dei grandi del passato hanno per sempre la forza di ispirare nuove opere e nuove conquiste agli uomini di buona volontà.

Essa dice, soprattutto a noi italiani, che per quanti dolori e travagli il destino e gli uomini abbiano voluti infliggerci, non dobbiamo non possiamo disperare, perchè il patrimonio di genio e di civiltà che Dio ci ha confidato non può non deve morire. La nostra missione è nell'arte.

×

La mostra dei capolavori del Rinascimento sarà aperta al pubblico il 28 agosto a Palazzo Venezia. Il biglietto d'ingresso costa L. 20. Tolte le spese, le somme incassate andranno a beneficio dei monumenti danneggiati dalla guerra. La mostra resterà aperta tutti i giorni dalle 10 alle 17.



PIERO DELLA FRANCESCA — Madonna col Bambino
(Esposto alla Mostra dei capolavori)

Rome

1009

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

Corriere di Roma
20 Aug 44

Una mostra del Rinascimento a Palazzo Venezia

Prosegue attivamente la preparazione della Mostra di capolavori della pittura italiana del Rinascimento, che sarà aperta al pubblico per la fine di agosto a Palazzo Venezia.

L'idea di questa manifestazione d'arte è stata suggerita dal Col. Polcari al Dr. Wald, Capo della Sottocommissione per i monumenti e le belle arti del comitato Alleato di Controllo. Questa Sottocommissione ha i suoi rappresentanti in ogni regione dell'Italia liberata: il Lazio è rappresentato dal Tenente di Vascello Lott.

Con tale iniziativa si vuole dar modo ai soldati Alleati che sono a Roma o passato da Roma di non limitare la conoscenza della città Eterna ai soli monumenti dell'antichità e alle facciate delle chiese, ma di farsi anche un'idea abbastanza vasta dei maggiori tesori artistici custoditi nelle nostre gallerie.

Le opere scelte provengono da Urbino, Venezia, Napoli, Roma e furono in parte custodite, in massima parte, nei rifugi di Carpegna e di Sassocorvaro nelle Marche. L'Esposizione comprenderà 48 quadri di Masolino da Panicale Masaccio, Filippo Lippi, Botticelli, Piero della Francesca, Raffaello, Giovanni Bellini, Carpaccio, Palma il Vecchio, Tiziano, Veronese, Tintoretto, Caravaggio ecc.

Alla Mostra ha contribuito il Principe Doria Pamphili col famoso ritratto d'Innocenzo X del Velasquez, con due tele, una di Sebastiano del Piombo e l'altra del Reni, conservate nel suo appartamento privato e quindi sconosciute anche al pubblico romano. Nella Mostra, oltre al Velasquez, il gruppo degli artisti stranieri è composto dal ritratto di Enrico VIII d'Inghilterra, di Hans Holbein, proveniente dalla Galleria Corsini, da due quadri del Greco anche della Corsini, da un quadro di Memling. Il dott. Catt ha voluto aggiungervi anche il Ratto del Campidoglio, rappresentante Romolo e Remo allattati dalla lupa, per dare alla Mostra un chiaro senso di romanità.

Il biglietto d'ingresso costerà 30 lire. Tolte le spese, le somme incassate andranno a beneficio dei monumenti danneggiati dalla guerra.

4714

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

20 AUG 44

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Il biglietto d'ingresso costerà 20 lire. Tolte le spese, le somme incassate andranno a beneficio dei monumenti danneggiati dalla guerra.

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A C. C.
MONUMENTS FINE ARTS & ARCHIVES
9 AGO 1944
FILE No.

Monuments + Fine Arts S/S

PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSION

PRB/R10

August 8, 1944

Rome - Cat. - contds (over)

Trend of copy filed by Correspondents

JORDAN ("News Chronicle")

It is a thousand pities that the strong administrative hand of Mason MacFarlane is no longer in control of ACC. Whatever his political failings may have been he was a first class organiser. Already his absence is remarked on and regretted by the more serious of the staff who claim that the whole organisation is beginning to disintegrate. Minor corruption is creeping in. Pretty Roman faces - and they are legion - or the socially prominent, can obtain privileges that are denied to others. One beautiful, socially prominent woman I know, who used to be one of Ciano's mistresses, left this morning for Capri by car, where she has taken a villa. On the other side the Italian Government nominee for the Directorate of Press in Italy has been waiting some time for transportation to take up his duties, but it cannot be found for him, and as he has no beautiful wife who is apt to forget her own tongue sometimes and slip into German, he is likely to wait around a bit longer. PWB is trying to extend its authority for all channels of information here even though its terms of reference were designed to limit its sphere of influence. What the Italian Government needs is its own news agency and if restoration of the freedom of the press means anything they ought to have one. PWB is trying to block that, (CENSORED: by pretending that the terms of the Armistice prohibit a resumption of such service. This is not true. Such matters are at discretion of the Supreme Commander). There can be no real chance of a resumption of good life unless and until there is freedom of the press. There is not, and if PWB has its way that freedom will be further off than ever. The best thing that could happen to Italy at present would be the removal from Rome of all those bodies which interfere in Italian domestic life. There is too much intrigue here; too much backstairs influence and almost complete indifference to the country as a whole. Rome is not Italy any more than New York is America, and above all it has never felt the war until now. It resents war's ugly face and now

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any more than New York is America, and above all it has never
felt the war until now. It resents war's ugly face and now
blames it on us. PWB is so busy tinkering with patriots and
partisans that it neglects the greater problem which is to help
Italy to find her soul, if necessary through national penitence.

Writing of some of the other problems which confront
the Government the correspondent mentions that stocks of wine
in the South of Italy cannot be moved because of lack of
transportation; that grain cannot be brought in to the granaries
and that it is a race between the Government and the black
marketeers as to who gets it first because of this. Few
Italians will lift a finger to help one another. They seem to
think it is the duty of the Allies to feed them. When it is
a question of getting foodstuffs into the urban areas at fixed
prices, lorries mysteriously break down or disappear altogether.

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It is said that hundreds of vehicles are hidden away in the catacombs of Rome, and that the entrances have been blownin to prevent their being found and used. Yet if foodstuffs can be brought in for sale at uncontrolled prices there is plenty of transport available.

KILGALLEN (INS)

Sends an account of an interview with Colonel O'Dwyer. He says that O'Dwyer is Vice President of the Economic Section of the ACC, with the personal rank of Minister, and that he was recently nominated Brigadier General by President Roosevelt. But Colonel O'Dwyer did not say much about his work as he prefers to tell the whole story when he is more acquainted with the facts.

WILLIAM ROSPIGLIOSI (INS Staff Correspondent)

....."Rome's streets are jammed with automobiles, some full, some almost empty, but Romans go on foot, not out of their own choice, either.....Longingly they look at sleek, streamlined Italian autos. They are vehicles hidden from the Nazis.Now they are requisitioned by the Americans; by the British; by the French; by the Poles. The Italians realise that the armies of four nations have quadrupled the requisitions of the Germans. The streets are crowded with military vehicles. Yet when the Romans want to go about it is the price of shoe leather, not of gas and tires they must consider. The busses and taxis are gone. Romans must walk. The few horse cabs are filled with laughing Americans.... Naturally for the Romans the coachmen know it and insist on American prices.

SPRIGGE (Reuter)

The Republican Secretary-General Pavolini courted the Florentine gentry, not without success until barely a fortnight ago. The head of the Gherardesca family, who is considered the leading local aristocrat supports the Republicans. Also Count Buffalini; Count Lardenel; and Count Brinetti. Many of these families are divided against themselves. The liberationists have formed a special Committee to guide the Allies in their dealings with the upper classes in Florence in view of the fact that some of these who have collaborated most closely with the Fascists and Nazis have family connections in England and America.

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MOORE ("Daily Telegraph")

Prices of stamps in Rome are slumping. Buying of stamps was formerly an investment and insurance which was practised by thousands during the war and the fall in prices now is partly an indication of returning confidence in the future. It is also a sign, however, that dealers are having to sell out to get money to buy food on the black market.

A complete set of the Vatican stamps last year cost approximately £17; during the German occupation this set rose to £105. Today the set is costing £37.

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

20381/MFAA

UN NEWS SERVICE, BASIC NEWS + No. 46 - 5 August 1944

KEATS, SHELLEY RELICS RESTORED TO ROME

ROME, August 3 - Priceless relics of Keats and Shelley, taken from war-time Rome to Montecassino and miraculously saved in the destruction of that sanctuary, were yesterday ceremoniously restored to the safekeeping of the Keats-Shelley Memorial House, Rome, in the presence of Mr. Alexander Kirk and Sir Noel Charles, pre-war members of the Memorial Committee and now United States and British representatives to the Allied Advisory Council for Italy.

.....Restored to their resting place yesterday, the boxes were officially unsealed, their contents found intact, and consigned to the care of the Memorial House. (UNN)

Copies to:

Rome

4711

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

WW News Service, BASIC NEWS, No. 40 - 29 July 1944

FASCIST MONUMENT REMOVED

ROME, July 28 - By order of the civic authorities of Rome, the monument to Fascist Heroes on the Capitoline Hill which stood at the left of the Senatorial Palace has been removed.

It was erected in 1926, and was formed from a huge block of Egyptian marble found in the Sallustian Gardens. The stone itself is thought to have been the base of the Sallustian Obelisk, now at the Trinita' dei Monti. Consequently, it will not be destroyed, but will be preserved as a relic of ancient Roman art, shorn, however of its latterday, Fascist significance. (UNN)

Copy to:
Rome

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

UP News Service, BASIC NEWS No.44 - 2 August 1944 -

FASCIST PALACE OPEN TO PUBLIC

ROME, August 1 - Palazzo Venezia, long carefully guarded to keep the rank and file citizens out of this headquarters of Fascism, is soon to be open again to both the Italian public and Allied troops on leave in Rome.

An art show assembled from the museums of Rome, Naples, and Montecassino will be opened shortly, it was announced today, in the former Duce's palace. The paintings will include some of the finest art works of the Renaissance period. (UNN)

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Rome

4708

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

No. 17

20 July 1944.

DIGEST OF PUBLIC OPINION ON
ALLIED MILITARY GOVERNMENT

Prepared by the Analysis Branch, News Division,
War Department Bureau of Public Relations.

This digest supplements the photostated copies of news stories, magazine articles, columns and editorials which accompany it.

RADIO MOROC (RABAT) IN FRENCH TO FRANCE AND THE EMPIRE - 16 July44

(Text) "Vatican City - The Vatican and Allied authorities are making an inventory of 520 cases which the Germans entrusted to the care of the Holy See last January. These cases contain objects of great historical, religious, and archeological value taken from the Mt. Cassino Monastery, especially its library and Naples museums. They were to have been sent to Germany, but as a result of the Vatican's intervention they were brought to Rome. The Germans then claimed their intentions were solely to safeguard these objects. From first reports it appears the cases, which should contain Pompeian plate and jewelry and a collection of weapons, the property of Naples museums, are not among those which the Germans handed to Vatican authorities."

Roma

4708

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

20381/MFAA

AFHQ. PWB, R.W.REPORT - No. 35 - 19 July 1944 -

REPUBLICAN FASCIST RADIO IN ITALIAN TO ITALY 1600, 491 2330 JULY 18 44

Monte Cassino Treasures

According to the Gaullist Agency A.F.I., the Vatican authorities, in collaboration with the Allied authorities, are now making the inventory of 600 cases in which objects of great historical value are packed belonging to the Monte Cassino Abbey. These cases were on their way to Germany when the Holy See intervened and.....

In giving out this report the Gaullist Agency ignored what was published by Press of Republican Italy concerning the delivery made at Palazzo Venezia by the German division "Hermann Goering" of the 600 cases containing the artistic treasures of Monte Cassino.

The description of the ceremony was given great space in the papers and the fact was pointed out ad a proof that the German authorities were doing their utmost to save the treasures.

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Copies to: Roman

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

AFHQ, PWB, R.M. REPORT

REPUBLICAN FASCIST RADIO IN ITALIAN TO ITALY M. 491 2330 July 18

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Copies to:

Roma

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11 July 44 – THE STARS AND STRIPES

VIEWS OF ROME VI: PEACE PRAYER IN ST. IGNATZ'



Dedicated to St. Ignatz, founder of the Jesuits, the church contains the largest piece of lapus lazuli in the world and one of the earliest pictures of America in Rome. This baroque church has an astonishing interior, more brilliant and confusing than any theater. On the ceiling is painted another church full of figures, so realistic that it looks like an aviary full of flying angels. Now in the church is the Madonna of Divine Love, to whom the Romans prayed for peace and the safety of the city during the Anzio beachhead.

4705

UNN 41

p1

CEMETERY WALL AROUND KEATS' GRAVE BEING REPAIRED

ROME, July 10 (UNN) - The high wall around the Protestant Cemetery of Rome in which John Keats is buried is being rebuilt, following the damage sustained from a bomb hit March 29. The graves of both Keats and Shelley, whose heart is buried in the adjoining new section of the cemetery, were unharmed by three stray bombs which fell in the famous burial place.

Located near the old city wall gate of Porta San Paolo, the cemetery today is one of the chief places visited by Allied soldiers on leave in Rome. Sunday afternoon a number of British and American soldiers - in about equal numbers - made the pilgrimage. They rang the bell at the caretaker's gate, as have untold thousands of their fellow countrymen during the past century, and were admitted to the carefully tended city of the dead.

Keats' grave lies in the older section, only 75 feet from the crater of the one bomb which fell inside the walls. The other two bombs hit the north wall and the iron rail fence facing the Pyramid of Caiocestus. Just beyond the pyramid are the Rome-Ostia railway station and freight yards, which were the targets of the attack.

The soldiers pausing from the business of war scanned with customary surprise the lines engraved on the weather-beaten slab. Nowhere is to be found the actual name of the young poet who died in relative obscurity in Rome in 1821. World-famous long since, his embittered epitaph, written by himself remains as striking

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The heart of Shelley, brought from the seashore funeral pyre in which his body was cremated after death from drowning, is buried in the new section. The gravestone contains these equally familiar lines: "Nothing of him doth fade, but doth suffer a sea-change into something rich and strange."

10/6 1640 SA

Rome

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

Stars & Stripes 5 July 44

Soldiers Issued Guide To Rome

ROME, July 4—Combat troops who manage to reach Rome on leave can find their way around by a new Soldiers' Guide now being issued to Allied forces in Italy. The first 50,000 copies distributed today will reach officers and men at the 5th Army rest center. Most GIs based in the area also are entitled to a copy.

The book was prepared by the Monuments and Fine Arts Subcommission of the Allied Control Commission, and is considered more useful than the hit-and-run guides sold on newsstands.

1023

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STARS AND STRIPES Tuesday, July 4, 1944

Views Of Rome V:
Morning After In Piazza Navona



STARING MOODILY at Bernini's Fountain of the Moor at one end of the Piazza Navona, the GI is looking at the scene of some of Rome's most torrid orgies and martyrdoms.

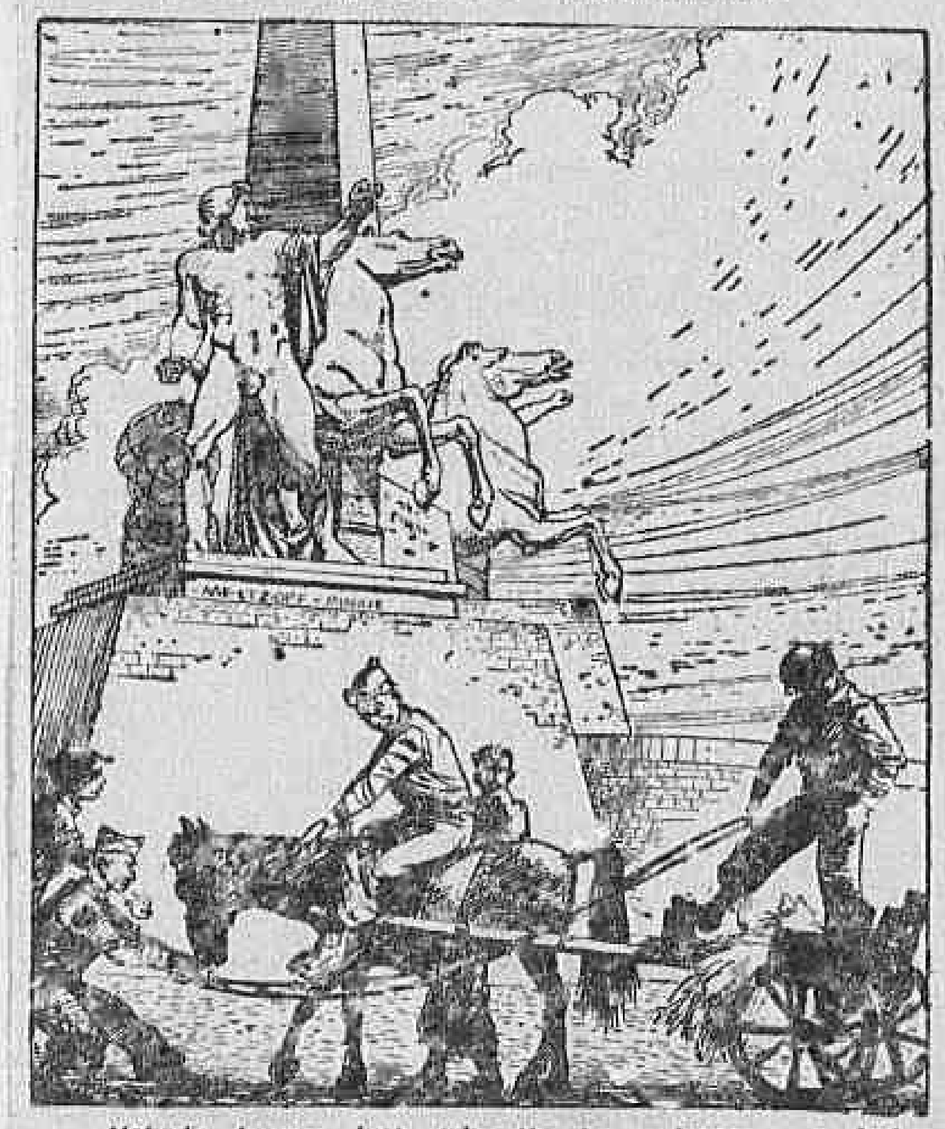
Here, in the days when the Piazza was the Stadium of Domitian, St. Agnes was exposed nude to the mob until God covered her with a miraculous growth of hair. A milienium and more later the Piazza became a center of Renaissance Rome. Raphael's house stood just around the corner and Michelangelo and Bramante came there to choose their models. Now of interest are Bernini's two fountains and the baroque church of St. Agnes in Agony.

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VIEWS OF ROME IV: THE HORSE TAMERS



Nobody knows just who the horse tamers are, but they have been in Rome so long that the hill on which they struggle has been named 'Montecavallo' after them. All around their piazza stand the Renaissance palaces of the Popes. When the Popes ruled the city of Rome their temporal thrones were here, in the Palace of the Quirinale. After the Risorgimento the King of Italy took over Rome and the Quirinale, which became the most royal, if not the most palatial, of the palaces of Italy.

The GIs on Montecavallo are doing in Rome what the Romans did

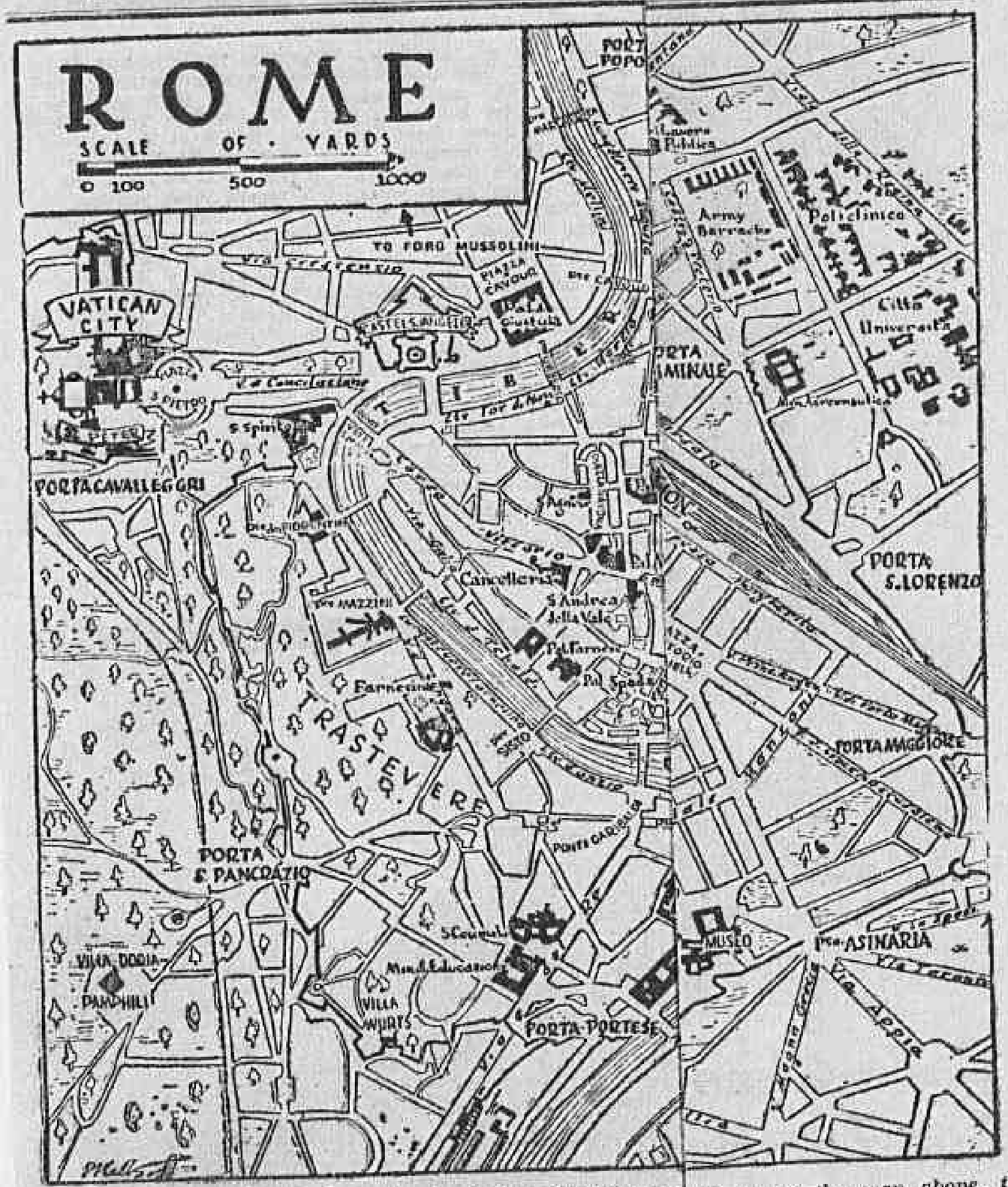
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Declassified E.O. 12356 Section 3.3/NND No. 785016

24 JUNE 1944

Opened The Rome



Since time out of mind Rome has been a magneto. From over distant seas barbarians came to marvel at the imperial power of Rome glittering on the Palatine Hill. Pilgrims trudged over the Alps to visit the Holy City of Christendom. And the white marble of the Italian hills carved by sculptors of the Renaissance attracted lovers of art.

Imperial Rome, Christian Rome and Renaissance Rome lie mixed together like clothes in a bag. But Catholic Rome has its heart across the Tiber around St. Peter's, while the dry bones of the Rome of Caesars poke through the earth on the Palatine Hill. Like a vast over all is the Renaissance c

Listed in no special order are a half dozen of the most ited places in Rome. An in tryman in good condition m cover four of them in a day. two is a good average.

ST. PETER'S AND VATIC CITY. *Both artistically and ligiously this is the single i important structure in the wo The church itself and its fam dome are by Michelangelo, w shown on the map above, the catacombs line the old Via Appia which entered Rome just south of the Baths of Caracalla.*

S. MARIA DEGLI ANGELI AND THE BATHS OF DIOCLETIAN. *Perhaps the largest single structure in old Rome, one corner of the Baths of Diocletian still remain standing. In the ruins is a museum of Roman sculpture. One room of the baths, the steam room, was repaired and converted by Michelangelo into the church of St. Maria degli Angeli, still one of Rome's largest churches.*

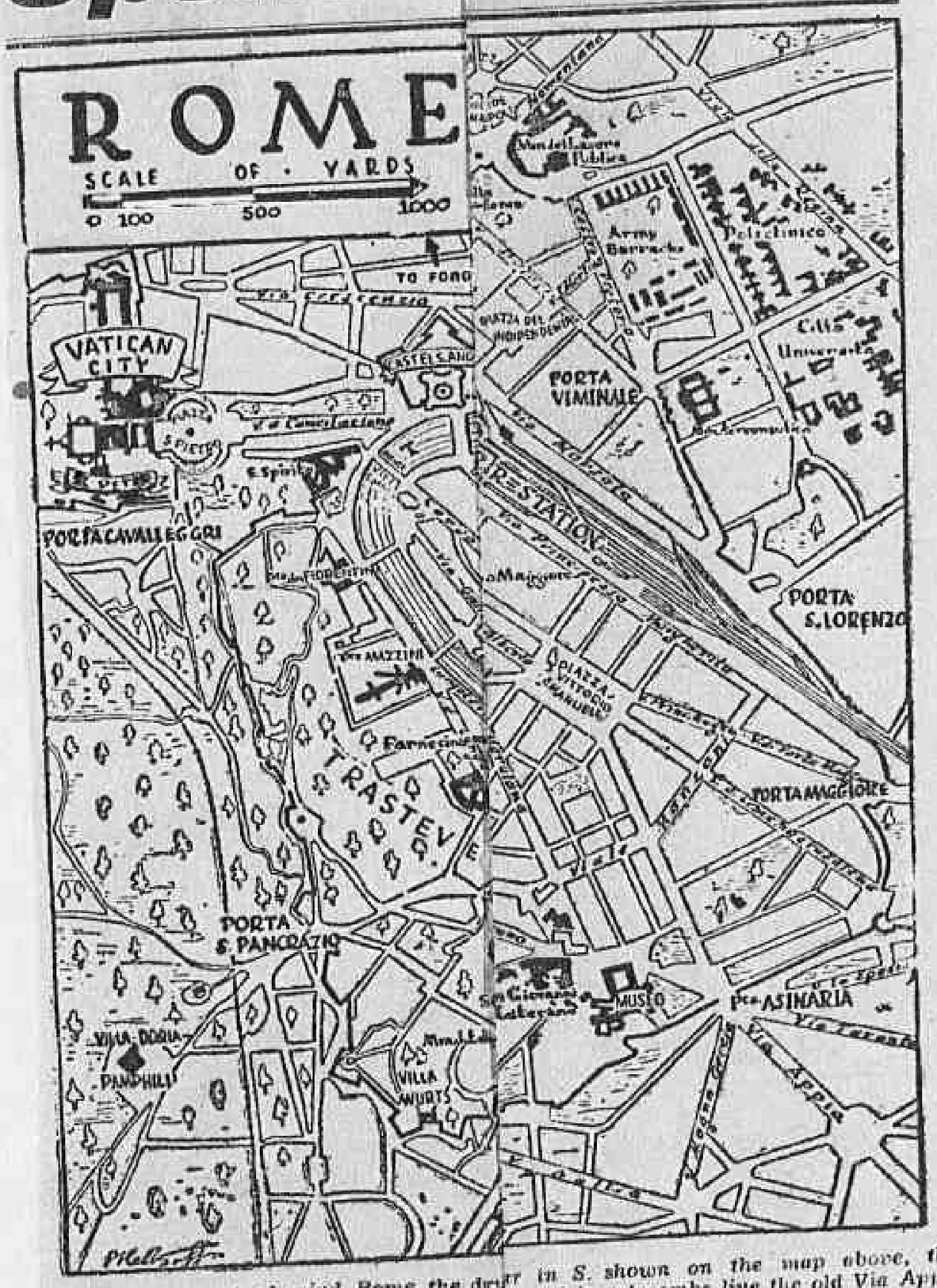
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Declassified E.O. 12356 Section 3.3/NND No. 785016

Opened Rome



Since time out of mind Rome the dry has been a magneto. From over Caesar *distant seas barbarians came to the Pa* marvel at the imperial power of over a *Rome glittering on the Palatine* Hill. *Pilgrims trudged over the* Alps to visit the Holy City of Christendom. And the white marble of the Italian hills carved by sculptors of the Renaissance attracted lovers of art.

Imperial Rome, Christian Rome and *Renaissance Rome* lie mixed together like clothes in a bag. But Catholic Rome has its heart across the Tiber around St. Peter's, while dome *r in S.* Lists are a h ited p tryman cover two is ST. CITY. ligious impor The c dome

angelo's crowned

he cata- grounds *he poor,* essed in labyrin- Callisto ers deep

There, of the ound. A road are ibs. Not

shown on the map above, the catacombs line the old Via Appia which entered Rome just south of the Baths of Caracalla.

S. MARIA DEGLI ANGELI AND THE BATHS OF DIOCLETIAN. *Perhaps the largest single structure in old Rome, one corner of the Baths of Diocletian still remain standing. In the ruins is a museum of Roman sculpture. One room of the baths, the steam room, was repaired and converted by Michelangelo into the church of St. Maria degli Angeli, still one of Rome's largest churches.*

4699

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

CASSINO TREASURES ARE SAVED

Thanks to the untiring efforts of the Vatican, the famous Archives and Library of the Abbey of Mount Cassino, containing rare codices, books and art treasures, have been preserved from destruction by war. This library collection was first brought to the old fortress of Spoleto (Rocca di Spoleta), last October, and from there to the Castel Sant'Angelo in Rome, on December 8, 1943, whence it was later transferred to the Vatican Library. Other collections taken to the Vatican included the library of the Cardinal of York, the archives and part of the Episcopal Curial Library of the same town, rare documents belonging to the famous Basilican Abbey of Grottaferrata near Rome, and the libraries of Franciscan Monastries in the Rome Province.

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

CORRIERE DI ROMA — Venerdì, 23 giugno 1944

I tesori artistici e culturali tutelati e salvati dal Vaticano

CITTA' DEL VATICANO, 22 — Grazie agli sforzi del Vaticano, sono stati salvati i famosi Archivi e la libreria dell'Abbazia di Monte Cassino che comprendono codici rari, libri e tesori d'arte.

Questa collezione di testi fu ad ottobre portata nella vecchia fortezza di Spoleto (Rocca di Spoleto), e da lì l'8 dicembre a Roma in Castel S. Angelo da dove più tardi è stata trasferita nella Libreria Vaticana.

Tra il 2 e 3 marzo 1944 la libreria del Cardinale di York che era nel Seminario Episcopale di Frascati, è stata portata nella Libreria Vaticana, essendo stato gravemente colpito da bombe il Seminario. E' una raccolta di circa 15 mila volumi e manoscritti, alcuni dei quali molto rari. Gli archivi e parte della Libreria della Curia Episcopale sono stati portati lo stesso giorno nella Libreria Vaticana. Anche due belle porte intagliate del XIV secolo in legno che appartenevano alla vecchia famiglia Della Rovere sono state salvate e portate in Vaticano.

Il 1. marzo 1944 sono state salvate 76 casse di rarissimi documenti appartenenti alla famosa basilica di Grottaferrata vicino a Roma mentre il 10 febbraio 1944 rappresentanti della Libreria Pubblica del Governo Italiano hanno portato numerosi manoscritti ed altri importanti oggetti nella libreria del Vaticano.

Oltre a ciò sono state portate in Vaticano anche altre collezioni minori come quella del Monastero dei Francescani vicino Roma.

Il Vaticano ha anche provveduto a mettere in salvo pitture ed altri capolavori d'arte che erano in edifici che erano stati bombardati od erano minacciati di distruzione. Così in un solo viaggio un camion del Vaticano si fermò a Frascati, Rocca di Papa, Mondragone e Grottaferrata ed in altri posti e potè mettere in salvo varie opere di famosi maestri italiani.

per cui il suo impiego risulta purtroppo indiscriminato a danno delle popolazioni civili».

L'Osservatore, dopo aver fatto notare che anche nei bombardamenti normali non sempre sono colpiti gli obiettivi e che vanno di mezzo le popolazioni abitanti la zona vicina al bersaglio prescelto, aggiunge che con l'uso di questa nuova arma aerea, la zona abitata da civili soggetta a distruzione, aumenta grandemente.

Riferendosi alle contromisure annunciate dagli alleati contro gli apparecchi senza pilota, l'organo vaticano scrive che si troverà modo di neutralizzare questa arma come già si è fatto per gli altri ritrovati bellici.

L'Osservatore rivolge infine un appello a tutti i belligeranti affinchè non dimentichino i più alti ideali di umanità che soli potranno portare ad una pace tra gli uomini.

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

Thursday, June 22, 1944

Cassino Art Preserved

VATICAN CITY, June 21—The entire collection of valuable books and documents from Montecassino, as well as many art treasures, have been saved through the intervention of the Holy See, it was disclosed today at the Vatican.

When the Vatican learned that the Germans had removed the priceless objects to an old fortress at Spoleto, Msgr. Joseph F. McGeough, New York revealed, diplomatic steps were immediately taken to have them turned over to Vatican officials.

SENT TO VATICAN

Almost 400 cases of art works, mostly books, were transferred to Italian government representatives at Castel Sant'Angelo in Rome on Dec. 8, 1943, and two days later they were sent to the Holy See in Vatican trucks. This was done, said the priest, to prevent German vehicles from passing Vatican gates.

Other objects of cultural value, including the libraries at Frascati, Grottaferrata and other places, as well as from Rome itself, were also consigned to the care of the Vatican.

Some of the Montecassino treasures were on view today in the Vatican Library built by Sixtus V in the 16th century. Among the many volumes were illuminated hymnals dating from the 16th century.

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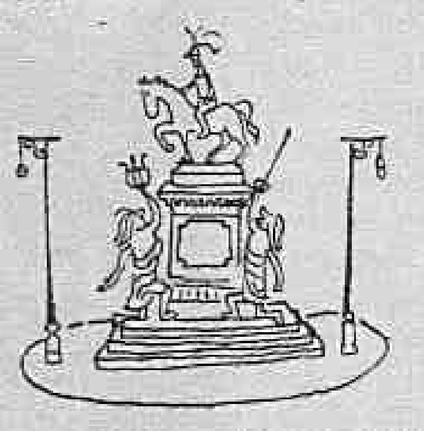
New Yorker.

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LETTER FROM ROME

JUNE 16 (BY WIRELESS)

THE German radio, this past week, has informed the Romans that, as part of a spontaneous demonstration of public mourning over the Allies' arrival, they are walking around dressed in black, and has gone on to tell them to take heart because it is just a question of time before the good old *tedeschi* will be back for an encore liberation. The radio has also let the ladies of Rome know that they are pouring kettles of hot water out of their windows on American soldiers in the streets. (My chambermaid, a bright girl from the Abruzzi, registered joy at this news. "It means," she told me gaily, "that the water is running again and that the gas has been turned on.") As might be gathered from these German items, the situation here is good—a whole lot better, in fact, than the Allies ever expected.



Among the first A.M.G. personnel to be rushed into the city were fire brigades, who thought they would have large conflagrations to cope with. As it turned out, the water they brought along with them was used to help relieve the water shortage that had resulted from the fact that two aqueducts outside Rome had been damaged in battle. Evidently the Germans, for a variety of reasons, including the military one that they faced complete encirclement if they hung around the capital long, decided to leave the city unharmed, in an act of *edel* conduct calculated to strike secret admiration into everyone's heart. They must have pored long over their maps before they decided just where their area of cultural and religious preservation should begin. Within Rome, no church property was stolen, but the Fifth Army's fine-arts officers have been unable to find a single silver chalice in any of the other towns recently evacuated by the Nazis. In Rome proper, practically all the cultural landmarks are unscarred, but even as near by as Lake

A few deviations from policy did take place inside the city, but they can probably be attributed to the strain of sparing Rome. A number of land mines, most of which are believed to have been found, were planted in certain neighborhoods. Also, during their last few days here, some Germans, apparently just for the hell of it, fired their pistols at the stuccoed decorations of the seventeenth-century Villa Doria-Pamphilii, neatly destroying them. A German art commission, headed by Hans Posse, director of the Dresden Museum, which had been shopping in Paris for the Reich, was transferred to Rome to continue its work here. For all their other collaboration with the Nazis, the Italians did balk at parting with their art treasures. By hiding or burying them, or turning them over to the Vatican for safekeeping, they managed to hold Herr Posse's acquisitions down to a handful of second-string paintings. Herr Posse aside, the Germans appear to have stuck fairly close to their basic policy of letting Rome off easy.

DESPITE the unwrecked condition in which the city was found, there is plenty of work for A.M.G. officials to do. The water doesn't always run when the taps are turned on. The shelled aqueducts are now being fixed, however, and within the next three weeks there should be an ample supply. Electricity, which is now being rationed, will continue to be scarce, because the necessary fuel is both difficult to transport and needed by the military. The city's telephone system, which was damaged, is expected to be in complete working order soon. Our communications people are having nearly as much trouble unravelling the intricacies of Rome's telephone network as they are with the actual job of repair. The government buildings in particular are a headache. It seems that practically all the Fascist officials played at being big

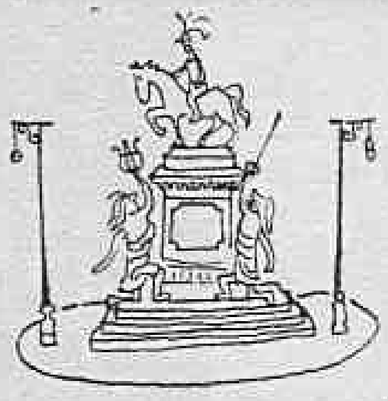
are open again. Allied banking experts, taking a careful inventory during the shutdown, discovered that the Germans had made off with the country's entire gold reserve of two and a half billion lire, and had exacted, after the capitulation, a monthly indemnity of seven and a half billion lire through last December, raised it to ten billions at the beginning of this year, and forced the Italian government to pay the expenses of maintaining the German Army in Italy. The courts are holding sessions again. Some anti-Fascists feel, incidentally, that certain judges would bear investigation. Professor Di Ruggiero, of the University of Rome, who once served a prison sentence in the Gestapo's torture chamber on the Via Tasso, has emerged from five months of hiding to become the new Minister of Education. One of his first acts was to arrange special make-up examinations for anti-Fascist and Jewish students who had been permitted to attend classes but not to take exams, a discrimination which prevented them from getting credit for their courses.

THE city is definitely overcrowded, and that, too, keeps it from settling down to an easier tempo. Nearly three hundred thousand Italian refugees have moved to the capital since the Allies landed in Sicily. The majority of them, who were trying to get out of the way of the battles, came from the region between Cassino and Rome. A surprisingly large number, however, are from sections of the country as far away as Sicily. They are here, in many cases, because of the Nazis' method of recruiting manpower. The Germans, during their occupation of Italian towns, have been collecting the healthy-looking young men, herding them into trucks, and driving them off to work in forced-labor battalions. The older peasants, who have an extraordinarily strong sense of family, then pack up their belongings, load them onto donkey carts, and set out in pursuit of their sons. Half the time they don't know where to go, but they keep plodding on until they find their boys, or become exhausted from the chase.

The refugees will soon be sent to a

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of the seventeenth-century Villa Doria-Pamphilii, neatly destroying them. A German art commission, headed by Hans Posse, director of the Dresden Museum, which had been shopping in Paris for the Reich, was transferred to Rome to continue its work here. For all their other collaboration with the Nazis, the Italians did balk at parting with their art treasures. By hiding or burying them, or turning them over to the Vatican for safekeeping, they managed to hold Herr Posse's acquisitions down to a handful of second-string paintings. Herr Posse aside, the Germans appear to have stuck fairly close to their basic policy of letting Rome off easy.

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The banks, after a week's holiday, [illegible] sions again. Some anti-Fascists feel, incidentally, that certain judges would bear investigation. Professor Di Ruggiero, of the University of Rome, who once served a prison sentence in the Gestapo's torture chamber on the Via Tasso, has emerged from five months of hiding to become the new Minister of Education. One of his first acts was to arrange special make-up examinations for anti-Fascist and Jewish students who had been permitted to attend classes but not to take exams, a discrimination which prevented them from getting credit for their courses.

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The refugees will soon be sent to a huge reception centre that is being prepared south of Rome, at the *Cinecittà*, which Il Duce built some years ago with the idea of developing an Italian Hollywood. There, amid damaged movie sets and studios—the *Città*, lying between two main highways, was hit often—the Italians will be fed and lodged; as soon as our own military

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THE CURRENT CINEMA

Comic's Return

IT would be foolish to suppose that a picture in which Jimmy Durante has much to do could be an altogether bad one, and "Two Girls and a Sailor," in which quite a bit of footage is devoted to Durante, his nose, and his vocabulary, profits accordingly. The movies are serving a good little purpose when they bring Durante out of the Copacabana and put him where everybody can see him. In this vehicle he is permitted to do a bit of singing and reciting and piano playing and tell some jokes and even get mixed up in the plot, with the result that the two hours the picture runs seem like about two hours instead of all night, as is often the case with these marathon variety shows. Some of the other performers, such as Gracie Allen, Lena Horne, Ben Blue, and the brother-and-sister piano team of José Iturbi and Amparo Navarro, are well chosen, too, so you don't have to just sit there chewing your nails every time Durante is away somewhere. There are moments when a stronger passion for the music of Harry James and Xavier Cugat is called for than some of us may be able to muster, but they pass.



The two girls mentioned in the title are night-club entertainers who run a canteen on the side, and the sailor is a fellow who loves one or the other of them at one time or another. This group is played by June Allyson, Gloria DeHaven, and Van Johnson, and theirs is the strenuous job of keeping the plot going. You more or less have to write them off as martyrs to a dubious cause and concentrate on the extra-narrative talent. The latter element is introduced by means of the canteen device. The canteen itself is another one of those expansive rooms, big enough to accommodate the armed forces of the United Nations, which Hollywood is always able to provide. The boys get some pretty good entertainment in this one, and the movie audience, luckily, gets to sit in on it.

HARNESS racing is the background [illegible] harness race off to a smooth start is represented in the picture as being much simpler and less tedious than it's likely to be in stern, hard actuality, but too much realism in a matter of that kind might not be a good idea. It would be a much better idea if starters would learn to do the job the way it's done in the movies. It isn't hard to predict the outcome of any of the races run off on the screen, because they're all part of the dramatic scheme of things, nor is it hard to tell that the hero, a promising young driver, and the heroine, the daughter of a driver for another stable, will come to some agreement in the end. The scenery is good-looking, however, and the horses are pretty to watch, even though, having picked the winner, you have a gloomy feeling that you should have put twenty-five dollars on his nose. Some simple, pleasant acting is done, too, by Walter Brennan, Lon McCallister, Jeanne Crain, and June Haver, who have the main rôles.

A FEW uncomplicated facts about ship building are revealed in "Man from Frisco," with Michael O'Shea and Anne Shirley, and here again the background of the picture creates most of the interest. The trouble this time, though, is that not only is the story highly elementary and predictable but the information to be had about prefabricated ships and the beauties of welding is not very weighty stuff. Even the housing and other problems deriving from a wartime industrial boom in a small town, although they are agreeably topical, turn out to be not quite gripping enough, at least not the way they are served up in this instance.

—DAVID LARDNER

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FUNNY COINCIDENCE DEPARTMENT

Mr. Kilgallon sipped at his black coffee, spat it out, then yelled: "My God! I'm in the house of the Borgias!"—*From "Salute to Yesterday," by Gene Fowler.*

While I was lifting my own glass, Barrymore tossed off his drink with delicacy, but with speed. Then his eyes opened wide.

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A Statement of Policy

from The Homestead

Virginia Hot Springs

Several times this year, the demand for Homestead accommodations has far exceeded the capacity of even this big hotel.

Deeply as we regret having to decline to take care of our friends at any time, we will not jeopardize THE HOMESTEAD'S good will by accepting more guests than we can serve in the established Homestead way.

We think friends of THE HOMESTEAD will understand and approve this policy, even though it may sometimes call for suiting their schedules to our facilities more than in the past.

Reservations for September and later now being made. Address The Homestead, Hot Springs, Virginia, or our New York office in the Waldorf-Astoria.

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HARNESS racing is the background for "Home in Indiana," a corn-fed sort of a film but in some respects a rather nice one. Probably its best feature is the portion dedicated to trotting horses and the atmosphere of the tracks, all of which is furthered by handsome Technicolor. The business of getting a a much better idea if starters would learn to do the job the way it's done in the movies. It isn't hard to predict the outcome of any of the races run off on the screen, because they're all part of the dramatic scheme of things, nor is it hard to tell that the hero, a promising young driver, and the heroine, the daughter of a driver for another stable, will come to some agreement in the end. The scenery is good-looking, however, and the horses are pretty to watch, even though, having picked the winner, you have a gloomy feeling that you should have put twenty-five dollars on his nose. Some simple, pleasant acting is done, too, by Walter Brennan, Lon McCallister, Jeanne Crain, and June Haver, who have the main rôles.

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While I was lifting my own glass, Barrymore tossed off his drink with delicacy, but with speed. Then his eyes opened wide. He began to make desperate, swimming motions, first the breast-stroke, then the trudgeon, and finally a frantic Australian crawl. When his windpipe lost some of its paralysis, he rose to his feet and gasped: "My God! I'm in the house of the Borgias!"—*From "Good Night, Sweet Prince," by Gene Fowler.*

Flavor

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tra[illegible]ets up, they will be returned to their homes and set to work on the land again. So far, two thousand non-Italian refugees—"displaced persons," in official parlance—have also turned up. They include Maltese, Greeks, Poles, Yugoslavs, English, Americans, and several Ethiopian girls. All of them had been in internment when the armistice came, at which time the Italian authorities decided to release them. Shortly afterward the Germans tried to find them, but by hiding out with Roman friends, joining the underground, or even disguising themselves as monks, most of them managed to remain at large until the Allies came. The A.M.G. plans to get these people back to their homes, too, but this project is obviously more difficult. In the meantime, the Americans and English among them who are out of cash are receiving four thousand lire a month.

The current congestion is also being relieved by the shifting of many Allied troops out of the Rome area. Naturally, the boys are reluctant to go. They like the city, and the Roman girls strike them as being prettier than any others they have encountered since leaving home. The girls, for their part, are trying to make an adjustment to the new conquerors, but sometimes they forget to drop their Germanisms. A mess sergeant I know was telling me proudly the other day of a charming acquaintance he had met. "I know she went for me, because she didn't call me 'honey' or 'baby' or any of that stuff," he said. "She takes one look at me and right off she's got a nickname—*Liebchen*."

Some anti-Fascists are not eager for the troops, or anyone else, for that matter, to leave the jammed city. "It feels good to see the crowds in the streets," one of them said to me. "We never knew there were so many people in Rome. Before, only the Germans and Fascists were in the streets. We didn't like to go out of our homes. Something bad could happen to us if we did. If they saw you walking, maybe they would send you to Germany to work, or maybe they were looking for you, or maybe they just felt like arresting some-

archaeologist. Along with a Chicago *Daily News* correspondent named Morgan, I looked up Santayana soon after getting here. We found him living in a single room in an institution run by the Little Company of Mary, a Catholic group. Despite the fact that he is a Spanish citizen and has been away from the United States for thirty-two years, he immediately went into this seclusion when Italy declared war on us, and he has since had nothing to do with Roman life. He seemed in good health, but he spoke resentfully of his old age, which, he said, had kept him from being involved in the war, as he would have liked to be, and had made him "callous" to it. As we talked on, it developed that he had a very special reason for being pleased with the Allies' arrival. He was telling us that he had completed two books—a second volume of his autobiography and a tract on religion entitled "God in Man"—when he suddenly interrupted himself. "Really, I *am* glad to see you two," he said ingenuously. Morgan and I thanked him. "But please don't be flattered," he said. "Ezra Pound was the only one who visited me when the Germans were here. I never asked him to come. I couldn't understand a word he said, and, quite frankly, I think the man is mad."

Professor Van Buren, who has remained uninterned because several Italian scholars stood as guarantors for him with the Germans, was found in Rome by a former student, Lieutenant Colonel Henry Rowell, now the A.M.G. Education Officer for Rome. As soon as Rowell entered the capital, he made straight for his old professor's office in the Academy, on the Via Gianicolo. Outside, the Italians were cheering and Allied tanks were rolling by. Inside the office, the atmosphere was still. Van Buren was there all right, bent over a book. Rowell walked up to him and tried to make his presence known with as much restraint as possible. "The Professor said hello to me and he was very nice," Rowell told me afterward, "but he was reading Dessau's 'Inscriptiones Latinae Selectae.' I think I made him lose his place."

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joining the underground, or even disguising themselves as monks, most of them managed to remain at large until the Allies came. The A.M.G. plans to get these people back to their homes, too, but this project is obviously more difficult. In the meantime, the Americans and English among them who are out of cash are receiving four thousand lire a month.

The current congestion is also being relieved by the shifting of many Allied troops out of the Rome area. Naturally, the boys are reluctant to go. They like the city, and the Roman girls strike them as being prettier than any others they have encountered since leaving home. The girls, for their part, are trying to make an adjustment to the new conquerors, but sometimes they forget to drop their Germanisms. A mess sergeant I know was telling me proudly the other day of a charming acquaintance he had met. "I know she went for me, because she didn't call me 'honey' or 'baby' or any of that stuff," he said. "She takes one look at me and right off she's got a nickname—*Liebchen*."

Some anti-Fascists are not eager for the troops, or anyone else, for that matter, to leave the jammed city. "It feels good to see the crowds in the streets," one of them said to me. "We never knew there were so many people in Rome. Before, only the Germans and Fascists were in the streets. We didn't like to go out of our homes. Something bad could happen to us if we did. If they saw you walking, maybe they would send you to Germany to work, or maybe they were looking for you, or maybe they just felt like arresting someone. We used to put out our lights and go to bed early. Since the liberation, my friends and I have had a party every night. We have no wine, but we stay up as late as we can keep our eyes open, and we have a wonderful time."

AMONG the people liberated here were two great scholars: George Santayana and Professor Albert Van Buren, an American Academy in Rome spoke resentfully of his old age, which, he said, had kept him from being involved in the war, as he would have liked to be, and had made him "callous" to it. As we talked on, it developed that he had a very special reason for being pleased with the Allies' arrival. He was telling us that he had completed two books—a second volume of his autobiography and a tract on religion entitled "God in Man"—when he suddenly interrupted himself. "Really, I *am* glad to see you two," he said ingenuously. Morgan and I thanked him. "But please don't be flattered," he said. "Ezra Pound was the only one who visited me when the Germans were here. I never asked him to come. I couldn't understand a word he said, and, quite frankly, I think the man is mad."

Professor Van Buren, who has remained uninterned because several Italian scholars stood as guarantors for him with the Germans, was found in Rome by a former student, Lieutenant Colonel Henry Rowell, now the A.M.G. Education Officer for Rome. As soon as Rowell entered the capital, he made straight for his old professor's office in the Academy, on the Via Gianicolo. Outside, the Italians were cheering and Allied tanks were rolling by. Inside the office, the atmosphere was still. Van Buren was there all right, bent over a book. Rowell walked up to him and tried to make his presence known with as much restraint as possible. "The Professor said hello to me and he was very nice," Rowell told me afterward, "but he was reading Dessau's 'Inscriptiones Latinae Selectae.' I think I made him lose his place."

—DANIEL LANG

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1038

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Rayon-Cord Tires take it on Battlefront

NO MAN-MADE proving ground could ever match these front-line routes that offer, every yard of the way, a perfect set-up for a blowout . . . and catastrophe.

But those army tires can take it. One reason is that their cords are made of specially engineered rayon . . . designed to withstand the most gruelling punishment.

Long before the war, the laboratories of American Viscose Corporation developed high-tenacity rayon yarn for tire manufacturers. It possesses the strength and extensibility to distribute the load throughout the tire carcass. Because of the added strength of the rayon cord, tire walls ca
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ersburg, W. Va.; Lewistown, Pa.; Meadville, Pa.;
Front Royal, Va.

AR BONDS AND STAMPS ★

*Reg. U.S. Pat. Off.

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1940

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

BARRY KING gives you a glimpse into the colourful lives of some of the men who ruled ROME in this story of

The seamy side of the city

ROME, in its long history, has more than once been in the hands of the Huns of the North. Its liberation now is but the latest of a long series of dramas.

The story of ancient Rome is the story of the "dark, sanguinary Tiberius, the furious Caligula, the feeble swaggering Claudius, the worthless and cruel Nero, the beastly Vitellius, the worthless and cruel Nero, the beastly Vitel-



One of the wisest and best of the Roman Emperors—Marcus Aurelius, soldier and philosopher—is commemorated by this statue in the Piazza del Campidoglio.

Such—by the way—was one of the most remarkable marches in history he managed to march from the Danube to Rome, a distance of 800 miles, in 40 days—20 miles a day without halt or intermission.

On June 2 Julian was beheaded.

Such are incidents of great history. Eccentric, ironic, melodramatic stories such as these must be viewed in the right perspective.

They are only frills to the great and lasting achievements of ancient Rome; details which, however damaging at the time, have failed to besmirch a contribution to civilisation which time has proved indelible.

When one reflects that that contribution included the sense of morality and justice derived from Roman Law and of unity and dignity bestowed by Roman peace it is not difficult to understand that the shame of an imperial gladiator and the revelry of an imperial auction sale are events that provide the glamour but not the substance of Rome as the world's great city.

4685

BARTY KING gives you a glimpse into the colourful lives of some of the men who ruled ROME in this story of

The seamy side of the city

ROME, in its long history, has more than once been in the hands of the Huns of the North. Its liberation now is but the latest of a long series of dramas.

The story of ancient Rome is the story of the "dark, unrelenting Tiberius, the furious Caligula, the feeble Claudius, the profligate and cruel Nero, the beastly Vitellius (who spent six million pounds on banquets in seven months), of the timid, inhuman Domitian."

It is the story of the Emperor Commodus, whose passion for the more violent and bloodthirsty forms of sport was the cause of his own timely and violent end.

Commodus, who was the son of the Stoic Emperor Marcus Aurelius, used to take lessons in javelin throwing and shooting with the bow from Moors and Parthians. He styled himself the Roman Hercules and had a colossal statue of that fantastic hero erected—surmounted by his own head.

Herds of lions

He had herds of lions transported from Africa to Rome for him to hunt. A special "game law" was introduced prohibiting anyone to kill any of these royal beasts, even out of self-defence, should they stray into the villages as they often did, out of hunger.

Exhibitions of his skill were at first confined to the privacy of his palace and the presence of a few of his favourites, but one day he decided to give a show to all the people of Rome in the public amphitheatre.

His prowess indeed was remarkable. With one stroke he cut the long bony neck of an ostrich as they are told; with a single thrust he laid low a panther as it came charging towards him.

Drunk with the success of his antics in the amphitheatre as a gladiator—the indignity and shame of which profoundly shocked the whole of the Roman populace.

He won for himself the contempt and the hatred of every man of sense and virtue in his empire.

Warned of a plot on the part of their royal master to massacre them all the following night, his household decided to anticipate him. Marcia, his favourite concubine, gave her lover a glass of a drugged wine to relieve his thirst on his return from a particularly strenuous hunt. Later that night, a young wrestler entered his room and strangled the tyrant.

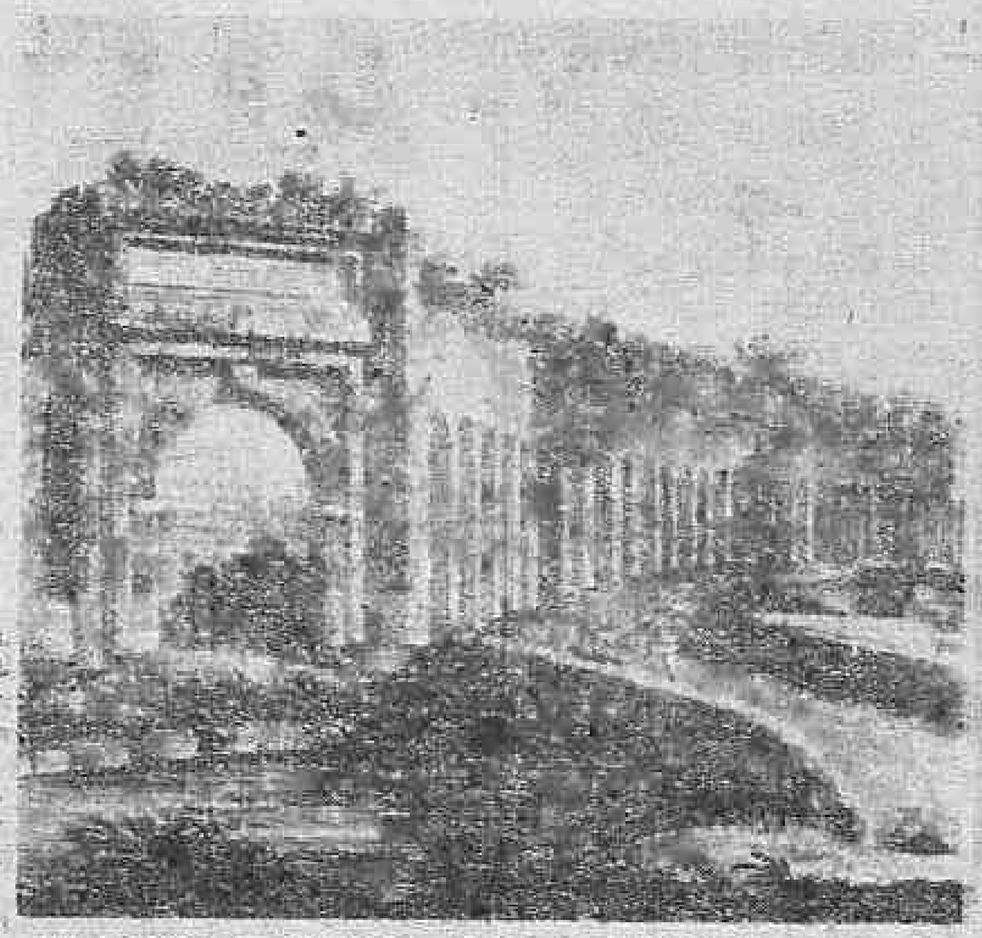
The Senate had his name branded with eternal infamy and ordered that his body be dragged with a hook into the dressing-room of the gladiators, to satisfy the public fury.

Empire auctioned

One of the strangest episodes in the story of Rome followed the murder of the Emperor Pertinax.

The Empire was put up to auction.

On March 28, in the year 193 A.D., a rebellion broke out in the camp of the Praetorian Guards. Three hundred of the most desperate soldiers took it into their heads that the Empire was to be disposed of to the highest bidder by public auction!



The system of aqueducts which brought water to Rome's many baths and fountains was evolved by many of the Emperors and Popes. This is an old print of the Aqueduct Alessandrino.

The news of this infamous turn of events spread like wildfire through Rome, and eventually reached the ears of a wealthy senator called Didius Julianus, as he was having lunch.

The family circle discussed the situation over the luncheon table, with the result that they all agreed that there could be no more worthy candidate for the imperial throne than Father, and that such a strange opportunity of gaining so great a prize should not be let slip at any cost.

The vain old man at once hurried across to the Praetorian Camp, where Sulpicianus was still pleading with the guards, and began to bid against him from the foot of the rampart.

Sulpicianus had, almost

silence and proceeded to plead his innocence and to remind them of their recent oath of allegiance. For a few moments they stood dumb, affected by the strength of his argument, ashamed at the enormity of their designs. It seemed as if by pure force of personality he had won the day.

The original fury of the crowd, however, was revived by the thought that they might never be pardoned for their treason, and one of their number summoned up courage to strike the first blow. A hundred others followed.

His head was severed from his body, and placed on a lance and carried in triumph back to the Praetorian camp.

Sulpicianus, the Emperor's father-in-law and governor of the city, who had been sent to the camp on the first alarm of the mutiny, was trying to calm

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His prowess indeed was remarkable. With one stroke he cut the long bony neck of an ostrich as we are told; with a single thrust he laid low a panther as it came charging towards him.

Drunk with the success of his exhibitions, he decided to go one further and take part in the Gladiatorial Fights. He chose the part of the *Secutor*, whose fight with the *Retiarius* formed one of the fiercest scenes in the bloody sports of the arena.

The *Secutor* was armed with a helmet, sword and buckler: his naked opponent with a large net and a trident. If the latter missed the first throw with his net he had to dash away from the *Secutor* and prepare his net for a second throw.

Commodus is known to have made 735 public appear-

to relieve his thirst on his return from a particularly strenuous hunt. Later that night, a young wrestler entered his room and strangled the tyrant.

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They easily gained entrance to the palace, as the gates were thrown open to them by fellow-Praetorians who were on guard.

On hearing what had happened, Pertinax, whose only fault, maybe, was that he was too virtuous, disdaining fight or concealment, went out on to the porch to meet his would-be assassins.

He managed to gain their them of their recent oath of allegiance. For a few moments they stood dumb, affected by the strength of his argument, ashamed at the enormity of their designs. It seemed as if by pure force of personality he had won the day.

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Sulpicianus, the Emperor's father-in-law and governor of the city, who had been sent to the camp on the first alarm of the mutiny, was trying to calm the crowds, when his protestations were cut short by the noisy return of the murderers.

Sulpicianus made an effort to be proclaimed emperor on the spot, but he was shouted down by a particularly vociferous section of the Guard, who had other ideas for the disposal of so valuable a commodity as the Roman Empire.

Before he had time to protest, one of the more hot-headed of the guards had rushed on to the ramparts and proclaimed in a loud voice that the Roman world

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Sulpicianus had already promised to give 150 pounds to each soldier, Julian offered 200 pounds. The bargain was clinched and the gates of the camp thrown open to the purchaser, who was declared Emperor.

66 day reign

The epilogue to this story is not so happy.

The reign of the Emperor Julian lasted only 66 days. Within a fortnight of the beginning of his reign another Emperor had been declared. This was an army commander called Severus, who however happened to be with his army on the Danube.

But by one of the most remarkable marches in history he managed to march from the Danube to Rome, a distance of 500 miles, in 10 days—50 miles a day without halt or intermission.

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AFHQ, PAB

U.N. News Service, No. 148 - 16 June 1944

DOMITILLA MASSACRE IN ROME IDENTICAL WITH THAT OF KATYN IN RUSSIA

ROME, June 15 - According to a representative of the former clandestine front in Rome who inspected the scene of the massacre of 320 hostages in the Domitilla catacombs near Rome, the procedure was identical to that used in the execution by the Germans of Polish officers in the Katyn pits in Russia.

The bodies were buried in a number of rows and separated in layers of caustic material, as in the Katyn pits. The massacre was a reprisal for the assassination of 32 German police agents in Rome.

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

R. H. Report No. 218 - 14 June 1944

TRANSCRIAN IN ENGLISH JUNE 13

The American Soldier in Quest of Souvenirs

ALGECIRAS: Objects of art are much in demand by United States soldiers on furlough in Rome, according to Randolph Churchill just returned from Tito's Headquarters.

The secretary of the former Governor of Gibraltar reported that the purchase of objects of art, which was forbidden to German, soldiers, was now being indulged in extensively by Allied soldiers, everyone of whom wanted to take home some souvenir.

American soldiers are much disliked by their comrades from other countries, because of the high pay they enjoy, which enables them to purchase much more than their more modestly paid British and French comrades.

Copies to:

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from Capt. Hammond
Neue Digest #1430 25 Apr 44 p 44

Once this is read I don't think this needs copying — unless it Coll wants copies of parts or all — except possibly the last.

of the problem, which is based above all on special questions of a much more vast and serious nature.

The impatience (insofferenza) of the population has been aggravated not only by special transport difficulties, but by the restrictions on consumption, even of water, as *London Radio* revealed on March 11th, and by the harshness of fiscal pressure.

A dramatic and reliable picture is offered in the recent volume of Lord [sic] Harris, Supreme Commander of the RAF, in which he says *inter alia*: "The experiment was tried of feeding rats on the substitutes eaten daily by the lowest classes of the population and it was observed that, soon after, nine out of 20 rats died."

The uneasiness is, therefore, serious enough and keenly felt: political intolerance, food difficulties, tension in the social situation, oppression in economic life, fiscal pressure, are acutely felt in the countries of the Great Democracies. It remains to be seen how these home front realities can be reconciled with all the other forms of propaganda broadcast from their wireless transmitters. And it might be possible to verify that the emphatic declaration of internal difficulties does not constitute a true indication of the falsity of a certain brand of humanitarianism of the worst type, quite apart from political considerations of an international nature which find their loftiest Puritan expression in the declarations of the Atlantic Charter.

The moral of the fable is clear enough: it could be summed up in the wisdom of one of the many old proverbs which are entirely appropriate, such as, for example, "If Messene weeps, Sparta does not smile."

Plea for reunion of Roumanian Orthodox Church with Rome: see C31.

Action of Fascists on Samos: see C44.

Italians in France to report: see F28.

INTERNAL CONDITIONS

Rome: Another Uncensored Neutral Report—

K1. *Dagens Nyheter*, 23.4.44. Hamrin's second uncensored article about Rome [for the first see *Digest* 1428, 22.4, K21] contains manifold proof that the Germans fail to respect Rome's character as an open city, although, in all their propaganda, they asseverate the contrary. At the same time, every sober, impartial observer must admit that the term "open city" in connection with Rome has long since lost any reasonable meaning, principally on account of the daily and hourly German abuses. Notwithstanding the pharisaical allegation by the Fascist press that Rome never offered any military targets, the Romans receive such statements with a sceptical smile, as they cannot take a single step without meeting uniformed Germans. Day and night, the Corso, which is the main road across the city, echoes from north to south with the noise of passing German tanks, cannons, and motorised columns of every kind. *If "open city" meant one open to the passage of Hitler's war machines, then the term, applied to Rome, would thoroughly correspond with the definition.*

"I myself saw German 'Tiger' tanks parked in the shade of the Colosseum and German guns hidden in the narrow lanes near Trajan's Forum and heard Romans making the observation that they thought the Allies kind-hearted for abstaining from bombing the Colosseum and the Fora. Just before I left Rome, Kesselring ordered German military traffic to avoid the city in future, to spare Rome from further bombing.

Faced with this announcement, the people of Rome showed scepticism, taking it for mere bluff, like so many other German statements. Moreover, the Germans published an authorised comment to foreign correspondents, according to which 'Germany, even in future, would respect Rome's character as an open city. According to this declaration, the order had been given that in the case of Allied flights over the city, neither German *Flak* nor fighters should operate.

"The same day—March 9th—Allied bombers attacked Rome railway stations and suburbs, and if the German *Flak* did not fire more intensely it was only because Hitler could not spare more *Flak*. We were all under the impression that the Germans, by acting in this broad-minded manner, had made a virtue of necessity. On the other hand, *it cannot be alleged that the Allies bombed historical Rome*, as they thoroughly concentrated on legitimate targets, such as marshalling yards. When, *inter alia*, during the first week in March, Rome was exposed to serious air raids, the Ostia Station was completely destroyed, 13 German ammunition trains exploding. With grim humour, the people of Rome watched the huge black column of smoke rising from the reservoirs destined to contain water reserves for locomotives, but actually used by the Germans as a fuel dump."

Hamrin considered it entertaining to watch the Germans' and the Romans' reactions while the Allied squadrons flew over Rome. As regards the Germans, it could be noticed that they were thoroughly annoyed that they could not stop the "nuisance," whereas the Romans obviously respectfully admired the Flying Fortresses and Liberators, ploughing their way over the city. Doubtless the sight largely contributed to the Romans' conviction as to who will finally win the war. It is also very characteristic of the atmosphere in Rome that, *even after the air raids had claimed several thousand victims, and destroyed hundreds of homes, the population's attitude was scarcely less pro-Ally.* According to the opinion of people in Rome, the Allies, after the German abuses of Rome's character as an open city, are completely justified in bombing their city. Typical of the Roman attitude is that, when now and then some bomb lands in an apparently entirely demilitarised district, the train of thought immediately is: "Oh! the Germans had even hidden something there!"

Hamrin's barber admitted that he had been learning English by linguaphone, considering himself lucky, in view of the general demand, in having got hold of one, whereas there is no call for the German courses. When the Romans learnt of the Allied landing at Nettuno, the psychological barometer indicated "fine weather," and the faces of the people of Rome beamed with joy, which unmistakably annoyed the Germans on the Corso. Then, when the front stabilised itself at the beachhead, the Romans' growing disappointment was obvious. When the first Allied prisoners were marched through Rome, the Romans very openly showed them their sympathy, admiring their excellent equipment, although the Germans would have done better by avoiding this opportunity. Examples of the Romans' antipathy for the Germans and sympathy for the Allies are manifold.

It is, *inter alia*, well known that Allied war prisoners who succeed in escaping are kept hidden by friends in Rome. Hamrin even once saw a British soldier having lunch in a well-known restaurant near the Piazza del Popolo, and openly address the waiter in English, in the same way talking to Italian friends, while other guests listened sympathetically, and with interest. It is alleged that the man then found refuge in the Vatican.

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Once this is read I don't think this needs copying — unless H Cott wants copies of parts or all — except possibly the first bit — for the file

Nuremberger 1430 25 Aff 44 f 45

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The opinion of the people of Rome is that the Germans also abused the emblem of the Red Cross. They have seen a long column of German lorries with the Red Cross emblem pass by whose contents raised their suspicion. It is a grave accusation that the Romans thus make, but even so, the neutral observer, Hamrin, would not go as far as completely to dissociate himself from their view. In this connection, it may be pointed out that *the Romans never suspected the Allies when bombs were dropped on the Vatican*. On the contrary, their reaction was: "one more proof of Nazi-Fascist collaboration." It was ascertained that at least (? one) an aircraft was German, and the pilot an Italian Fascist. The aircraft is alleged to have arrived from Cremona with Farinacci's blessing. Nor did the bombing of the monastery of Monte Cassino cause indignation among the Romans, as evacuated monks had confirmed that the Germans had also abused this holy building.

2892

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...something fresh has occurred:
...s been murdered. Horror at this
... gripped our hearts and we have
...ritual compulsion which urges us
... to join the Party.
... to ask you, if we may do so. We
...n aloof from this struggle. We can
...hile the best Italians are murdered.
...nd Pericle Ducati (see *Digest* 1378,
... have been killed by people who do
...lue of culture and science. Should
...h, it is obvious that at the end of
... our turn, the turn of all the intel-
... who are not prepared to be stupidly
...uccess of Red barbarity.
..., we wish to take action, and form
...ile' Group which is to be joined
...ellectuals of Italy."
... the Party has replied direct to the

Italy

LATEST COMMENT

Economic Uneasiness in Britain and U.S.

H1. *Rome Radio* (home service), 20.4.44 (20.40), quotes Note No. 49 of *Corrispondenza Repubblicana* as follows: Enemy propaganda continues to indulge its whims by emphasising to its Italian listeners the gravity of the state of affairs on our home front (? inspired by) the old, old motive that is being used again with an intense revival of methods and expressions during this phase of national reorganisation. The influence that such a system can have on the masses is a matter open to considerable doubt because, in accordance with our way of doing things, we have not hesitated to give publicity, even before the enemy broadcasters did so, to the difficulties that mark the speed of our progress. It must, nevertheless, be admitted that our people, although sharpened by experiences of all kinds, sometimes fails to rid itself of long acquired preconceptions, such, for instance, as those of the wealth and freedom that characterise the Anglo-American Democracies. The matter takes on a special importance in relation to the war; we shall certainly not be the ones to declare that our enemies are dying of hunger and hard at work searching for raw materials; but difficulties make themselves felt because their effects are inescapable, notwithstanding the well-known prosperity of the monopolists of gold, with the result that the path of the Allies is not "roses all the way," but sometimes also strewn with chrysanthemums.

If one follows enemy propaganda closely, the symptoms of uneasiness become manifest in all their crude reality: strikes are the order of the day; dispersions of energies tend to become aggravated; the driving forces of production are held up by special situations which are most prejudicial to the final aims of the war. The phenomenon is by no means transitory. Taking, for example, fairly recent periods, we will point out that *Washington Radio*, on October 17th, 1943, stated that during the preceding months a diminution of 20,000,000 tons in the production of steel had taken place as a result of strikes. On December 16th, 1943, 98% of the five big railway syndicates had gone on strike by way of protest against pegged wages and the rising cost of living. On February 15th, 1944, the production of coal had decreased by 40,000,000 tons, while on February 24th *Reuter* stated that at Los Angeles 170 war factories had been closed in consequence of seditious demonstrations.

On March 10th, in London, the *Daily Express* reported that the American Minister of Fuel had stated that 94 centres of production of [?] were not meeting requirements, while the production of anthracite had shrunk to such an extent that the normal distribution of fuel for private houses was rendered impossible; and on January 31st *Reuter* gave publicity to a statement that the cost of living in the U.S. had shown a further rise of 50%.

These are all symptoms of a very definite state of affairs, which is not a peculiarity of the economic world, but extends, in a broad sense, to the social and financial worlds as well. In fact, *Reuter* published, on February 18th, a statement that juvenile crime in the U.S. had increased to an impressive degree, while the total number of girls under 21 who had been charged with offences against public morality was 60% higher in 1943 than in 1942.

Reuter also referred to the American agricultural crisis "due to most unfavourable atmospheric conditions," as well as the special crisis in the production of sugar, which has [?resulted] in insufficient percentages for the supply of the U.S. The financial uneasiness (disagio) of the U.S. keeps pace with [?the foregoing]: so much so that *Washington Radio*, on March 25th, stated that the total amount of gold in hand at the end of February, 1944, was one milliard dollars less than that at the end of February, 1943, in particular because it had been decided to take steps to equalise with gold the foreign trade balance, which was favourable as a result of huge war purchases effected by foreign countries. Other symptoms, too, are clear, if only one remembers the statement of *New York Radio* on March 30th that: "All the American people are preparing . . . [text corrupt—Ed.] . . . This time it is a matter of the taxes which, by order of Congress, will have to be increased as from next Saturday until three months after the war"; a statement which must be taken in conjunction with the one broadcast on April 3rd by *Washington Radio*: "The fifth War Loan, which will be opened during June and July, must, in order to meet requirements, total at least 16 milliard dollars."

The situation of Great Britain is not much happier: *London Radio* announced on February 3rd that: "The Ministry of Labour Gazette says today that labour disputes involving stoppage of work in the United Kingdom have cost the country, during December alone, 131,000 working days; 128 disputes have taken place in which about 25,000 were directly affected. On (? October 28th, 1943) *London Radio* commented: "In the county of Durham the 'go slow' movement has reduced production by something approaching 50,000 tons a week." Churchill himself, as *Reuter* stated on March 14th, refused to make any definite statement about the strikes, and, in particular, about the situation in the coal mines. And, in truth, he would have been embarrassed to have to admit what *London Radio* said the same day, i.e.: "The Minister of Fuel, Lloyd George, replying to questions put to him today in the Commons, declared that the output of the coal mines during February is more than 200,000 tons lower than that for the same period last year." Further, the situation brought about by the strikes can easily be seen from the statements made by Bevin and broadcast by *London Radio* on April 5th, i.e.: "What has happened this week in Yorkshire is worse than if Hitler had bombed Sheffield and cut our communications. A great industry is failing in its indispensable task of cooperating with our war machine."

The penalties against strikes, which were recently made more severe in "most Liberal" Britain, according to a comment by *London Radio* on April 8th, by the addition of imprisonment up to ten years, are practically useless (inefficact), and still less notice has been taken of the melancholic and evangelical exhortations of the *Daily Herald*, uttered when, on April 5th, *Reuter* stated definitely that there is in Great Britain a fifth column formed by Trotzkyist agents and the Fourth International. Some unofficial strikes have been deliberately provoked by the employers for special purposes. In order to put a stop to this state of affairs the Labour Member, Shinwell, considered it advisable to propose, according to the statement by *London Radio* on March 20th, the nationalisation of the mines, the electricity undertakings, and agricultural property. The remedy is insufficient because it does not remove the substance

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"Today, however, something fresh has occurred: Giovanni Gentile has been murdered. Horror at this infamous crime has gripped our hearts and we have felt a powerful spiritual compulsion which urges us to make the decision to join the Party.

"And here we are to ask you, if we may do so. We can no longer remain aloof from this struggle. We can no longer look on while the best Italians are murdered. Giovanni Gentile and Pericle Ducati (see *Digest* 1378, 24.2, K7) could only have been killed by people who do not recognise the value of culture and science. Should these people triumph, it is obvious that at the end of the war, it would be our turn, the turn of all the intellectuals, of all those who are not prepared to be stupidly complacent at the success of Red barbarity.

"Today, therefore, we wish to take action, and form the 'Giovanni Gentile' Group which is to be joined by all the young intellectuals of Italy."

The Secretary of the Party has replied direct to the

Italy

LATEST COMMENT

Economic Uneasiness in Britain and U.S.

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From Capt Hammond

(2)

...refrain from touching such articles.

The Question of Raids on Rome

C9. *Transkontinent Press* (in German for Europe), 22.4.44 (09.40). *Magyarság* [quote only *via TP*] says: We note with regret the *News Chronicle's* opinion that the Anglo-Americans do not consider Rome an open city. This means they will not abstain from destroying it—Monte Cassino will be repeated.

Pesti Hirlap [quote only *via TP*] says: It can no longer be doubted that the Eternal City will not be spared by the Anglo-American airmen.

Uj Magyarság [quote only *via TP*] says: The Anglo-American statement shows a boundless Anglo-American lust for destruction.

C10. *Transocean* (for Far East), 22.4.44 (19.56). The Hungarians are greatly concerned about the fate of Rome. "The cultured nations of Europe give a last warning to the Anglo-Americans: Don't go further," local newspapers say. The Saturday morning press (April 22nd) says that Anglo-American diplomacy in connection with Rome is following the same methods as in the case of Monte Cassino, when they tried to shelve responsibility by asserting that German artillery positions had been installed in Monte Cassino abbey. The Abbot and neutral observers proved in vain that there was not a single German soldier in Monte Cassino; regardless of that evidence, an aerial bombardment was carried out.

Now that tragedy is repeating itself. The German Army Command declares officially that there are no German soldiers in Rome, and the Anglo-American General Staff stubbornly assert the opposite, without being able to prove anything. It is fresh evidence of the reckless lust for devastation of those who, under the slogan of humanity and of a threat to civilisation, kindled the firebrand of the second world war.

News Digest #1429 24Apr 44 p.17

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

AFHQ, FWB, MIS, UNIT No. 8 - APO 512

R. M. Report No. 177, 22 Apr 44.

RADIO ZEESEN GERMAN TO OVERSEAS 11 : 30 APRIL 44

GERMAN DEFENDS ROME'S TREASURES

PARIS: The report about the demilitarization of Rome is receiving a great deal of attention from all French newspapers. The Paris paper MATIN writes: The situation is clear. If bombs fall on Rome, no excuse is admissible any more. The paper "AUJOURD'HUI" writes: We can no longer doubt that Germany and the nations she has assembled around her are defending the moral and religious heritage of thousands of years against the materialism of the capitalistic power and against bolshevism.

In 1918, the Germans succeeded, in spite of the fighting in France, in saving the churches and monuments and now they are the real defenders of culture against those who are flattering themselves that they are waging the war in the name of civilization; although in the prosecution of the war, they do not known any other means than those which destroy the marks of culture and civilization.

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D/361/NHAA

AFHQ, FWB, NMB, UNIT No. 8 - APO 512

C. M. Report No. 177, 22 Apr 44.

RADIO NOTES IN ITALIAN TO ITALY 7 1/2hrs 0800 APRIL 21

TWENTY FIRST APRIL

Today, April 21 is the anniversary of the foundation of Rome. Throughout centuries of historic events, of ups and downs, Rome never lost her character as the beacon of European civilization though she knew both the joys of triumph and the bitterness of defeat. Today the Eternal City is threatened again. Today more than ever before in the course of this war between Europe and Anti-Europe, the defense, of Rome means the defense of European civilization. Ravaged by bombs, Rome has become a front-line city in the battle being waged against the European fortress.

All Italians think of Rome today. The first detachments of our armed forces fight for her safety and all the youth of Italy proclaims its desperate determination. Rome is our own; the honor of our nation is bound to the defense of Rome.

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

20301/MFAA

PWB, MIS, UNIT No. 8 - APO 512

R. M. Report No. 176, 21 Apr 44.

RADIO ROME IN ITALIAN TO ITALY 7105cs 1300 APRIL 20

NEWS FROM ABROAD

Roosevelt's answer to the appeal of the Irish Premier, De Valera that Rome should be spared is as follows: "The American military authorities intend to avoid, as far as possible, damage to sacred and historical monuments, but it is understood that if tactical operations or necessities of war force us to choose between sparing monuments or sacrificing our soldiers, we shall not hesitate to take the decision which we think advisable.

The NEWS CHRONICLE commenting on the President's answer, writes that the Allies do not intend to consider Rome as an open city.

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

From Capt Hammond

(1)

German-Irish Notes on Position of Rome

H3. *Transocean* (for Far East), 20.4.44 (08.44), reports from Rome: The Roman public, having watched all German steps for preserving Rome's character as an open city with much interest, regards the German-Irish exchange of Notes as confirmation of the efforts undertaken to spare Rome the terrors of war. This is already indicated by press headlines such as "*Reich* measures for the saving of Rome," "Rome is demilitarised." *Messaggero* says: "Rome is not militarily defended by the Germans, who have not spared any effort to deprive the city of every military feature. The city does not even defend itself against air raids." *Popolo di Roma* says: "Although heavy fighting is going on only a few km from Rome, Germany and Italy, at great cost to themselves, have done everything humanly possible to save the city."

H4. *Agence Télégraphique Suisse*, 21.4.44, reports from Rome: Rome newspapers comment on de Valera's message to the German Government. The publication of de Valera's message and the German reply attracted great attention in Rome. De Valera's message was favourably received in Rome, especially in Catholic circles. Rome newspapers stress the importance of the Wilhelmstrasse's answer, and declare that the Germans have done a great deal to safeguard Rome. Certain circles, especially Catholic ones, believe that a decisive

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step has been taken towards ensuring the security of Rome.

Hungarian press comment on likelihood of Anglo-American bombing of Rome: see C9-10.

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VATICAN

Fate of Art Treasures: Fascist Denial

K25. Rome Radio (in se service in Italian), 19.45 (21.00). Irresponsible persons who have sold themselves to the enemy have recently spread the rumour that the Germans intend to carry away Vatican treasures. The Correspondensa news agency explicitly denies such absurd rumours, saying: "The Germans will never touch anything preserved in the Vatican, but rather, as is well known, have always cooperated in removing artistic treasures from the perils of war and then handing them over to the Vatican authorities."

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

News Digest # 1426 20 Apr 44 p.5 Fran Cont Harmon (12)

Ercoli has already foreshadowed the predominance of the Communist and Socialist Parties, whom he considers as an entity, thus establishing Badoglio's role as a Kerensky. Stumm drew attention to the shrewd collaboration between official Soviet diplomacy and the bodies of the Communist Parties which continue to play their part in Moscow's policy despite the dissolution of the Comintern—a fact also confirmed by the Zürich paper *Die Tat*.

It should also be borne in mind that Moscow is a *priori* considering the various resistance movements as her concern, thus claiming to lead them. Stumm quoted the Tito case as a striking example of this

Mussolini's Health

A25. *NPD*, 18.4.44 (16.44). In reply to a question at the Wilhelmstrasse press conference Stumm denied rumours emanating from Britain regarding the alleged illness of Mussolini. (See yesterday's *Digest* 1425, A25.)

Italian Front: Continued Lull—

A26. *Transocean* (for Far East), 18.4.44 (17.16). Sertorius writes: Since the end of March, that is for almost a month, no large-scale fighting has taken place in the Italian theatre of war. That this relatively uneventful phase has led to a further strengthening of the German defence position goes without saying since there was no doubt that in the middle of March the enemy tried to deal a decisive blow at the Cassino front expecting it to lead to an operative break through.

Already from the experience of the first World War we know that if such a break through of the fortified front line does not succeed in the first attack it generally puts the attacker in a situation tactically more unfavourable than at the beginning. This is exactly the position of the most advanced parts of the 5th Army which is, of necessity, in a labyrinth of débris in the crater-field of Cassino lying opposite the German defenders, who are often no more than a hand-grenade's throw away.

To begin another large-scale attack from such a dented front is extremely difficult and this difficulty has probably contributed much to the fact that the Allies up to now have not repeated the experiment of breaking through at Cassino.

Theoretically, the enemy could choose another focal point for the resumption of his offensive: for instance, in the Adriatic sector or in the western sector between the Liri valley and the Gulf of Gaeta.

This assumption has a practical consideration in that in both the areas named the front is rooted as in the trench warfare of the first World War, even more than in the Cassino valley, quite apart from the fact that here as there very hilly country forms a hindrance to any far-reaching operative plans.

With regard to the Nettuno front, more than six weeks have passed since the last large scale fighting. *It is an open secret that the enemy counted on the continuation or resumption of the German attacks throughout the whole of March.*

Not till the beginning of April did the Allied camp seem to have grasped that the German defence might be satisfied with the really considerable success of the operative sterilisation of the beachhead which was actually achieved in a radical manner during the fighting in February since at that time the Anglo-American shock formations were again thrown down the ridges bordering on the coastal plain.

This was the situation six weeks ago, and still is. The German Command is not under any obligation to sacrifice its forces to eliminate the beachhead which, in its present strongly reduced form, has lost its original threatening power and hardly appears available as a deployment terrain for operations.

Since the beginning of April the enemy has evidently not counted any more on the resumption of the German attacks. It is possible that now, he in his turn, will make preparations to escape from a situation in which a considerable number of his divisions are tied down without any effective advantage and are therefore being worn out.

The alternatives which he has are these: to yield the beachhead or renew his attempt to extend the beachhead with still stronger forces and at a higher cost.

—A Battle of Attrition for the Allies

A27. *DNB* (for Europe), 18.4.44 (09.57). The *OKW* reports: On the Italian fronts from January 1st until April 16th 400 Anglo-American armoured fighting vehicles (Panzer), all caterpillar-driven, were destroyed. Armoured reconnaissance vehicles are not included in this figure. Almost half were knocked out with close combat weapons by the grenadiers, especially by the "green devils" the name given by the Anglo-Americans to the German parachutists because of their greenish uniforms. The German Command's superior methods and the fanatical fighting spirit of the German troops have made the Anglo-American campaign in Italy with its far-flung aims—especially that of a speedy occupation of Rome—a battle of attrition. Neither the destruction of Monte Cassino Abbey nor of Cassino, which was reduced to a heap of rubble when 3,000 aircraft attacked it on one day alone, nor the massed use of artillery which made it possible for the Anglo-Americans to fire 15,000 shells of all calibres against the German lines on some days, nor whole tank divisions were able to cut a way through towards Rome along a road which became a road of death. At its edges lie the remnants of 400 Anglo-American tanks, mostly destroyed in the Cassino area during the fighting south of Aprilia (Carroceto) and south west of Cisterna. They have become the gravestones of thousands of British, American, New Zealand and Indian soldiers who have bled to death. The extent of the Anglo-American losses is proved by the number of destroyed tanks mentioned above.

Rome: Exchange of Notes with Eire

A28. *DNB* (for Europe), 19.4.44 (01.13). On March 20th the Government of Eire had a message conveyed to the Reich Government from the Irish Prime Minister, de Valera, on the question of sparing Rome. This message from the Irish Prime Minister reads as follows:

As head of the Government of a country the great majority of whose citizens belong to the Holy Catholic Apostolic Roman Church, I consider it my duty to give expression on their behalf to the profound concern which they feel—a concern shared by 300 million Catholics throughout the world—in view of the danger now threatening the city of Rome and in view of the absence of any measures whatsoever on the part of the belligerents to safeguard the security of the city. It is obvious that if the city is militarily defended by the one party and militarily attacked by the other, its destruction is inevitable. The destruction of this Holy City, which has been the seat of the sovereign authority of the Catholic Church for nearly 2,000 years and in which are situated the great central sanctuaries of the Catholic religion, the great seminaries and libraries of the Christian faith, would mean a great disaster for mankind and would deprive it for all time to

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monstrate how the German people, faithfully following its leaders, were able in hard times of war to wage victoriously from a great

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come of the supreme memorials of their religious and cultural inheritance, the root of which is the teachings of Our Saviour Jesus Christ. Millions of Catholics would gladly give their lives to save these values, symbols as they are of things eternal which alone constitute the meaning of human life.

I request that the voice of millions of people in all countries be heard, the voice imploring the belligerent countries to find, by means of suitable mediation, a way to save Rome. Later generations will forget the military circumstances which now make the occupation or capture of Rome appear necessary. If, however, the city is destroyed, the memory of its destruction will endure for ever. Similarly, if, by means of an agreement, the city were to be spared, future generations would remember with lasting gratitude the countries and their leaders which will have saved the great centre of the Christian faith and of civilisation for the greater honour of mankind."

The Reich Government thereupon replied to the Government of Eire in a verbal note [sic] handed to the Irish Chargé d'Affaires by the Under-Secretary at the German Foreign Office on April 18th. The German reply reads as follows:

The Irish Legation has passed on to the German Foreign Office a note under the date of March 20th of this year, containing the text of the message in which the Irish Prime Minister, Mr. de Valera, has voiced vis-a-vis the Reich Government his concern at the danger of the destruction threatening the city of Rome.

This concern is explained in the message as being due to the fact that the belligerent Powers have taken no measures for the safety of the city and that, if the city were to be militarily defended by the one party and militarily attacked by the other, its destruction would be inevitable.

The message voiced the request that an agreement be made through suitable mediation to ensure that the city of Rome would be spared. The German Foreign Office have the honour to reply to the Irish Legation as follows:

"Although the message from His Excellency the Prime Minister is based on the assertion that no measures for the safety of the city of Rome had been taken on the part of the belligerent Powers, this does not conform to the facts in any way, so far as Germany is concerned. The Reich Government, indeed, has long ago put into practice its urgent desire to preserve for the civilised world the irreplaceable monuments and works of art of the open city of Rome by means of extensive measures which have led to the complete de-militarisation of the city of Rome and which have deprived the British and American Supreme Command of every pretext for arbitrarily destroying homes and churches, architectural monuments and hospitals, and killing hundreds of women, children and aged people. The measures which have been taken by Germany in this respect are, in detail, the following:

(1) The C.-in-C. of the competent German Army long ago prohibited the stationing in the town of troop units, and service and supply installations of the German Armed Forces. Excepted from this are only permanent military hospitals occupied by wounded soldiers and prisoners-of-war, as well as small forces of the German constabulary employed in support of the Italian police organs.

(2) The railway network of the urban district of Rome, including all the railway stations, has for a considerable time served exclusively the requirements of the civilian population, in particular for food supplies. It is not being used by German service authorities of the Armed Forces. Reinforcement and supply traffic for the German fronts, as well as leave transports are not directed through the city of Rome.

(3) All members of the German Armed Forces are on principle prohibited from entering the city of Rome. Only individual persons who have to deal with Italian authorities in Rome proper and who work exclusively for the well-being and the safety of the civilian population of the city may, by way of exception, enter the city on a pass issued by the authority of a senior German Command.

"These German measures were publicly announced by the OKW in Italy weeks ago and have also been brought to the notice of the Vatican through diplomatic channels.

"The following may therefore be stated: The city of Rome is not being militarily defended. There are no military objectives within its area. If British and American bombers attack the city of Rome as they have done hitherto, this action is devoid of all military reason as only civilian objectives can be hit in Rome.

"As far as Germany is concerned, the anxiety of His Excellency the Prime Minister of Eire is devoid of any foundation. Responsibility for the destruction of the Eternal City lies exclusively with the British and American Supreme Commands. The Reich Government, which, as mentioned above, has always been concerned to spare the city of Rome and its population the sufferings of aerial warfare and to save its unique works of art, must therefore leave it to His Excellency the Prime Minister of Eire to approach the British and American Governments, to draw their attention once more to the demilitarisation of Rome, which is in any case well known to them, and to induce them, by discontinuing their senseless attacks, to contribute their share towards the preserving for the civilised world the city of Rome. Should the attitude of Germany's enemies with regard to the city of Rome remain unaltered, they alone would bear the responsibility if the OKW were to find itself compelled, sooner or later, to revise its point of view for military reasons.

"The question of sparing Rome has also been the subject of conversations lately between the German Ambassador to the Holy See and the Vatican. On this occasion the German Ambassador informed the Curia about the measures taken by Germany for the sparing of Rome, in the same sense as it has now informed the Government of Eire. He also made it clear to the Vatican that responsibility for all the destruction caused, and yet to be caused, in Rome rests with the Americans or the British."

A29. *NPD*, 19.4.44 (16.06). At today's Wilhelmstrasse press conference Stumm acquainted his audience with the exchange of notes between the Eire Government and the Reich Government on the problem of sparing Rome. The Minister characterised the contents of the German note as an absolutely unequivocal proof that on our part we are indeed treating Rome as an open city. On the German side all measures which could possibly be imagined have been taken to justify this status.

Stumm recalled the fact that during the western campaign Rouen cathedral was saved by German soldiers while it was still being shelled by the enemy, and that German troops in Italy have also been endeavouring to show the greatest consideration for the unique treasures of art. "We realise the responsibility which falls on the Power occupying Rome, the cradle of the Christian faith and of European civilisation," said Stumm.

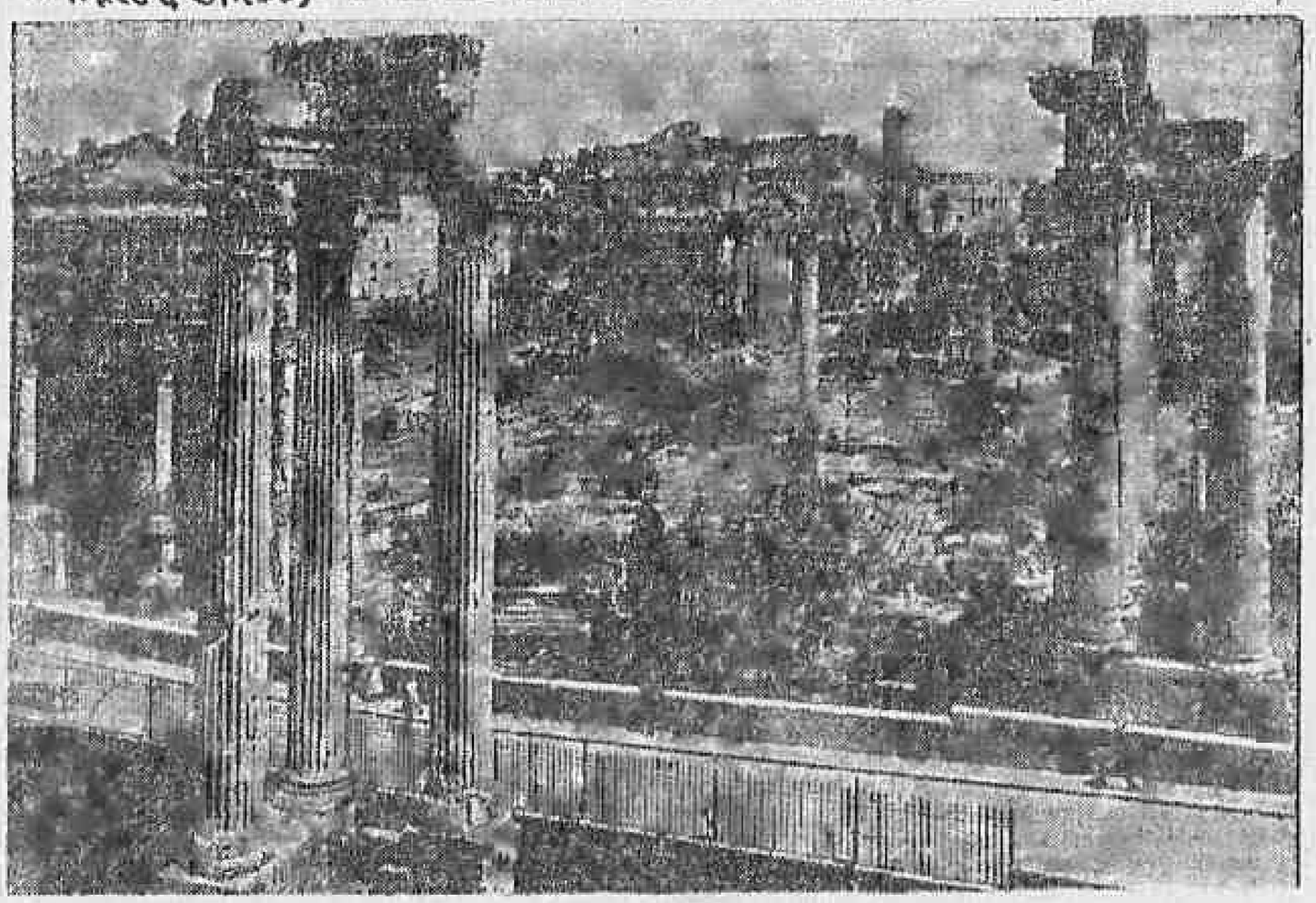
British and American soldiers, on the other hand, have shown an opposite attitude, especially in the case of Castel Gandolfo and Monte Cassino. *This experience makes it seem doubtful whether the German measures to spare Rome will be successful in the long run.*

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6 June 44

STARS & STRIPES; **PARADISE FOR ORATORS** 6 JUNE 44



WHERE MARK ANTONY once asked his friends and countrymen for their ears, there are now only scattered columns to mark the site of the largest of all Roman forums. Here, too, furriners did as the Romans did—or else. And it was to this forum that all roads eventually led.

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

6 June 1944

MAAF bombers have attacked ROME's rail yards 16 times, with 15th AAF Flying Fortresses dropping the first bombs on July 19, 19 This attack was directed against the SAN LORENZO and the LITTORIO yards.

According to railroad men in ROME, the four major yards - OSTIENSE, TIBURTINA, SAN LORENZO and LITTORIO - have been idle many months. During the air attacks, only the two religious edifices were damaged. The Basilica of SAN LORENZO a few hundred yards fro the SAN LORENZO yards was damaged in the July 19 attack on the adjacent yards. Bombs also fell in the church's cemetery.

Fortresses attacked the yards again on August 13, 1943, when heavy damage was done to the target area and no bombs fell on churc property or historic shrines. Repairs are now been made on the Basilica.

The other religious property ~~excedently~~ accidently hit by bombs was the Anglo-Saxon Protestant cemetery at SAN PAURO ARCH. One bomb hit the cemetery wall, tearing out a 6 foot section near the famous pyramid off GAIUS CESTIUS. The pyramid was reported by the German to have been destroyed during an Allied air attack, but Allies found it undamaged except for a few small marks made by flying fra ments.

A spokesman for the Allied Control Commission said the damage at SAN LORENZO and at the cemetery was apparently the only casualt suffered by ROME's cultural monuments as a result of the attacks on the rail yards.

A careful inspection is now in progress to determine if any other buildings of religious or cultural significance were hit.

Eye witness reports of the damage done to the LITTORIO yards in the north-eastern suburb of ROME, have not yet been obtained because the area is presently been inspected to determine if the retreating Germans mined the yards.

Train crews of other yards however, said damage was heavy at LITTORIO and that no cultural property was hit.

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

E T O U

HEADQUARTERS
MEDITERRANEAN ALLIED AIR FORCES
Public Relations Section

SPECIAL HANDOUT

6 June 1944

The following story for release at 1400 hours 6 June was filed 5 June from ROME by Captain John S. Hall of Yonkers, New York, member of the MAAF Public Relations Staff:

The Basilica of SAN LORENZO and the Anglo-Saxon Protestant cemetery at SAN PAURO ARCH are apparently the only cultural monuments in ROME to suffer damage from bombing of military objectives by the Mediterranean Allied Air Forces, a preliminary investigation disclosed today.

Damage to the Basilica was reported by MAAF immediately after the first attack on the SAN LORENZO marshalling yards July 19, 1943.

Accompanied by a spokesman for the Allied Control Commission, I visited all the cities railroad yards, except LITTORIO, and nearby cultural monuments a few hours after the city had been occupied by 5th Army troops.

The German claim that ROME was an open city was exploded when the capitols battered railroad yards were inspected and irrefutable proof found that the Wehrmacht had used them as clearing points for war materials.

In the OSTIENSE yards on the city's southern edge, there are at least 40 German guns, ranging in size from light field pieces to the 15 centimeter heavy rifles. These guns are scattered along the eastern side of the smashed yards, and railroad personnel assert that they were in sheds or aboard trains bound for the ANZIO beachhead when MAAF bombers attacked the yards March 3 and 10.

In the center of the OSTIENSE yards is a train that was loaded with gasoline and oil before bombs hit it squarely and touched off the entire load of fuel.

Two heavy caliber gun barrels are in a wrecked shed at the eastern side of the yards.

"The Germans used the yards to clear supplies and equipments for their soldiers at ANZIO," an Italian trainman told me. "If your bombers had come a few days earlier they would have caught two trai loaded with tanks. I know, because I was there."

The destruction at the OSTIENSE yards represented one of the finest examples of precision bombing. Every one of the through

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The destruction at the OSTIENSE yards represented one of the finest examples of precision bombing. Every one of the through tracks is torn up beyond repair, with great sections of rails bent straight upward by bursting bombs. Not a single warehouse or shed in the vast modern yards, built in 1940, is undamaged and most of them have their roofs caved in and their platforms smashed to the ground. Freight cars with tops and sides ripped off lie across the tracks or are piled on top of one another.

The Germans made no use of the yards after the air attack because repairs would have taken many weeks. The OSTIENSE yards are another feather in the cap of the First Tactical Air Forces B-26 Marauders, all ready lauded for their work at CASSINO and over the FLORENCE yards. The destruction they caused in two attacks on OSTIENSE yards is breath taking yet.

A monastary atop an overlooking hill was not touch by bombs, nor were 8 apartment houses lining the eastern side of the yards.

20004/2 2-123

- more -

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

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20384/KFAA

AFHQ. FWB. MIS. Unit. FC 8 - APO 512

Dec 30 2a MIS RADIO ITALIAN TO ITALY 13:00

RIME: Some days ago the English insinuated that it was the intention of the Germans to raze Rome to the ground rather than leave a city to the Allies. This is puerile maneuver: the Anglo-Americans have already thought of destroying Rome; they have enough money to rebuild the city more modern than ever.

Copies to: 20044/KW

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

20031

Excerpt from article (cable from Kenmth Crawford), "Naples under AMG: Test Case for Reconstruction of Europe," Newsweek, December 6, 1943, pp. 23-24.

* * * * *

Art: Illustrating AMG versatility, it maintains an office for preservation of art relics under Maj. Paul Gardner, the former director of the Nelson Gallery in Kansas City. Gardner is Italy's unhappiest man, watching beloved works blown up by Nazi vandals and by bombs from Allied aviators bent on blocking roads and blasting the Nazis without much regard for for artistic values. Some 200 Allied bombs were dropped on Pompeii for example.

Gardner also credits the rumor that the Nazis have already blown up the Pantheon and mined the Colosseum in Rome. He recounts a story he got firsthand from the Dowager Duchess of Aosta, the King's cousin, of how German officers took her jewels and antiques and shot her aged retainer for protesting. Incidentally Gardner was amazed at accusations that he was responsible for sheltering Fascists and starving the populace while he was Governor of Ischia prior to coming to Naples

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

25 April 1944

Stars and Stripes
(Mediterranean)
Daily Edition, 25 Apr 44

DOES NOT 'OPEN'

SAYS SWISS WRITER

WASHINGTON, April 25 - Despite Nazi propaganda Rome is not an open city, a Swedish correspondent for a Stockholm newspaper declared in an uncensored column yesterday. The reporter declared that it was impossible to take a step in Rome "without running into German troops".

The Nazis recently claimed that they were not using Rome for military purposes, but according to the Swedish newspaperman, tanks are parked in the shade of the Colosseum and guns are hidden near the Forum of Trajan. He declared that the Allies have bombed only legitimate military targets in the Rome area and also asserted that Rome's people did not feel "any indignation" at the bombing of the Cassino abbey because they realized that the Germans had used it as a fort.

20044/1 — Is This in 20044/2 also?

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

Stars and Stripes
(Mediterranean)
Italy, Edition, 26 Apr 44

ROME NOT 'OPEN'

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20133

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

(3) Switzerland Monitored by RM Bulletin reports.

From Capt Hammond.

Reported Air Attack on Castel Gandolfo

K21. *Transocean* (for Far East), 25.4.44 (01.35), reports from the Vatican City: The Pope's summer residence at Castel Gandolfo has again been the target of Allied air attacks. Bombs have been dropped (? on a bus coming) from the Papal castle and caused much damage. Rumours about these attacks have been officially confirmed in the Vatican City.

News Digest # 1431 26 April 44 p. 42

Check in 20381 to see if mine is new. Dist. R.I. treat as if a new item from Radio Monitoring Report.

News Digest # 1434 29 April 44 p. 48

Vatican

Another Raid on Castel Gandolfo?

K29. *Transocean* (for Far East), 27.4.44 (09.17), reports from Vatican City: On April 27th, the Vatican officially announced that Castel Gandolfo was again attacked by Allied aircraft on April 23rd and 24th. The Villa Torlonia and the (?Villa Del Drago) have been damaged.

Ditto

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20044/3

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

AFHQ, PWB, ROS, UNIT No. 8 - APO 512

Daily M. Report No. 177, 25 April 1944

RADIO ROME IN ITALIAN TO ITALY 713 KCS. 1500 April 24.

ROME AREA RAIDED.

Yesterday afternoon and last night-American-planes again raided the Rome area. Some of the aircraft flew at a very low altitude-strafing the suburbs. Early this morning the roads of access into Rome were bombed and machine-gunned.

Copies to: 20044/L

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

20384/EFAA

AFHQ, FWB, RMS, UNIT No. 8 - APO 512

RADIO ROME "SOLDATENSENDER" GERMAN 1400 FEB. 15

ROME: In the course of the Anglo-American raid on Rome on the night before last, one enemy flare hit the roof of the Pope's palace. A fire was started, but was extinguished by the Vatican fire-brigade. The parachute of the flare had been shown to the Pope by his request, Monday morning. Furthermore, a large amount of Anglo-American propaganda leaflets had been dropped on Vatican City. The Vatican Radio on Monday again expresses its strongest protest against the violation of Vatican neutrality by the Anglo-American air force, and emphasizes that the territory of the Pope's summer residence of Castel Gandolfo as well as the one of the Congregations, College Propaganda Fide, is extraterritorial. Furthermore Vatican Radio states that 18.000 evacuated women and children had been in the attacked territory.

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

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AFHQ, FWB, HMS, Unit No. 8 - APO 512

RADIO ROME ITALIAN 2000 HRS. 15

HOUR IS INTERCEPTED GA. HRS. 15 1944

This morning Rome suffered a new terroristic raid. At about 1100 hrs, Anglo-American four-motored airplanes, supported by fighters, appeared over the city and dropped numerous bombs in the residential districts.
The enemy dropped his bombs everywhere.
Entire buildings were destroyed and many persons were killed. The violence of the bombardment did not even spare the most densly populated areas. A Red Cross first-aid dispensary was completely destroyed.
After dropping the bombs the planes strafed the people. Numerous items were hit. A count of the exact number of dead and wounded will be made.

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

20381/MFAA

AFHQ, PWB, FBIS, U.S.F. No. 8 - APO 512

NEUTRAL BROADCASTS

RADIO BEROMUENSTER (SWITZERLAND) GERMAN 1930 FEB. 13

ROME: According to Radio Rome the City of Rome was bombed last night. Seven bomb hits landed not far from the Basilica Santa Maria Maggiore. Simultaneously other Allied aircraft dropped bombs over the urban district of Tusculano. Several buildings were several damaged.

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Vatican Protests

BBC says the Nazi Ambassador to the Vatican, Baron Ernst von Weizsacker, received an energetic protest from Cardinal Maglione, Papal Secretary of State, over the Fascist police's violation of the Basilica of St. Paul.

PM (New York)
11 Feb 44.

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

AMG, PWB, ACB, Unit, No. 9 - APO 512

INSIDE NAZI EUROPE

Italy: Pope Protests Nazi Violation of Vatican Territory

NEW YORK, February 9 - A United Press dispatch from the Italo-Swiss frontier says that Pope Pius XII has made a formal protest to Germany against the action of the Nazi military and police forces in "raiding" the Vatican-owned St. Paul's College in Rome.

The news Service said "unimpeachable sources" said the German Ambassador to the Holy See was handed the Vatican protest this morning at a two and a half hour meeting with Cardinal Maglione, Papal Secretary of State. These sources, according to the United Press, charged that the German authorities and the Fascist Blackshirt police violated the extra-territorial right of the college by entering the buildings during the night of February 3 - 4 to arrest five Italian army officers accused of high treason. Among the arrested man was General Montu who commanded the Italian Air Forces in Sicily. (PWB)

Vatican Reaffirms Right To Grant Asylum

LONDON, February 9 - The Associated Press reports that the Vatican Radio said last (Tuesday) night, in commenting on a Fascist raid on historic St. Paul's Cathedral in Rome, in which an Italian general and others were seized that the Church will continue to offer charity to everyone.

The Vatican radio declared Sunday that by forcing entry into the Basilica the Fascists had violated the Vatican's extra-territorial rights (under which the Basilica is not subject to local or state authority) and asserted that a formal protest was made.

The broadcast last night also said that the Vatican newspaper OSSERVATORE ROMANO mentioned "the hospitality granted to the arrested persons "and emphasized, "Charity is for all, and rejection and banishment are for none. This is a point on which the faithful and the priests will never be able to give in".

The Nazi-controlled Rome Radio said Monday that 64 persons were arrested in the raid, including Italian officers, Jews, and some attempting to evade German labor conscription. (PWB)

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F.O. 7-4

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

20361/AFAA

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AFHQ, PWB, FAB, U.S. No. 6 - APO 512

RADIO NEWS RELEASE 2000 February 3

ROMAN FRONT. Formations of Anglo-American planes bombed Littoria, Viterbo, Rieti, Frosenone, and other localities north and south of Rome. There were damage and casualties among the civilian population. Florence was raided in the afternoon by a group of planes which dropped bombs in the outskirts. The residence of the famous artist, Lina Cavaliere, was hit by a bomb. She was killed together with her servants and an attendant. A few planes flew over Rome. One of them fell on a building which was completely destroyed by the explosion of its bombs. Other houses were damaged. Two dead and two wounded were found under the debris. Nearly the body of one of the enemy pilots who had failed to save himself by parachute was discovered. The other pilot was burned to death in his plane.

Copies to:

20044/2

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

Rome.

From NEWSWEEK, 7 Feb 44:

The catalogue (of Hitler's personal art gallery at Linz) attributes a painting of "Leda and the Swan," formerly of the Spiridon collection in Rome, to Leonardo da Vinci, while in reality it is only one of the many paintings of Leda and the Swan made by Leonardo's followers from his original drawings.

File: See 20909

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

20361/[illegible]AA

AFHQ, FWB, MIS, UNIT No. 8 - APO 512

R. M. No. ?

RADIO ROME IN ITALIAN TO ITALY 22:30 Jan. 20th

According to information so far at hand, the following localities have been bombed in addition to Rome: Pisa, Perugia, Jesi and Pontassieve. Everywhere, the Anglo-Americans sowed death and destruction.

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

20381/MFAA

RADIO ROME 2000 Jan 20

The latest bit of humor includes a declaration by the American representative of the Allied Commission in Italy. He stated that London and Washington have published exhaustive documentation of the spoliation of works of art by the Germans in the provinces of southern Italy. The Germans, he said, took 206,000 volumes from the library of Naples and the artistic treasures from the Abbey of Monte Cassino.

It is not even worthwhile to reply to this, for the whole world remembers with contempt the fire in the library of Naples started by the Allies during the days of their occupation; and the whole world also remembers the recent announcement that the precious manuscripts conserved at Monte Cassino were brought to safety in Castle Sant'Angelo in Rome.

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Declassified E.O. 12356 Section 3.3/NND No. 185016

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FWD, PDS

UNITED NATIONS NEWS SERVICE 23:00, 12 Jan to 23:00 13 Jan 44.

"The Art Guardians".

WASHINGTON, Jan 13 (UNS):- Doctor Charles G. Abbot Secretary of Smithsonian Institute, Washington, "commenting on German destruction of art in occupied countries said: The Nazis are now posing as protectors of art treasures in Italy". A German broadcast to Europe January 4th said, "The German organisation for the protection of Art treasures in Italy has begun activities in Tuscany. Professor Hein Heidenreich, director of the German Institution at Florence agreed with competent Italian authorities on necessary measures to take most of the Tuscany Art Treasures from temporary places within Tuscany". Abbot said: "Here are just a few of the Nazis wholesale activities against the World masterpieces of art and literature. In Naples, German soldiers were more destructive than Vesuvius by deliberate fires the Nazis destroyed irreplacable archives of the University of Naples and some 200:000 volumes of the Royal Society. Looting a Benedictine Abbey at Monte Cassino, near Rome where Italy's treasures had been placed for safekeeping, the Germans made off with one of the richest collections ever brought together including works of Titian, El Greco, Caravaggio and Goya.

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15 MAR 44

P M 15 Mar 44

FDR Says Rome Nazi Armed Camp

If Rome is harmed it would be the result of the Nazi total war policy of treating "nothing as sacred," President Roosevelt charged.

Speaking as one of the war leaders whom Pope Pius had intimated would be responsible if the Allies bomb Rome, FDR said the Wehrmacht has been deliberately using the city as a military center. The President pointed out that whereas the Nazis have been making military capitals of religious centers, "we have tried scrupulously—often at considerable sacrifice—to spare religious and cultural monuments, and we shall continue to do so."

His statement, which was construed as a reply to the Pope's appeal to both sides to spare Rome from the horrors of war, added that while the Nazis aim to destroy religion both at home and abroad, the Allies are fighting for freedom of religion.

State Secretary Hull and War Secretary Stimson have pointed out previously that while U. S. troops would seek to avoid damaging historical and religious structures, the safety of the U. S. soldier comes first.

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20044/2

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

PM (New York), 14 March 44.

HULL ANSWERS POPE'S APPEAL.

State Secretary Hull told the Pope that Rome and other historic shrines can be spared the horrors of war, provided the Nazis stop using these places as military fortresses.

Hull's statement was issued in reply to an appeal by Pope Pius Sunday that belligerents refrain from turning Rome into a battle-field.

"No question would arise," Hull said, if the Nazis "were as interested as we are in protecting religious shrines and monuments." Allied military chiefs in Italy "are dealing primarily with considerations of military necessity forced on them" by the Germans, Hull added.

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

STARS & STRIPES
Friday, February 25, 1944

Spare Rome, Prelates Ask Belligerents

NEW YORK, Feb. 24—The hope that Rome would be spared military bombardment was expressed yesterday by Pope Pius XII and Archbishop Francis J. Spellman of New York.

In a broadcast heard over the Vatican radio, the Pope declared that a "growing menace" is certainly hanging over Rome.

"It would be an undying stain and shame throughout the centuries," he said, "if Rome — unique and incomparable in the political, cultural and spiritual development of mankind, and which has been for 20 centuries the center and mother of Christian civilization — were for military reasons to be irreparably damaged or destroyed."

Archbishop Spellman stated that he prayed that military ingenuity will find a way to overcome military necessity which would destroy the Eternal City.

Allied authorities have consistently declared that they would not destroy anything of cultural or religious value unless forced to do so by the enemy—as in the case of the German fortification of the Abbey of Montecassino.

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SCARS & SCRIPPS
Friday, February 25, 1944

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Reg. in Dept.

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

NEWS DIGEST 1423 17 April 1944
p. 52

Vatican

Bomb in Sistine Chapel—

K25. *Rome Radio* (home service), 14.4.44 (23.35). In the Sacristy of the Sistine Chapel, the Swiss Guard discovered a time bomb, weighing 9 kg. The machinery was arranged so as to blow up during the night the greater part of the world famous building. The infernal machine was concealed in an old chest in the Sacristy, placed below Michelangelo's huge painting of the Last Judgment.

The inquiry has proved that the bomb was of precisely the same make as those of Anglo-American origin, of which Tito's bands in the Balkans make use. Vatican circles, and the Rome clergy, do not hesitate to describe the occurrence as a Communist act of sacrilege. Entrances to the Vatican are being watched with the utmost care. Parcels are allowed to be taken in only after inspection by the Swiss Papal Guard.

—Rome Report Denied

K26. *Transocean* (in Spanish for South America), 15.4.44 (05.20), reports from the Vatican City: "There has been no attempted bomb attack on the Vatican City." With these words, authoritative Vatican quarters deny the report that a delayed-action bomb had been discovered in the Sistine Chapel before it had exploded. The report was issued by *Rome Radio*.

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COPY

ALLIED FORCE HEADQUARTERS
PSYCHOLOGICAL WARFARE BRANCH
RADIO MONITORING SECTION
UNIT NO. 8 - AFO512

COPY

13 April 1944

RADIO MONITORING REPORT
NO. 167

RADIO ROME IN ITALIAN TO ITALY 710kcs 1400 12 April

TREASURES STORED IN VATICAN

The Vatican Radio reports that the Pope today visited the vaults of the Vatican Library where the most valuable collection of artistic treasures is preserved. REUTER reported this morning that the treasures of the Monte Cassino Abbey have also been deposited there.

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

20044/2
(Rome)

COPY

ALLIED FORCE HEADQUARTERS
PSYCHOLOGICAL WARFARE BRANCH
RADIO MONITORING SECTION
UNIT NO. 8 APO 512

COPY

13 April 1944

RADIO MONITORING REPORT
NO. 167

RADIO ROMA ITALIAN TO ITALY 710kcs 2000 APRIL 12

CINETTI PALACE DESTROYED

The Cinetti Palace in Velletri has been practically destroyed in a recent American raid. In one of the wings that by some miracle was left standing, the Germans discovered a library consisting of some 4000 books that were found to be of very great value. The library was taken to Roma by the German Command and handed over to the Princess Cinetti for safe-keeping.

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

20381/MAA

AFHQ, FWB, RMS, UNIT. No. 8 - APO 512

M. No. 158 - 2 April 1944.

RADIO CALAIS ENGLISH TO UNITED KINGDOM 310M 1830 APRIL 1

GERMAN SUPPLY DETOURS AROUND ROME

The German police authorities in Rome have caried out a trip for foreign journalists, which incontrovertibly proved that the German supply routes do not lead through the city. Within a line surrounding the open town, all military traffic is cut off by means of barriers an street barricades. All important roads to Rome are closed by the military authorities. Military bypass routes are some 6 to 8 miles outside the city. Thus, Rome's character as an open city is maintained.

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Declassified E.O. 12356 Section 3.3/NND No. 785014

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

P. M. 22 Mar 44.

NOT ART LOVERS

The Basle Nachrichten reports that when sirens sound in Rome, thousands seek shelter in monuments in the hope that they will be spared by the Allies.

Eo

20044/2

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

20381/MFAA

RADIO ROME IN ITALIAN TO ITALY 713 kcs. 1400 APRIL 29

ENEMY RAID ON ROME

Anglo-American aircraft raided the suburbs of Rome yesterday, between the hours of 2100 and 2200, dropping many bombs. Damage is said to be considerable.

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

AFHQ, PWB, MBS, UNIT. No. 3 - APO 512

P. M. No. 180 - 28 April 1944.

NEWS BULLETIN

London: The Swedish "NACHTS EXPRESS" writes that the Germans lie when they declare that Rome is an open city. The Romans cannot move a step without meeting a German soldier. Near the Colosseum numerous Tiger tanks can be seen and concentrations of guns at the Forum.

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

(10)

From Capt Hammond

Rome: Swedish Report Denied

A13. *DNB* (for Europe), 26.4.44 (14.39). Although the Vatican itself, the diplomatic mission accredited

New Digest #1432 27 Ap 44 p4

to Rome, and the international press correspondents there have acknowledged Germany's efforts to save Rome by suitable measures, the former Rome correspondent of the Swedish paper *Dagens Nyheter* now asserts that the alleged demilitarisation of Rome is not in accordance with the facts. (See *Digest* 1430, 25.4, K1.)

It is stated at the Wilhelmstrasse that this press correspondent, who published his report only after his return to Sweden, has thus, so to speak, provoked air attacks on Rome by providing the British and the Americans with a pretext.

The Wilhelmstrasse says that it would be interesting to know at whose instructions his report was put out. In any case, it must be said that the Swedish paper attributes greater importance to publishing a lying and sensational report than to the efforts of the entire world to preserve Rome and its cultural monuments.

A14. *NPD*, 26.4.44 (16.27). At the close of the Wilhelmstrasse press conference, Schmidt stigmatised a mendacious report of the Swedish paper *Dagens Nyheter* which asserted that Rome, notwithstanding all German assurances to the contrary, harbours German troops and military installations. In this report, which is devoid of any truth and runs counter to the endeavours of the entire civilised world to spare Rome, the cradle of Christian civilisation, from bombardment, Schmidt saw an attempt to furnish the Anglo-Americans with a pretext for a terror assault on the Holy City. It was noteworthy, he said, that before writing this report which provoked British-American air attacks on Rome, the *Dagens Nyheter* correspondent, who was formerly stationed there, made sure of his personal safety.

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

20384/MMAA

REPORT TO SWEDISH STATEMENT THAT ROME IS NOT AN OPEN CITY
(Monitored in London)

D.N.B. IN GERMAN TO EUROPE 1439 APRIL 26 BERLIN (UNOFFICIAL)

The Vatican itself, the diplomatic missions accredited to Rome, and international press correspondent there, having acknowledged Germany's efforts to save Rome by suitable measured, the former Rome correspondent of the Swedish paper "DAGENS NYHETER" now asserts that alleged demilitarisation of Rome is not in accordance with facts.

It is stated in the Wilhelmstrasse that this press correspondent who published his report only after his return to Sweden, has thus, so to speak, provoked bombing attacks on Rome by providing British and Americans with a pretext. The Wilhelmstrasse says that it would be interesting to know at whose instructions this report was put out. In any case it must be said that the Swedish paper attributes greater importance to a mendacious sensation than to efforts of the entire world for the preservation of Rome and its cultural monuments.

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

20381/MFAA

AFHQ, PWB.

UN News Service, No. 102, 26 Mar 44.

OBSERVER GIVES LIE TO NAZI CLAIMS THAT ROME IS OPEN CITY

WASHINGTON, April 25 - Nazi claims that Rome is an open city were branded as false by special correspondent Hamrin of the Stockholm DAGENS NYHETER in an uncensored column on Monday. Hamrin said:

"There is ample proof in Rome that the Nazis do not respect an 'open city'. Every impartial observer will admit that the term as applied to Rome has long lost its meaning. The Germans abuse it daily and hourly.

"Despite all allegations of the Fascist press that Rome never offered a military target, the Romans take such statements with a sceptical smile, as they cannot walk a step without meeting German troops.

"I myself in Rome saw their tanks parked in the shade of the Colosseum, and German guns hidden in narrow lanes near the Forum of Trajan" wrote Hamrin. "The citizens of Rome who have seen all this think kindly of the Allies for refraining from bombing the Colosseum and the Forum.

"It cannot be alleged that the Allies have attacked historical Rome, as they have exclusively concentrated on legitimate military targets. During the first assault when Rome was attacked, Ostin station was destroyed and 13 German ammunition trains exploded. Citizens watched the huge black column of smoke with grim humor.

"The sight of Fortresses and Liberators has contributed largely toward the Roman conviction that the Allies will win the war. Romans agree that after Nazi abuse of their city, the Allies are completely justified in bombing military targets in Rome.

"In their opinion, the Germans even abuse the Red Cross. They have seen many long columns of German trucks with the Red Cross emblem pass by. The contents of the trucks have raised their suspicion. This is a grave accusation, but even as a neutral observer. I cannot go so far as to dissociate myself from their view altogether.

"It may be stated that the Romans did not suspect the Allies when bombs fell in the Vatican area.

"Nor did the bombing of Cassino Monastery cause any indignation among them, as the evacuated monks confirmed that the Nazis had also abused the holy building." (UNS).

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20381/MFAA

AFHQ, PWB, RMB, UNIT No. 8 - APO 512

R. M. Report No. 178, 26 April 1944.

RADIO ROME IN ITALIAN TO ITALY 713KCS. 13:00 APRIL 25

BOMBS RAID ON CASTELGANDOLFO

American bombers again attacked Castelgandolfo. They hit the historic villa of the Pope, where women and children who had lost their homes during former raids on the Castelli Romani, took shelter. The Vatican has confirmed that the building suffered heavy damage and the "Osservatore Romano" announces that high explosive bombs fell in the yard of the Castle and caused serious damage.

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

North Americans have not even this pretext

NEWS CAUSED BY GERMANS: NEUTRAL REPORT.

K25 Liberte', Fribourg 15.4.44. The following delayed report has been received from a reliable source in Rome: Some time ago, the reporter went to Castel Sant'Angelo in order to attend the arrival of the Monte Cassino treasures (see Digest 1319, 17.12, K37), which the Germans had secured and which they were obliged to restore on account of protests from the Vatican.

It happened that a German colonel visited the Monastery in order to transport "to a safe place" the library archives, whose value is beyond estimation. The Benedictine Fathers opposed the transport, alleging that, as regards the majority of the treasures, they were only custodians on behalf of the State. The German colonel replied that he came in the name of the Italian Republican State, in agreement with the Vatican. The Fathers objected that they had not got the necessary packing cases to transport such a precious load, whereon the colonel sent for a lorry load of planks and had cases made.

When the Benedictine Fathers arrived in Rome they went to the competent Ministry and the Vatican where they were told that nothing was known about this operation. The Vatican protested and the Germans, after stating that they had never given such orders, ordered a search to be made. The precious spoil was found at Spoleto, well beyond Rome. The Germans were obliged to restore it to the Benedictines. The Vatican will guard it as long as the war lasts.

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

R. M. No. 189 - 10 May 1944

RADIO VIENNA GERMAN TO GERMANY 508M 2200 MAY 9

RESEARCH STUDIES CONTINUE IN ROME

ROME-The work of foreign archeologists, artists and scientists in face of almost daily air raids goes on. For instance, research work continues at the International Agricultural Institute in the Villa BORGHESE, although war has necessitated many restrictions, due to scarcity of funds, a number of states which contribute to the Institute having been unable to send in their subscriptions. The Institute, which was founded in 1908 in accordance with a suggestion made by the American, DAVID LUBIN, enjoys a statys of extra-territoriality. Next door to this institute is the famous villa MEDICI, formerly the property of the French State, which served to lodge the French School of Fine Arts where recipients of "Prix De Rome", awarded on behalf of the French State, by the Academy of Fine Arts in Paris to successful candidates in competions in the domains of music and the plastic arts, resided for a specified period in order to complete their studies.

When Italy entered the present war the Italian government confiscated the Villa Medici which became known as "Villa STROHL-FERN. It is now administered by the City of Rome and some fifty Italian and foreign artists mainly painters and sculptors live there today. In addition to these, there are Dutch, Belgian and Rumanian Institutes which are still open and whose well-stocked libraries afford facilities for study. On the other hand, numerous ecclesiastical establishment continue to furnish ample possibilities for research not only to Italians but also to students of neutral and belligerent countries.

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Lt Cott - w/Lt Col Rowell

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Declassified E.O. 12356 Section 3.3/NND No. 185016

BALTIMORE MORNING SUN 9 (?) May 44

GUIDE FOR THE PROTECTION
OF ART TREASURES IN WAR ZONES.

Add to the long list of detailed tasks which have had to be done in advance of the invasion the preparation of newstyle Baedekers for the Allied forces under General Eisenhower. Prepared by a committee of the American Council of Learned Societies, with funds from the Rockefeller Foundation and in cooperation with a special commission named by the State Department, these are guidebooks in a new and satisfying sense. They chart the cultural and religious and art treasures of Europe, not as mere tourists' goals, but as monuments to be spared in all military operations in so far as is humanly possible.

Military policy in the matter was announced late last December by General Eisenhower. "If we have to choose between destroying a famous building and sacrificing our own men, then our men's lives count infinitely more.....Nothing can stand against the argument of military necessity.... But the phrase....is sometimes used where it would be more truthful to speak of military convenience, or even of personal convenience. I do not want it to cloak slackness or indifference."

But orders against slackness and indifference, however well carried out, are not enough. Rather exact knowledge of the location and character of the individual monuments to be spared must be available to the fighting forces, from the officers planning each operation down to the men who carry it out. Only on the basis of such information, for example, can a bombing run be plotted to avoid if possible, direct passage over valuable cultural objects or institutions with incidental damage to them.

During the first major raid on Rome, the famous Basilica of San Lorenzo was virtually demolished. According to Herbert L. Matthews, of the New York Times, who was an observer on that particular mission, the bombardiers simply were not aware that their course took them over that highly important shrine.

Hereafter there should be few if any, such errors. The results of the committee's work are being disseminated throughout the invasion forces. More than 600 maps of cities and towns in Italy, France, Germany and the Low Countries have been completed. Every place with five or more historic monuments has been carefully charted. Lists of treasures to be spared have been made out for 22 countries. And manuals on the subject, including advice on how to repair and protect these objects, have been drawn up for circulation among all officers.

It has been a tedious job, requiring exhaustive research, and it imposes a further responsibility on the fighting forces themselves. But the whole program is in accord with the Allied war aims. Moreover, there are advantages beyond that of saving the monuments themselves. The program may prevent the Nazis from making effective propaganda use, as they have in the past, of Allied mistakes like the destruction of San Lorenzo. And the experts assigned to the work, armed with the data now ready, will be able to check for future Allied reference the extent of the looting and damage done by the Nazis.

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

AFHQ, FWB, RMB, UKTT, No. 6 - APO 512

R. 14. No. 137 - 7 May 1944

RADIO BERLIN GERMAN TO AMERICA AND SOUTHEASTERN ASIA. 24K MAY 6

Rome has been bombed again by Allied bombers. Entire blocks of houses were destroyed and the civilian population suffered losses. The main target was the thickly populated residential districts. Because firemen and the Red Cross are still busy rescuing the wounded and digging out bodies, the number of victims of this new terror raid of North-American fliers cannot be determined at present.

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

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AFHQ, FWB, ISIS, UNIT No. 8 - APO 512

P. M. No. 185 - 5 May 1944

ROME NOW IN RELIEF TO ZONE 370 Kcs. 1300 KYA.

ITALIAN NEWS

OUTSKIRTS OF ROME BOMBED: This morning, from 8:30 to 10:15, enemy air formations were over the outskirts of Rome. They dropped many bombs. Some buildings received direct hits. Others were seriously damaged. Thus far it is known that four persons killed and one injured. First Aid crews of the U.N.R.R.A., fire fighters and members of the Red Cross went to the scene.

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

20381, PAA

AMHQ, PWB, MMB, UNIT No. 8 - APO 512

R. N. NO. 185 - 3 May 1944

RADIO BERLIN IN GERMAN TO OVERSEAS 11.7308 0300 MAY 4.

The number of U.S. bomber shot down in the course of the air attack on Florence has increased from five to six. The American attack was carried out by only a few planes. Nevertheless it proved to have catastrophic results. Two of the most beautiful churches in this city of art were destroyed. The Americans thank God are unable to destroy the art treasures of the museum because they were handed over in time to Vatican authorities by the German Command.

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

20361/MFAA

AFHQ, PWB

UN News Service, No. 108, 3 May 1944

ROME RAIL TARGETS AND WEST ITALIAN PORTS ATTACKED IN AIR ASSAULT ON GERMAN SUPPLY LINES

ALLIED FORCE ADVANCE HEADQUARTERS, ITALY, May 2:- With bad weather over principal target areas again cancelling the operations of heavy bombers, MFAA yesterday continued its slashing assault on the rail and sea supply routes of the German armies in Italy.

Among the latest objectives attacked were the Frosinone and the Colleferro railroad stations in Rome, the Campo di Marte rail yards in Florence, thr west coast ports of Genoa, La Spezia and Leghorn, and the northeast Italy rail center of Alessandria. Alessandria, on the principal rail route from southern France into Germany, was attacked for the second night in succession, while the coast ports have been under relentless attacks for over a week.

Medium and fighter-bombers delivered a series of scorching attacks on bridges, rail lines, ammunition dumps and enemy concentrations all the way from Florence down to the battle lines. Bridges at Pontedera, on the Pisa-Florence line, at Cala Vara below Leghorn, at Grosseto and Montemolino, northwest of Rome, and just south of Florence were successfully attacked. A fighter-bomber formation returning from the attack south of Florence strafed a factory near Siena, where ammunition was stored. A gigantic explosion resulted, which sent a column of smoke a mile high and enveloped the attacking planes. All flew through it unscathed, although one plane was hurled 20 feet upward by the force of the Explosion.

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

20381/1EAA

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

ART TREASURES PRESERVED BY ALLIED EXPERTS

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

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

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

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

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

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

SECRET

HEADQUARTERS
ALLIED CONTROL COMMISSION
PUBLIC RELATIONS BRANCH

PRB 26/WB 10

1 June, 1944

ACC WEEKLY BULLETIN NO 11
40 June to 7 June

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2. Report from Rome

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Rome monuments are untouched. Museums and galleries are closed and under guard but there are no reports of German looting, although there appears to have been some black market dealing in pictured from private collections by both Germans and local Fascists Certain important modern archives were removed or destroyed by the Germans and Fascist and a considerable amount of material of historic import concerning the Fascist revolution was looted by the anti-Fascist elements.

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5. Fine Arts

Italian Fine Arts officials in Rome report that the Germans purchased a certain number of state-notified paintings from private collectors while in Rome. This is contrary to Italian law but the protests of the Superintendent of Galleries were overruled by the Minister of Education and the late Count Ciano. They also report that certain Fascists sold state-notified art-objects in their possession to local dealers before fleeing from Rome, no doubt with a view to clandestine sale. These reports are being investigated by Fine Arts Officers in Rome. The Axis radio meanwhile continues to accuse Allied troops of similar practices. Transocean in English on June 33 purports to quote a statement by the secretary of the former Governor of Gibraltar that the purchase of objects of art(which was forbidden to German soldiers) was now being indulged in extensively by Allied troops.

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Fine Arts also reports the discovery of four volumes of 18th century musical MSS in the Villa Ferrero at Cogrono. The Marchese Ferraro being unaccountably absent the volumes were sent to the Conservatorio at Naples. The MSS include contemporary copies of the first act of an opera by Cimarosa and and of Pergolesi's Stabat Mater. The Marchese may claim his property by applying at the Conservatorio any time within a year.

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/s/ Thomas G. Bergin
/t/ THOMAS G. BERGIN
Major AUS
Deputy Director of Public Relations

20133

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

20381/1TAA

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

R. M. Report No. 191 - 12 May 1944

DNB IN GERMAN TO EUROPE 1/12 May 10 (Monitored in London)

AIR RAID DAMAGE IN ITALY

MILAN: It was announced from the Duces Headquarters that Anglo-American air forces have caused damage in Italy to date as follows:
212 Churches, 53 hospitals, 315 schools, 28 libraries, 36 art monuments, 34 theatres, 79 picture houses, one concrete hall, 117 cultural institutions, six public installations and nine institutions of social welfare.

Damage has occurred in the following towns:

MILAN: 1 church, 1¼ schools, 12 libraries, 13 art monuments, 11 theatres, 32 picture-houses, 89 cultural institutions, one concrete hall.

TURIN: 30 churches, 22 hospitals, schools, three libraries, four theatres, 23 picture-houses, five cultural institutions, nine art monuments.

ROME: two churches, three hospitals, four schools, one library, one picture-house.

GENOA: 25 churches, seven hospotals, 35 schools, three libraries, six theatres, fivr picture-houses, two cultural institutions.

BOLOGNA: Six Churches, three hospitals, one school, one library, five cultural institutions.

FLORENCE: Two Churches, two hospitals, one picture house, six social welfare institutes.

FORLI': 23 churches, three hospitals, nine schools, one library, two theatres, two picture-houses, one art monument.

SPEZIA: Four churches, one hospital, six schools, one art monument, three picture-houses, six cultural institutions.

SIENA: Three churches, one hospital, three schools, one library, one theatre.

FERRARA: Six churches, one hospital, one art monument.

AREZZO: Five churches, two hospitals, four schools, three libraries, four art monuments, one theatre, four cultural institutions, seven social welfare institutes.

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

20331/MFAA

AFHQ, FWB, MMS, UNIT. No. 8 - APO 512

R. M. No. 190 11 May 1944.

RADIO BERLIN GERMAN TO AFRICA AND SOUTHEAST ASIA 16h 0945 MAY 10

BERLIN: The NEW YORK TIMES has made some enlightening announcements regarding the strange method by which American pilots are being trained for their mission, the annihilation of morale. According to the paper, the American fliers receive pamphlets in which especially remarkable edifices are marked with one, two or three stars. Buildings with three stars should only be hit in emergency, but, as the "NEW YORK TIMES" adds mishaps sometimes occur. So for instance, the well known Basilica San Lorenzo in Rome was destroyed in spite of its three stars and the fact that the pilot's life was not at stake. Eisenhower's theory that the life of a single British or American soldier is more important tha any cathedrals or monasteries obviously still prevails.

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

20384/MFAL 10 MAY 44

AFHQ, FWB, RMS, UNIT. No. 8 - APO 512

R. M. No. 189 - 10 May 1944

RADIO VIENNA GERMAN TO GERMANY 508M 2200 MAY 9

RESEARCH STUDIES CONTINUE IN ROME

ROME-The work of foreign archeologists, artists and scientists in face of almost daily air raids goes on. For instance, research work continues at the International Agricultural Institute in the Villa BORGHESE, although war has necessitated many restrictions, due to scarcity of funds, a number of states which contribute to the Institute having been unable to send in their subscriptions. The Institute, which was founded in 1908 in accordance with a suggestion made by the American, DAVID LUBIN, enjoys a status of extra-territoriality. Next door to this institute is the famous villa MEDICI, formerly the property of the French State, which served to lodge the French School of Fine Arts where recipients of "Prix De Rome", awarded on behalf of the French State, by the Academy of Fine Arts in Paris to successful candidates in competions in the domains of music and the plastic arts, resided for a specified period in order to complete their studies.

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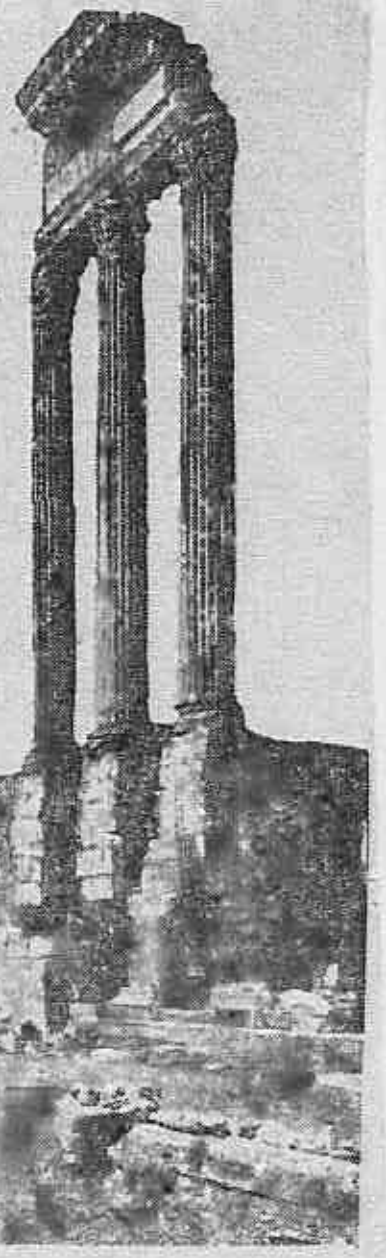
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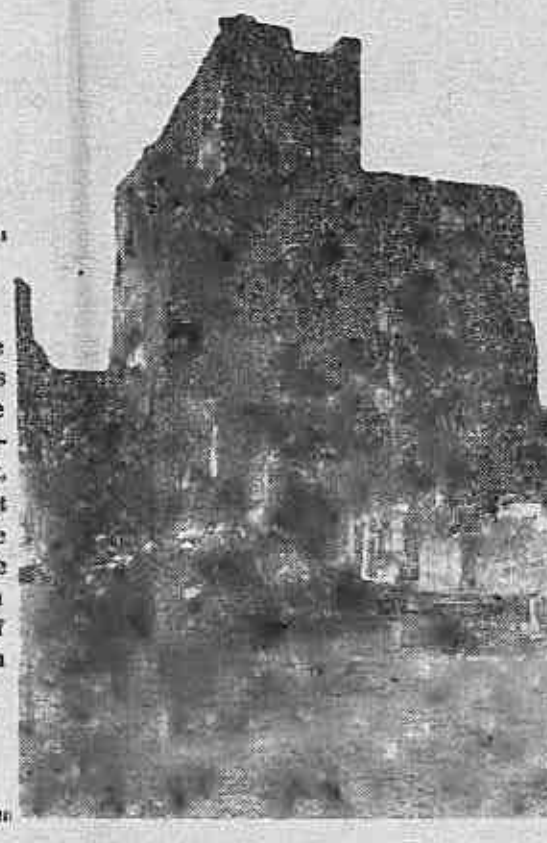
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ROME

- This city is among the great wonders of the world - its history among the great stories of the world.
- It is one of the cradles of our civilisation.

By Barty King





These three stately columns belong to the Temple of Castor and Pollux, one of the most beautiful of the ruins in the Roman Forum—symbols of ancient pagan Rome.

TROOPS of the Fifth Army have entered Rome, and another page of her long history has been turned. But her greatness lies in the past. The scenes of nobility, cruelty, pageantry and intrigue are no more.

But the history of her wars and her politics, the speeches of her great orators, the verses of her poets and the decrees of her emperors, form the greatest body of literature the world has ever known.

This, with her monuments dressed in purple and gold; in that you will see still rising from her foundations, managing, as they have, to survive the sackings and destruction of the barbarians and the indifference of the Dark Ages, gives her the right to her position among the Wonders of the World.

She is one of the cradles of our civilisation. Rome is, in fact, one of the world's greatest stories.

From ancient Rome issued a Code of Law, a basic tongue, a standard of Art, a record of Literature—a Calendar even—which are with us yet. Rome, Jerusalem, Byzantium, stand alone on the map as the storehouses of culture and civilisation from which we have never ceased to derive inspiration to this very day.

Whatever it may have become to later generations, Rome to contemporaries was the head of a mighty empire which spread itself over what is now France, Belgium, Spain, North Africa, Egypt, Syria, Palestine, Greece, Armenia and Mesopotamia — to say nothing of that small but important province, the British Isles, which they called "the granary of the north," and from which

his right hand he held a laurel branch (hence our phrase "resting on his laure's") and in his left, an ivory sceptre surmounted by an eagle. Above his head a slave held the golden crown of Jupiter.

Behind him marched his victorious army.

Awe and Terror

Pageantry such as this was designed to inspire awe and terror in the hearts of the enemies of Rome abroad—and any rival aspirants to the seat of the emperor at home. Hand in hand with this finery went primitive superstition and uncivilised cruelty.

The power and glamour of the emperors grew to such a pitch that their subjects came to worship them as gods. Many of them could not stand the strain and they went mad.

In this period Rome saw orgies of cruelty and lust.

The end of these madmen as fiddling while Rome burned because he is almost universally accepted as having started that conflagration.

Tide of Hate

The fire broke out on the night of July 18, in the year 64, among the wooden booths of the south-eastern end of the Circus Maximus. It spread to the Palatine, and was only stopped by the River Tiber and the city walls. It raged for six days, and by the end of it only four of the 14 regions into which the city was divided remained untouched by the flames.

The open spaces in the Campus Martius were used to give shelter to the homeless

"In the reign of Caesar Augustus, a decree went forth that all the world was to be taxed."

The literature that was to give the name of Rome a new significance and a new lease of life—the Christian Gospel—here dovetailed into the old.

In the catacombs beneath Rome was fostered by the most courageous band of people who ever lived, a spirit and a way of life that was once more to make the city a power and an influence in the world.

Here died the Christian martyrs in those early days when the fate of Christianity was in

gance and lust for power and riches of those who held sway.

The record of the medieval Popes, whose beautiful palace in Rome, the Vatican, is one of the greatest treasure houses of the world, in many cases, did not live up to the purity and simplicity of the message which they were entrusted to witness and hand down.

Unique

But the fact that that record goes back without break to St. Peter himself is a link with the past and with the origins of the Christian religion which gives Rome and the Papacy a unique position

This then is Rome. Neither the pretensions of upstart Prussian militarism nor Medi-

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

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Roman legions and Roman generals stamped over Europe, dragooning distant foreigners into membership of the ever - growing empire, enrolling new members under the banner of the Pax Romana.



The Porta San Sebastiano the ancient gateway into the Eternal City, at the end of the Appian Way.

To the great, on their return, a "triumph" was granted.

Purple and Gold

These great spectacles began in the Campus Martius and wended their way through streets, garlanded with flowers, to the Capitol and the Temple of Jupiter. At the head went the magistrates and the white-bearded old men of the Senate. Then came the trumpeters, followed by the spoils of battle, which in the case of the triumph of Titus, the conqueror of Judaea, for instance, were the seven-branched candlestick and the silver trumpets from the Temple of Zion in Jerusalem. After them came the white oxen with gilded horns for the sacrifices.

In front of the chariot of the victorious general, which came next, ran the prisoners taken in battle, manacled and chained.

The general's chariot was decorated with laurel and drawn by four horses. He was

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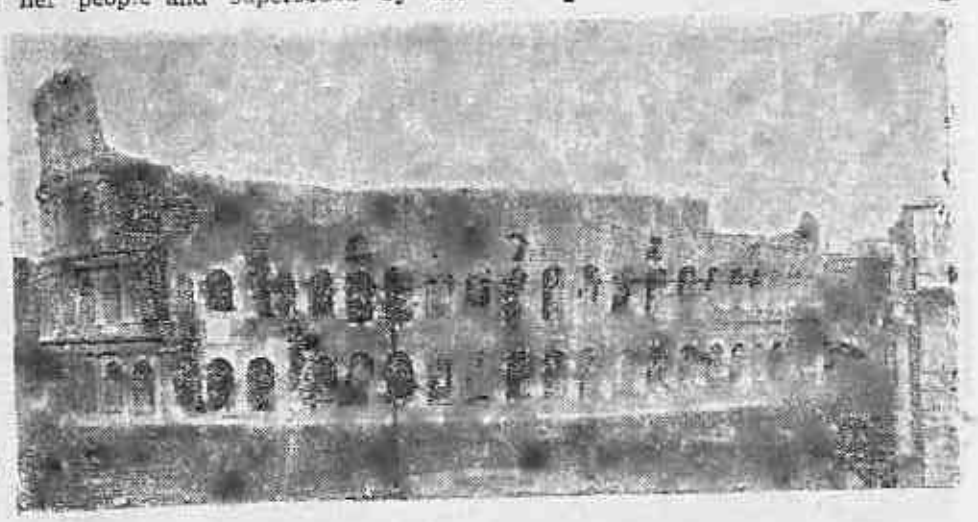
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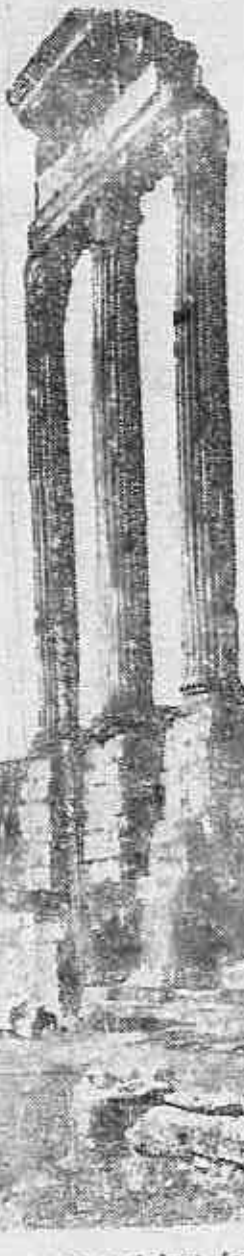
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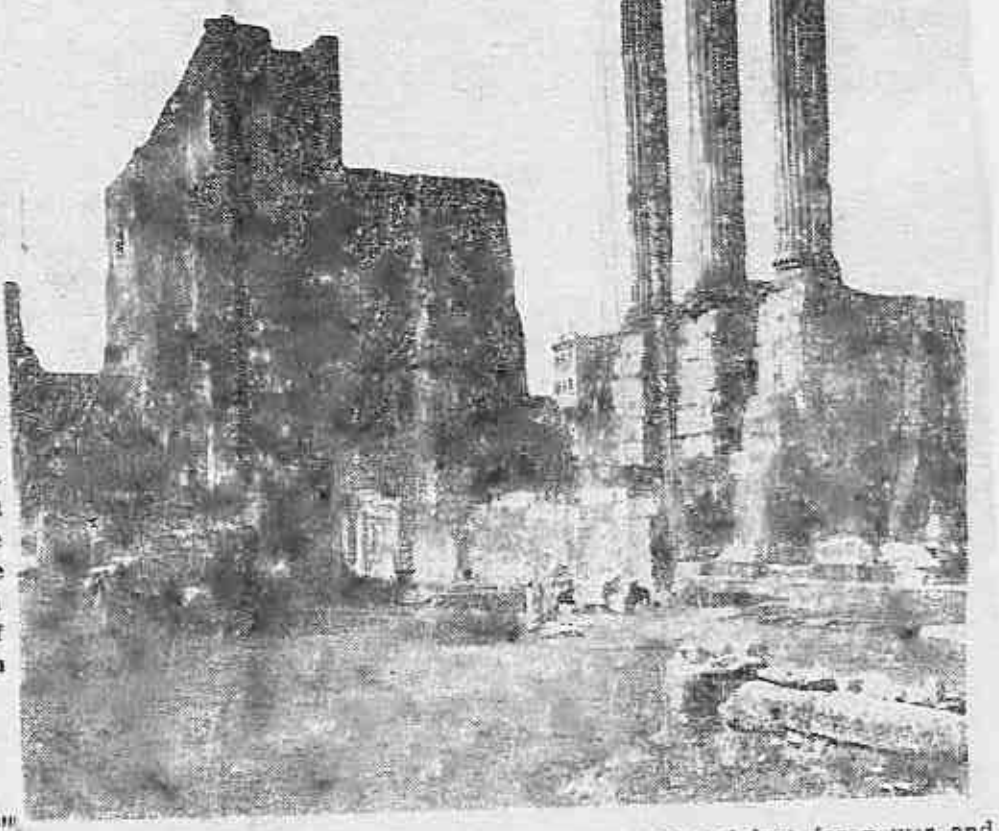
ROME

● This city is among the great wonders of the world - its history among the great stories of the world.

● It is one of the cradles of our civilisation.

By Barty King





These three stately columns belong to the Temple of Castor and Pollux, one of the most beautiful of the ruins in the Roman Forum—symbols of ancient pagan Rome.

TROOPS of the Fifth Army have entered Rome, and another page of her long history has been turned. But her greatness lies in the past. The scenes of nobility, cruelty, pageantry and intrigue are no more.

But the history of her wars and her politics, the speeches of her great orators, the verses of her poets and the decrees of her emperors, form the greatest body of literature the world has ever known.

This, with her monuments that you will see still rising from her foundations, managing, as they have, to survive the sackings and destruction of the barbarians and the indifference of the Dark Ages, gives her the right to her position among the Wonders of the World.

She is one of the cradles of our civilisation. Rome is, in fact, one of the world's greatest stories.

From ancient Rome issued a Code of Law, a basic tongue, a standard of Art, a record of Literature—a Calendar even—which are with us yet. Rome, Jerusalem, Byzantium, stand alone on the map as the storehouses of culture and civilisation from which we have never ceased to derive inspiration to this very day.

Whatever it may have become to later generations, Rome to contemporaries was the head of a mighty empire which spread itself over what is now France, Belgium, Spain, North Africa, Egypt, Syria, Palestine, Greece, Armenia and Mesopotamia — to say nothing of that small but important province, the British Isles, which they called "the



dressed in purple and gold, in his right hand he held a laurel branch (hence our phrase "resting on his laurels") and in his left, an ivory sceptre surmounted by an eagle. Above his head a slave held the golden crown of Jupiter.

Behind him marched his victorious army.

Awe and Terror

Pageantry such as this was designed to inspire awe and terror in the hearts of the enemies of Rome abroad—and any rival aspirants to the seat of the emperor at home. Hand in hand with this finery went primitive superstition and uncivilised cruelty.

The power and glamour of the emperors grew to such a pitch that their subjects came to worship them as gods. Many of them could not stand the strain and they went mad.

In this period Rome saw orgies of cruelty and lust.

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Roman legions and Roman generals stamped over Europe, dragooning distant foreigners into membership of the ever - growing empire, enrolling new members under the banner of the Pax Romana.



The Porta San Sebastiano the ancient gateway into the Eternal City, at the end of the Appian Way.

To the great, on their return, a "triumph" was granted.

Purple and Gold

These great spectacles began in the Campus Martius and wended their way through streets, garlanded with flowers, to the Capitol and the Temple of Jupiter. At the head went the magistrates and the white-bearded old men of the Senate. Then came the trumpeters, followed by the spoils of battle, which in the case of the triumph of Titus, the conqueror of Judaea, for instance, were the seven-branched candlestick and the silver trumpets from the Temple of Zion in Jerusalem. After them came the white oxen with gilded horns for the sacrifices.

In front of the chariot of the victorious general, which came next, ran the prisoners taken in battle, manacled and chained.

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

200 MONTE CASSINO PAINTINGS TAKEN BY NAZIS MISSING
(From The Washington Post 6/13/44)

Vatican City, June 21 (Delayed).

Thirteen cases containing more than 100 paintings removed in German lorries from Monte Cassino before the Abbey was destroyed by Allied bombers on February 15 have not been returned to the Vatican, it was learned today. The contents were not catalogued, and the value of the paintings, mostly from private collections and the Naples Gallery, is unknown. It is reported, however, that five Titians were involved and that all but one is accounted for.

Art treasures and the vastly important library and archives of Monte Cassino were brought to the Vatican only after the Pope Pius XII made diplomatic representations to Berlin.

CASSINO ABBEY ART, MOVED BY NAZIS, MISSING
(From the New York Herald Tribune 6/23/44)

100 Paintings Not Returned to Vatican, Though Pope Got Most Works Back

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Art treasures and the vastly important library and archives of Monte Cassino were brought to the Vatican only after Pope Pius XII made diplomatic representations to Berlin.

Last October the Germans removed 387 cases of books and documents from the Abbey to the old fortress of Spoleto, eighty miles north of Rome. After the Vatican protest, the Germans transferred the cases to Castel Sant'Angelo in Rome on Dec 8 and surrendered them to the Italian Ministry of Culture. Vatican trucks brought the material to the safety of the Vatican library.

Also salvaged was the library of the Cardinal of York, which was housed in the Episcopal Seminary of Frascati. The Seminary was severely damaged by Allied bombers, and it was not until March 2 and 3 that the volumes were recovered from the ruins. The collection comprises 15,000 volumes and manuscripts, some of which are very precious.

(The Cardinal of York, Henry Benedict Stuart, long the Bishop of Frascati, was known by the Jacobites of the eighteenth century as Henry IX, King of Great Britian, France and Ireland, at a time when hopes of a Stuart restoration in England ran high. He was born at Rome in 1725 and died at Frascati in 1807, and, according to the Catholic Encyclopedia, was created a cardinal in 1747 when he was twenty-two years old).

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Two elaborately carved wooden doors of the fourteenth century, belonging to the Della Rovere family, were rescued from the rubble. They were exhibited today in the Vatican library.

4640

Rome-

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6 June 44

Rome--A City Where

All Roads Once More Lead To Heart Of Antiquity

By Sgt. JOHN M. WILLIG
(Stars and Stripes Staff Writer)

When Allied troops captured Rome, they entered a city bursting with history. Down the centuries Rome has worried through more than its share of ups and downs of civilization, and its place in political and religious annals surpasses that of any other city in the world.

Judging by the books, Rome's title of "Eternal City" is well earned.

For one thing, Rome was the heart of civilization and ruler of the world back in the days of antiquity. For another, it was and still is the heart of the Roman Catholic church and home of the Popes as well as capital of Italy. It is one of the most modern cities in the Mediterranean area and, at the same time, probably the only city anywhere where you can stand on any given street and be comfortably certain that history itself is just around the corner.

Rome is situated 17 miles inland from the mouth of the Tiber River on a rolling, volcanic plain between the Appenines and the sea. The old Romans used to barge right up the river into town, but since



. . . From A Contented Wolf

the Tiber is not navigable to present-day ships, Rome's port now is Civitavecchia.

The Tiber, about 245 miles long and comparable to our Potomac, intersects the city from north to south in three wide curves like an S with a tail and if you bothered to count, you'd find 16 bridges spanning the river in or near the city — if

During the summer, the sea supplies a daily breeze that doubletimes it through the city, but sometimes, says Baedecker's Tourist Guide to Italy," it is apt to take away the appetite and impair the nervous energy."

Ancient Rome was built on seven hills, but the modern town spreads over a few more. The old city was confined mainly to the east bank of the river. Of the seven hills—the Capitoline, Palatine, Quirinale, Esquiline, Viminale, Celio and Aventine—the first two are most famous.

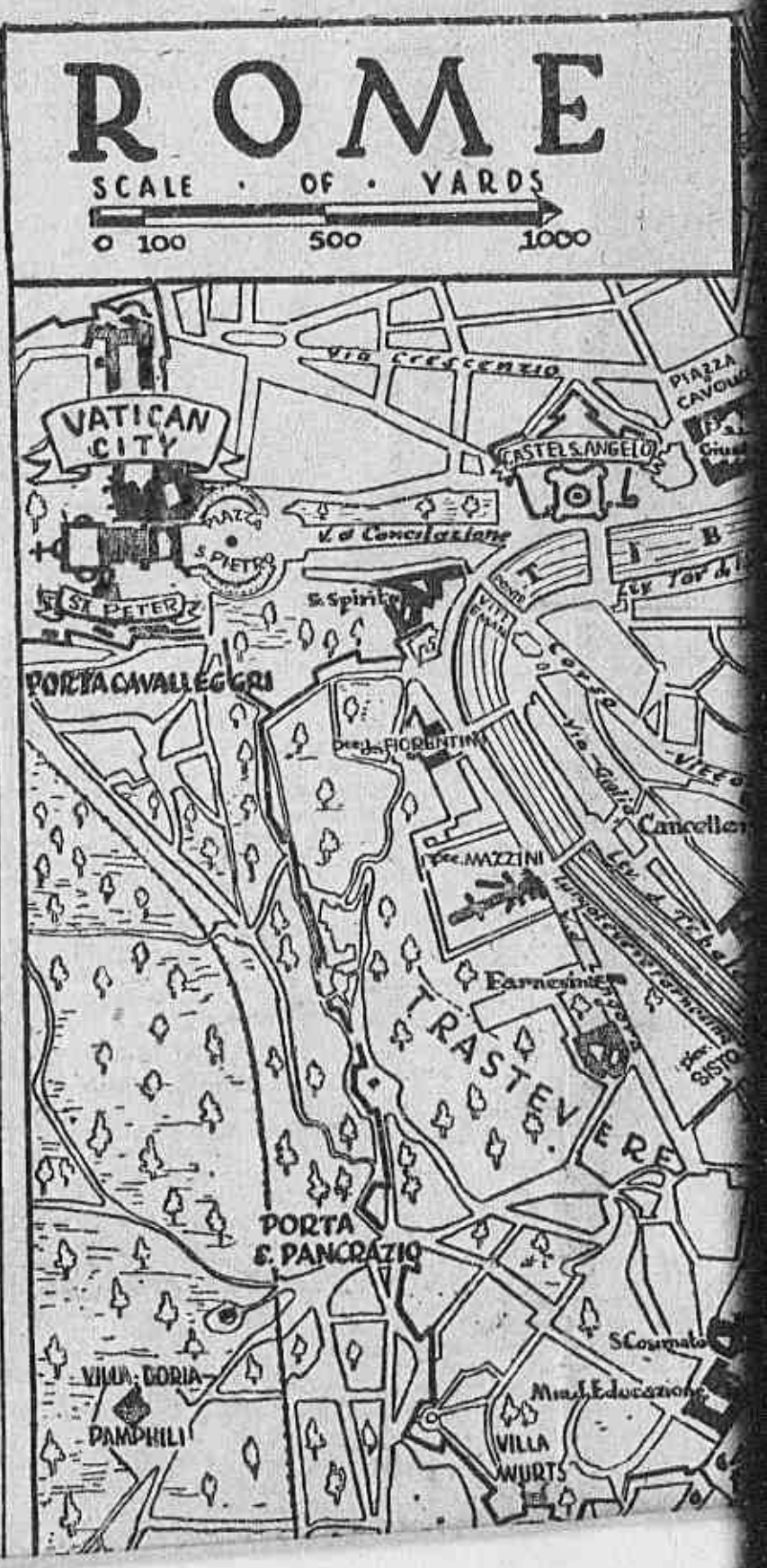
The Palatine was looked upon by the ancients as the real heart of Rome. Overlooking the river at its lowest curve like some feudal stronghold, the Palatine was said to have been the spot where the original settlement stood.

Believe It Or Not

There's a legend they tell about the city's founding which the Romans still celebrate today.

According to the ancient myth, Rome was founded by Romulus, the offspring of Mars, god of war and the Vestal Virgin Silvia. The legend goes that Romulus and his twin brother, Remus, were abandoned by the Virgin following her indiscretion and left for suckling by a she-wolf, not, by any standards, a particularly good environment for a child.

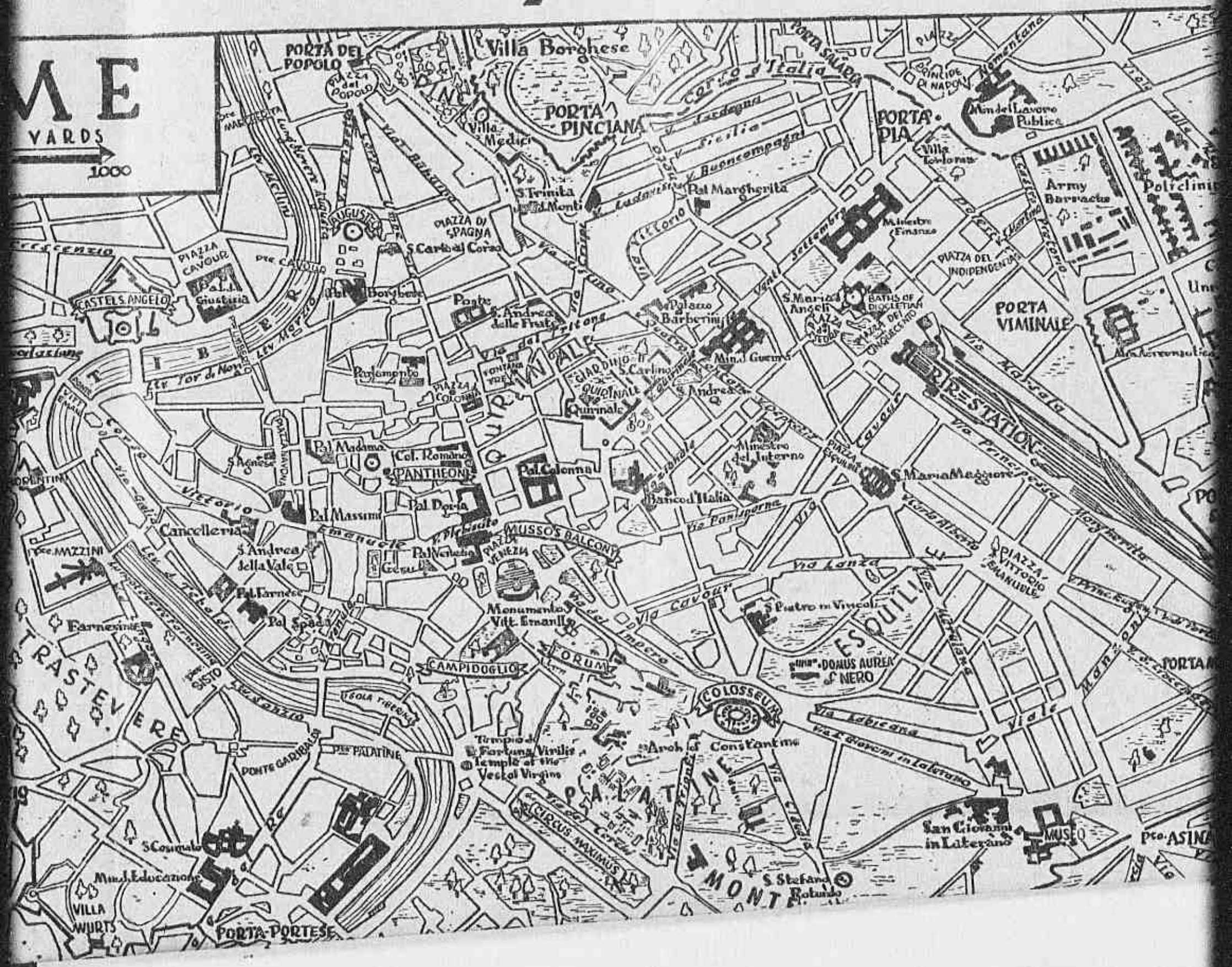
Romulus later slew his brother in an argument, became the leader of a fierce band of shepherds and eventually, after the "Rape of the Sabi



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THE STARS AND STRIPES (MEDITERRANEAN) 6 JUNE 44

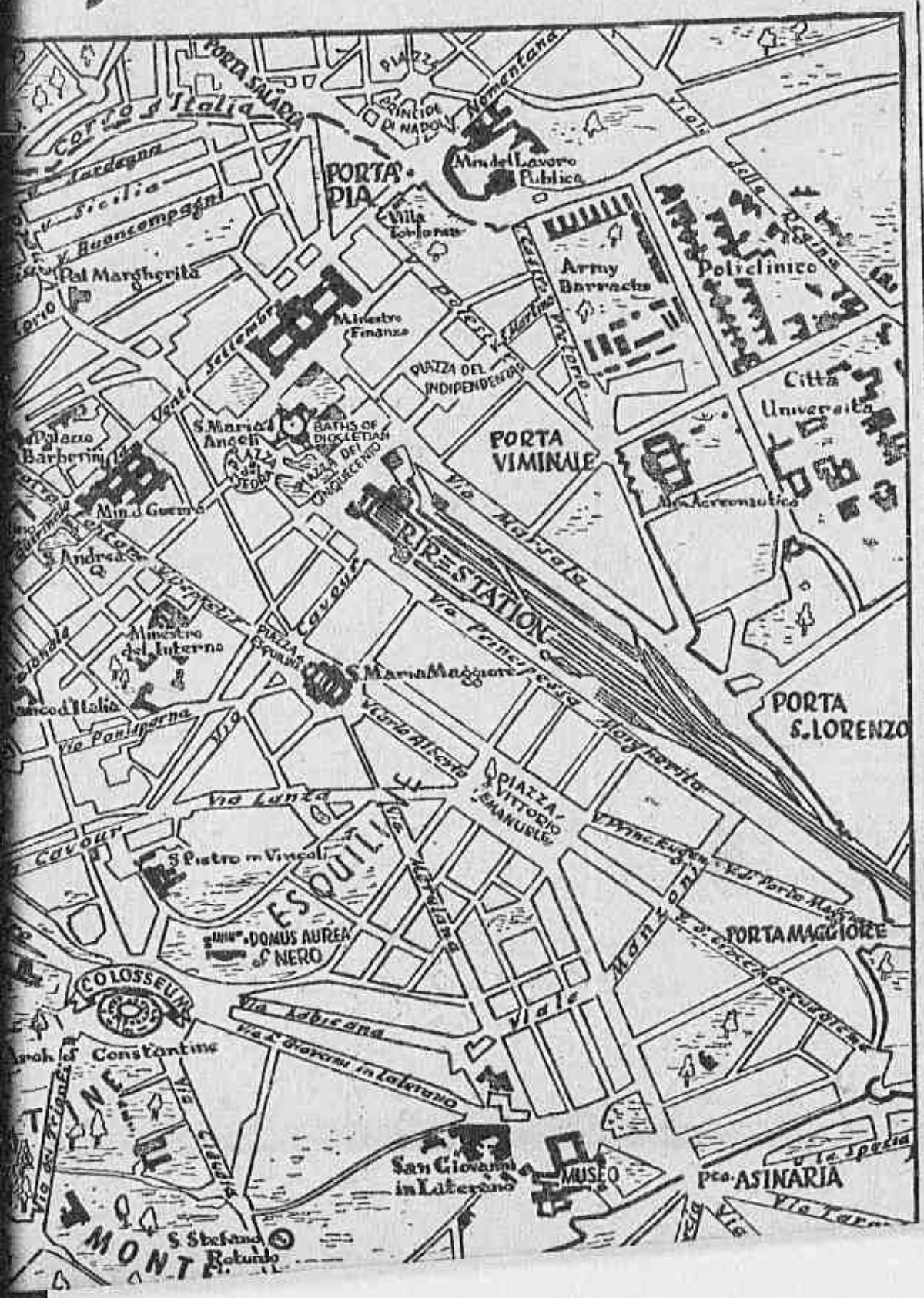
Where History Is Just Around


ME
YARDS
1000
PORTA DEL POPOLO
Villa Borghese
PINCIO
Villa Medici
PORTA PINCIANA
Corso d'Italia
Porta Salaria
Mon.del Lavoro Publico
PORTA PIA
Villa Torlonia
Army Barracks
Pal Margherita
Ministero Finanze
PIAZZA DEL INDIPENDENZA
PIAZZA DI SPAGNA
S Carlo al Corso
PIAZZA CAVOUR
CASTEL S. ANGELO
Pal di Giustizia
Pal Borghese
Ponte S. Andrea delle Frate
Palazzo Barberini
S. Maria degli Angeli
BATHS OF DIOCLETIAN
PIAZZA DEL CINQUECENTO
PORTA VIMINALE
Parlamento
PIAZZA COLONNA
GIARDINO DEL QUIRINALE
Quirinale
S. Andrea
Min. Guerra
Pal Madama
Col. Romano
PANTHEON
Pal Colonna
Ministero dell'Interno
S. Maria Maggiore
Pal Massimi
Pal Doria
Cancelleria
Banco d'Italia
S. Andrea della Valle
Pal Farnese
Pal Venezia
MUSSO'S BALCONY
PIAZZA VENEZIA
Monumento Vitt. Emanle
Pal Spada
Farnesina
CAMPIDOGLIO
FORUM
DOMUS AUREA of NERO
S. Pietro in Vincoli
COLOSSEUM
Arch of Constantine
Temple of the Vestal Virgins
PALATINE
CIRCUS MAXIMUS
S. Giovanni in Laterano
MUSEO
S. Stefano Rotundo
MONTE
TRASTEVERE
PONTE GARIBALDI
PONTE PALATINO
S. Cosimato
Min. Educazione
VILLA WURTS
PORTA PORTESE
Via Nazionale
Via Cavour
Via Lanza
Via Labicana
Via S. Giovanni in Laterano
Via del Impero
Via del Tritone
Via Veneto
Via Quattro Fontane
Via Venti Settembre
Via Nomentana
Via Pinciana
Via Flaminia
Via Aurelia
Via Ostiense
Via Appia Nuova
Via Tor di Nona
Via Ripetta
Via del Corso
Via Condotti
Via Sistina
Via Panisperna
Via Torino
Via Agostino Depretis
Via Giulia
Via Arenula
Via Giulia
Via Marmorata
Via Ostiense
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ERRANEAN) 6 JUNE 44

s Just Around The Corner


Porta Salaria
Corso d'Italia
Tardagna
Sicilia
Buoncompagni
Pal Margherita
Ministero Finanze
Piazza del Indipendenza
Palazzo Barberini
Min. Guerra
S. Andrea
Ministero dell'Interno
Piazza Esquilino
S. Maria Maggiore
Via Cavour
Via Nazionale
Via Panisperna
Via Lunta
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Colosseum
Arch of Constantine
Via Labicana
Via Giovanni in Laterano
San Giovanni in Laterano
Museo
Pza. Asinaria
Via Tarantello
S. Stefano Rotondo
Monte
Piazza Vittorio Emanuele
Via Principessa Clotilde
Via Marsala
Via Volturno
Via Milazzo
Via Manin
Via Merulana
Via Appia Nuova
Via Porta Maggiore
Porta Viminale
Porta S. Lorenzo
Porta Pia
Piazza Fontana di Napoli
Via Nomentana
Via Italia
Via Boncompagni
Via Sicilia
Via Tagliamento
Via Piave
Via Flaminia
Via Veneto
Via Salaria
Via Po
Via Nazionale
Via Cavour
Via Agostino Depretis
Via Quattro Novembre
Via Venti Settembre
Via Goito
Via Castelfidardo
Via Torino
Via Cernaia
Via Solferino
Via Magenta
Via Palestro
Via Montebello
Via Rattazzi
Via Solferino

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

the river into town, but since



. . . *From A Contented Wolf*

the Tiber is not navigable to present-day ships, Rome's port now is Civitavecchia.

The Tiber, about 245 miles long and comparable to our Potomac, intersects the city from north to south in three wide curves like an S with a tail and if you bothered to count, you'd find 16 bridges spanning the river in or near the city — if they're still standing. One of them, the Fabrician bridge, was built by Cicero, the same Cicero who has been orating through the third year of high school Latin for centuries. The bridge that Horatio stood at is no longer there since it was destroyed 2,500 years ago, about half an hour after Horatio left.

Rome's weather is generally sunny and mild, though the day and night variations in temperature are rugged at times. In July and August, when the greatest heat comes the temperature averages 75 degrees.

[illegible] said to have been the spot where the original settlement stood.

Believe It Or Not

There's a legend they tell about the city's founding which the Romans still celebrate today.

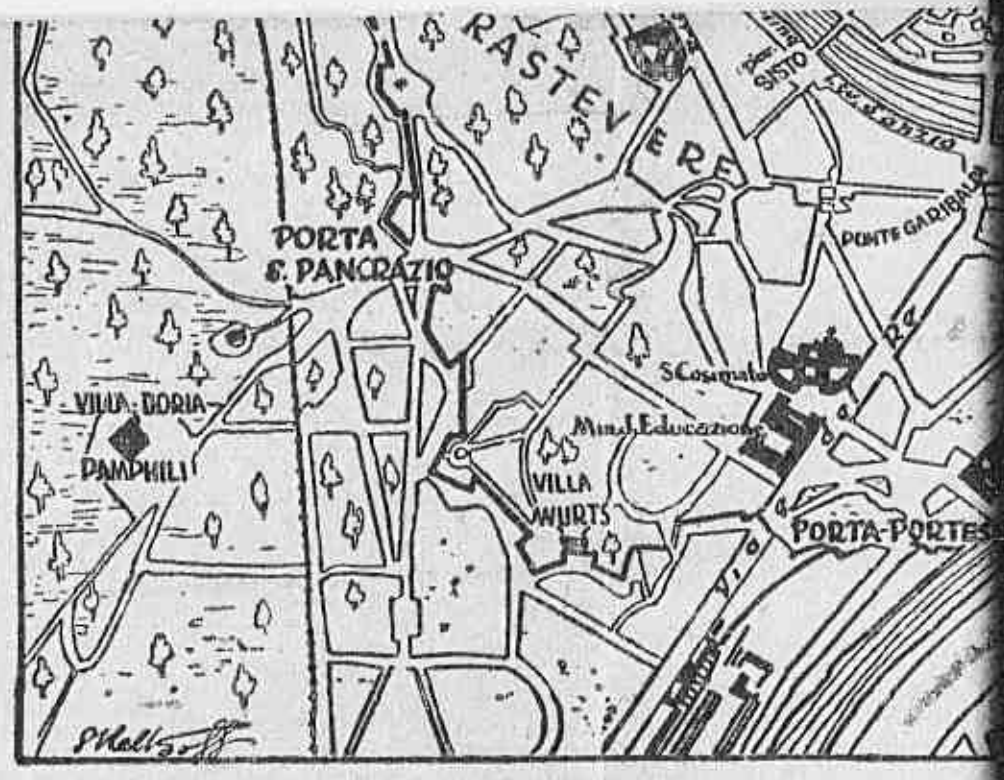
According to the ancient myth, Rome was founded by Romulus, the offspring of Mars, god of war and the Vestal Virgin Silvia. The legend goes that Romulus and his twin brother, Remus, were abandoned by the Virgin following her indiscretion and left for suckling by a she-wolf, not, by any standards, a particularly good environment for a child.

Romulus later slew his brother in an argument, became the leader of a fierce band of shepherds and eventually, after the "Rape of the Sabine Women," settled down with his followers to a more normal home life on the Palatine. The Sabine settlements on the Quirinale and Viminale hills united with the city of Romulus, the Sabine fathers apparently deciding that, after the taking of their women, they might as well make it legal.

Today the Italians mark the founding of their capital city on April 21 in a celebration known as the Festival of the Shepherds. The actual year of Rome's beginning has been fixed as 754 B.C., although no one would be willing to swear to it.



LOOKING AT THE WELL-PRESERVED RUINS of the Colosseum, you can almost hear the boys shouting, "Getcha program now. Can't tell the gladiators without a program." The playing field may be too small for a game of baseball, but at least the thing looks like a stadium—sans hot dogs, soda and rye.



Almost from infancy, Rome was swaddled in violence. War and conquest are old buddies on the streets of "The Eternal City" but always Rome, whether the conqueror or the conquered, has survived.

Rome's political and economic growth actually began in 509 B.C. From a tiny but lusty city-state republic the city squabbled and fought its way to world domination by the time of Christ, but not without licking everything else in sight.

All school kids have heard about the time when Julius Caesar came along with his innocent remark that "All Gaul is divided into three parts," when all roads literally led to Rome and you did as the Romans did when you went there, or else, and the days when Nero fiddled at Anzio while Rome burned—probably as good a story as any to show how the emperors carried on in those days.

After Julius Caesar came the first Roman Emperor, Augustus, and the Golden Age of Rome. It was during this period, which produced such literary and intellectual figures as Horace, Virgil, Ovid and others, that Rome made its indelible mark on world history.

As the Romans became fatter and sleeker sopping up the riches of the world, the barbarians to the north became stronger and bolder and gradually the empire began crumbling, first in chunks and then in landslides. By the beginning of the 5th century, the once proud city had become a dissipated caricature of its old self, and shortly afterward the barbarians overran Rome and became the rulers of Italy.

The Goths under Alaric cap-



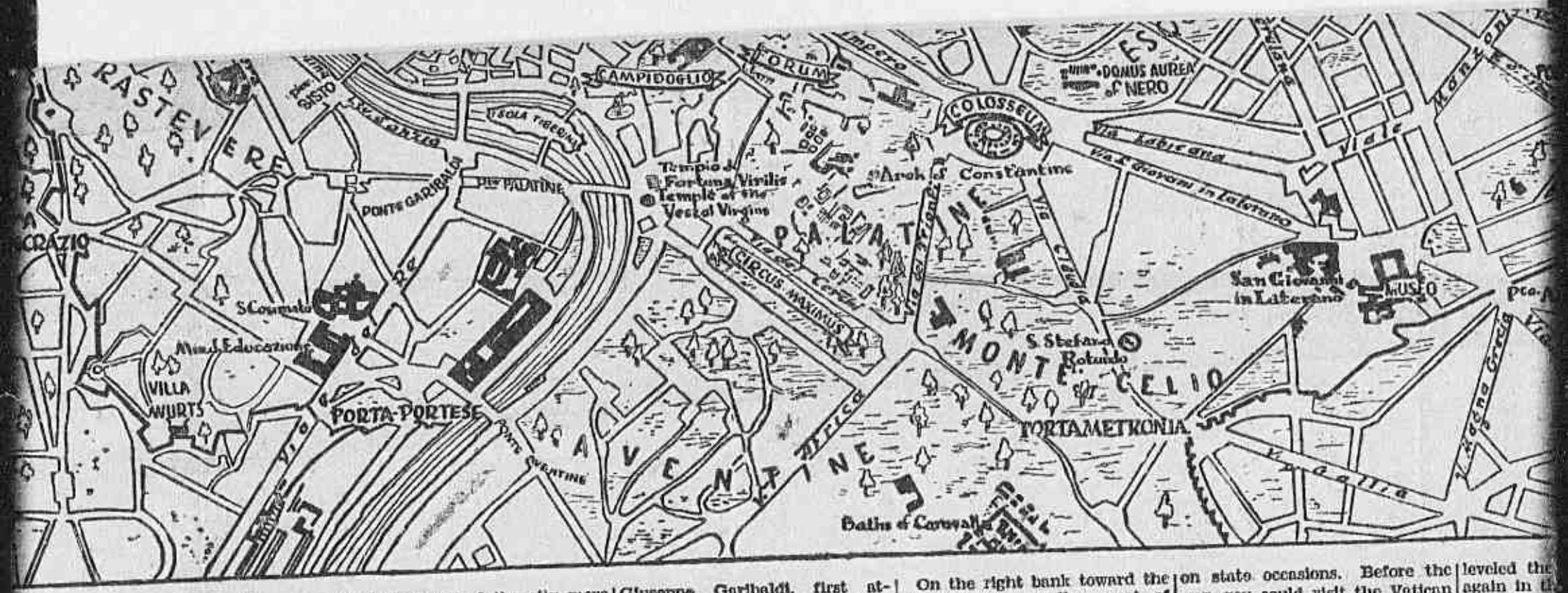
"Cheese it, the Swiss Guard."

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The famous [illegible]

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



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The Goths under Alaric captured and sacked the city more than 1,500 years ago, in 410 A.D.: Attila the Hun tried it in 451 but botched the job and four years later the Vandals under Gaiseric did it for him. German legions overran the city again in 1527, leaving a trail of arson and plunder when they pulled out. The Nazi seizure of the city last September was the first time the Germans had entered Rome since.

The story of Rome during the Middle Ages was the history of the Popes. Under the Popes the arts flourished again in Rome, and with the Renaissance of the 14th Century, the city became the artistic center of the world, filled with paintings and statues and crammed with magnificent churches and palaces.

The famous Italian patriot, Giuseppe Garibaldi, first attempted to end the Papal rule in 1849. He and his followers did take Rome and establish a republic, but the French stepped in almost immediately to put things back as before. In 1870 Italian troops again topped the walls and took the city. In a plebiscite the people of Rome voted to join the city with the newly-formed Italian kingdom, with Rome becoming the capital.



"Cheese it, the Swiss Guard."

The Rome of today, or rather the Rome of 1930, was a modern bustling metropolis, impressive with a panorama of spacious squares and marble fountains, broad streets and formal public gardens, great churches and famous ruins.

The population of Rome, according to the census of April, 1929, was 902,500, but today that figure undoubtedly has swollen considerably

In modern times, the Italians launched a great, beautifying campaign in which streets were widened and improved, new quarters laid out and new government buildings and Fascist monuments erected to vie with the old glory.

Among them is the "Altare della Patria," dedicated to King Vittorio Emmanuele II and one of the ugliest things in the whole wide world.

On the right bank toward the sea lies the smaller part of Rome, dominated by Vatican City which covers almost 100 acres of ground. Here also are the more modern quarters that have recently sprung up.

All peacetime newcomers to Rome put Vatican City, an independent and neutral state, at the head of their sightseeing schedule. Outstanding attraction is St. Peter's, most magnificent Catholic church in the world and treasure house of paintings and sculptures done by the Italian masters. It is in St. Peter's that the Pope celebrates Mass on state occasions. Before the war, you could visit the Vatican itself and the Sistine Chapel, decorated with Michaelangelo's frescoes.

Tourists liked watching the time-honored military drills of the colorful Swiss Guard, the Vatican soldiery, a sight that compares with the changing of the guard at London's Buckingham Palace.

Like any other very old city, the streets sprawl about every which way. Even though Rome was swept three times by devastating fires that practically leveled the
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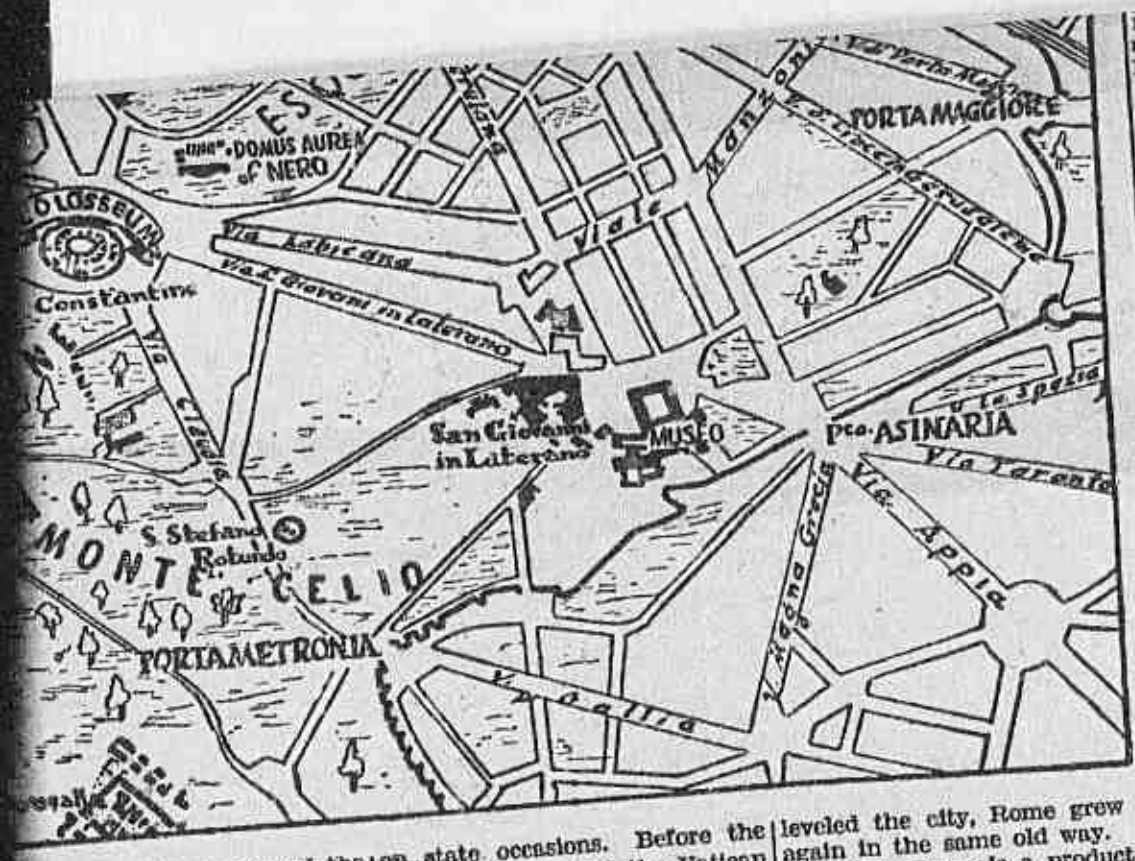
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Ye Olde Vestal Virgins (extinct)

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Like any other very old city, the streets sprawl about every which way. Even though Rome was swept three times by devastating fires that practically leveled the city, Rome grew up again in the same old way.

Modern Rome is a product of the 17th century. It was built as a kind of theatrical backdrop against which vast ceremonial pageants might be enacted. Michelangelo, Vignola and the papal city planners ruthlessly sliced through the tangle of crumbling back alleys to make great boulevards. The boulevards radiate like the spokes of a wheel with piazzas as the hub. In the center of each piazza is a fountain or an obelisk from which grandiose perspectives stretch to distant monuments. Next to each obelisk the GI will find an MP erected by the 5th Army.

One of the largest thoroughfares in Rome is the Corso Umberto, a shopping center like Naples' Via Roma or Algiers' Rue d'Isly. The Corso connects the city's two main squares — the Piazza del Popolo and the Piazza Venezia. In the latter square Mussolini used to give with his balcony dictation.

A few of the other main thoroughfares you'll want to remember are the Corso Vittorio Emmanuele, running from the Tiber to the center of the city proper, and the Via Nazionale, which begins at the principal railroad station. The fashionable



Ye Olde Vestal Virgins (extinct)

less flirtatious and more and more dressed until they became Roman matrons.

After the Roman matrons, the most impressive monuments in Rome are the ancient baths. They were built large enough to hold the entire population of Rome at one time, an idea by now unthinkable.

You won't be able to walk two blocks without bumping into one or two of the ancient monuments or ruins. Two you won't want to miss (if the Germans have spared them) are the Pantheon, one of the most perfectly preserved old Roman buildings, and the Colosseum.

The Colosseum was opened for business by the Emperor Vespasian, one of the earliest sports fan, and was the Hollywood Bowl and Soldiers Field of its day. It seated 50,000 persons for hunts and gladiatorial spectacles. It could even be flooded for sham naval battles.

A good deal of Rome is built with pieces of stone from the Colosseum and the forum. Too lazy or unskilled to carve their own masonry, medieval Romans carted away the palaces of the Caesars stone by stone in order to build new stables. The forum became the garbage dump of medieval Rome for so long that the old temples were completely covered with refuse. Travelers a few years ago saw cows grazing over the triumphal arches and cellars dug into the space where Mark Antony had gazed before needling the Romans after Caesar got



Fountain and Palace

to those with actual combat experience. Rear echelon emperors got only a little marble tablet to wear on their houses.

Still to be seen are the Arches of Titus and Constantine and the Column of Trajan.

Of all the historical relics the Temple of the Vestal Virgins is one of the loveliest. It is also considered perhaps the most sacred of all Roman monuments, since it was occupied in its day by maidens of unquestionable purity who devoted their lives to tending the eternal flame.

It is quite impossible to find any of those Vestal Virgins still flitting about the Temple. They disappeared a long time ago. After this war nobody can blame our guys for any lack of virginity in Rome.



IN THE SQUARE IN FRONT of the Palazzo di Venezia scores of thousands once gathered to "viva Il Duce." Since [illegible] when he ignominiously took it on the lam, Musso has been [illegible] little man who wasn't there." And nothing has been left of his "balcony empire" except the balcony itself which is marked by that white ghost

46 39

6 June 44

THE STARS AND STRIPES (MEDITERRANEAN)
(ITALY EDITION)

Daily newspaper of the U. S. armed forces published Monday through Saturdays for troops in Italy.

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Vol. 1, No. 174 Tuesday, June 6, 1944

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Sgt. Al Kohn — Feature Editor
Sgt. Cyril Hopper — Art Editor

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His Mother's Philosophy

Dear Editor:

Here is my mother's advice and philosophy which she recently wrote to me:

"I will not say to you: 'This is the way, walk in it,' for I do not know the way or where the Spirit may lead you. It may be to paths that I have never trod, or ships on the sea leading to unimagined lands or haply to a star. I cannot guess nor guide. I know for every truth there is a way for each to walk, a right to choose and a truth to use. And though you wander far, your soul will know that true path when you find it. I will fear nothing day or night. I will not grieve at all if your light is called by some new name. Truth is the same; it matters nothing to call it star or son. All light is one."

—2nd Lt. Wendall S. Johnson

Expedite Awards

Dear Editor:

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—Pvt. Charles A. Harmon

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These two items are passed up continuously by the enlisted men. Whoever palmed these wastes off on the government should be severely reprimanded.

Hats off to the QM Corps, though. They're doing a good job

ANYTHING CAN HAPPEN



HAPPY DAYS are here again for arm-weary Allied soldiers in downtown Naples. Pfc. Hoyle Toms, Forest City, N. C., beams up at a sign telling the good news in three languages.
(Staff Photo by Sgt. Cyril Hopper)

GIs, Officers Enthusiastic About New Saluting Rule

By Pvt. STAN SWINTON
(Stars and Stripes Staff Writer)

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The front-line troops — officers and enlisted men — agree that it's a relief not to have to keep saluting downtown.

"You kind of get out of the habit at the front," explained Pvt. Herb Lynch, Haverhill, Mass. "It's swell [illegible] here from the hospital

His buddy, Sgt. J. L. Sterling, Woodmere, L. I., agreed.

"Reminds me of New York and it's just about as crowded here," Sgt. Sterling said. "You'd wear out an arm saluting."

"It was a lot of foolishness in the first place," said Lt. Stan Davis, Cherokee, Iowa, combat veteran who wears a Purple Heart with two clusters. "It's better now. Before only 25 percent of the fellows saluted and you were busy returning the salutes even then."

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"It's a good thing," he declared from his PX post. "Often when you'd salute an officer he would be looking away and not see you. Sometimes the fellows were looking away, too, and missed saluting without intending to do it."

AAF Sgt. Carl Wilson, Monahans, Texas, said his buddies "were greatly relieved by the change."

"We only get here every ten days and it was a pretty hard switch to be saluting all the time," he explained.

The sentiment of those who think [illegible] should keep on saluting as [illegible]

Spaatz Lauds MAAF Record

MAAF HEADQUARTERS, June 5—Lt. Gen. Carl Spaatz, commander of U. S. Strategic Air Forces in Europe, has congratulated the 15th Air Force commanded by Maj. Gen. Nathan F. Twining for its May operations over southern Europe, it was disclosed today.

During the month, 15th Air Force bombers hit at a wide range of targets from Central France through Austria to Rumania. Included were eight rail yards in the Lyons area and French Savoy, the Messerschmitt aircraft factory complex in the Vienna region and the vital Ploesti oil refineries of Rumania.

"These attacks have not only continued the excellent operations of previous months in wearing down the German air strength," General Spaatz said, "but have struck heavily at his heart."

Italy-based strategic bombers dropped a total of 29,000 tons of bombs on enemy targets during the month. Heavy bomber gunners and escort fighter pilots shot down 414 enemy aircraft during the month against a loss of 171 heavy bombers and numerous fighter escorts. Total loss of MAAF aircraft during the month, including Tactical Air Force planes, was 385. TAF fighter and fighter bomber pilots knocked down 18 enemy aircraft.

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After the war is over, these citations will have less significance they may even be forgotten. So why not let the deserving men receive them now to enjoy them and to feel vainglorious about them.

—Sgt. Lawrence Wright

A New Record

Dear Editor:

Usually when some sort of record is accomplished, it is right for a newspaper to receive the information. A V-mail written by me on the Anzio beachhead on April 22 was received by a pal of mine stationed in Hawaii on April 25. It sounds like a "believe it or not," but I have received a letter to prove it.

—Pfc. S. Kestenbaum

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NAPLES RADIO

THE AMERICAN EXPEDITIONARY STATION

357Kc 350M

Tuesday, June 6

AM

6:30—BBC News.
6:45—Sunrise Serenade.



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"We only get here every ten days and it was a pretty hard switch to be saluting all the time," he explained.

The sentiment of those who think they should keep on saluting as a courtesy and to prove they are good soldiers was voiced by Pvt. Henry Hironaka, San Leandro, Calif.

"I'd just as soon salute as not," he said. "But I thought it was rough fining fellows for not saluting. I'm used to saluting, and I'll keep on."

The order relaxing saluting regulations in Naples was published by Maj. Gen. Arthur R. Wilson, Commanding General, Peninsular Base Section, last Thursday. The black and white signs, printed in English, French and Italian, are posted throughout the "optional saluting" area, which includes Via Roma, the Corso Umberto and all the downtown area from the Via Cabacciolo on the bay shore to the Via Francesco Crispi.

General Sir Henry Maitland Wilson, theater commander, and Lt. Gen. Jacob L. Devers, deputy theater commander, approved the new regulation.

PUPTENT POETS

Does Hope Spring Eternal?

Hope springs eternal in the human breast, they say,
But what of those whose hopes went in the blast,
The roar of screaming shells, the last
Short burst from smoking barrels, pointed to the sky?

Did they still hope, as from the heights they plunged,
A flaming torch upon a foreign, alien land?
Did they see paradise or hell on every hand
Os was it Fate that down upon them lunged?

And what of us who linger on tonight?

So This Is War!

So this is war, no splendor here,
No martial music, no crowds to cheer;
Nothing but harsh reality
Of the price we must pay for victory.
For the lads of Cassino and Anzio
These thoughts are worthless; too well you know
Of the terrible misery and biting cold
Endured at the front in a muddy hole,
Of Italy's mountains and Africa's sand
Of night patrols in no man's land;
Of noble comrades and nobler dead
Who battled on 'till the snow turned red

Rumania.

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BROOKLYN, N. Y.—The feminine trait of forgetting a handbag and going back for it brought tragedy when Blanche Smith, 28, and Matilda Brinkley, 55, returned to the burning Hauptman Feather Company building for their handbags and were suffocated.

PHOENIX, Ariz. — Sixty racing greyhounds valued at 700 dollars each burned to death in a kennel where they were being conditioned for the northwest racing season after Miami track appearances.

LAKE CHARLES, La.—America's oil industry will be producing 21,000,000 gallons of high octane gasoline daily by July 1, Ralph K. Davies, U. S. Deputy Petroleum Administrator predicted last week at the dedication of a new 100,000,000-dollar gasoline and synthetic rubber plant. He called the output

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Dear Editor:

I am up to bat for those men who are reclassified and put on limited service. I see no reason why the War Department cannot make it possible for these men to receive their awards, ribbons and medals which their service records indicate that they are entitled to receive.

After the war is over, these citations will have less significance. They may even be forgotten. So why not let the deserving men receive them now to enjoy them and to feel vainglorious about them.

—Sgt. Lawrence Wright

A New Record

Dear Editor:

Usually when some sort of record is accomplished, it is right for a newspaper to receive the information. A V-mail written by me on the Anzio beachhead on April 22 was received by a pal of mine stationed in Hawaii on April 25. It sounds like a "believe it or not," but I have received a letter to prove it.

—Pfc. S. Kestenbaum

NAPLES RADIO

THE AMERICAN EXPEDITIONARY STATION

357Kc 350M

Tuesday, June 6

AM
6:30—BBC News.
6:45—Sunrise Serenade.
8:00—Sign Off.
11:00—Rhythm Jamboree.
11:30—Sound Off.
11:45—What the People Sing—*
12:00 Noon—Potpourri.
PM
12:30—News.
12:45—Novelty Orchestra.
1:15—Personal Album.
1:30—Jack Payne and His Dance Orchestra—*
2:00—GI Jive.
2:15—Yarns for Yanks.
2:30—Baseball Game.
4:30—CBS News.
4:45—Band Wagon.
5:00—Club Rendezvous.
5:30—Great Music.
5:45—Melody for Strings.
6:00—Kate Smith.
6:30—Music We Love.
7:00 Duffy's Tavern.
7:30—Bob Hope.
8:00—BBC News.
8:15—Fred Waring.
8:30—The Jam Pot.
9:00—News.
9:15—Spotlight Bands.
9:30—Command Performance.
10:00—News Summary.
10:05—Let's Dance.
10:30—One Night Stand.
*—Denotes British Broadcast.

are hashless. This is a definite improvement. There are, however, some very unpopular dishes which seem to irk the cooks as well as the enlisted men: namely, chili-con-carni and a very finely ground reddish meat (name unknown).

These two items are passed up continuously by the enlisted men. Whoever palmed these wastes off on the government should be severely reprimanded.

Hats off to the QM Corps, though. They're doing a good job.

—S-Sgt. F. R. Gillooly

"I think those of us stationed in town should keep on saluting but the rest center kids and those down from the front shouldn't have to," said Wac Pfc. Dorothy Franklin, Chicago.

The front-line troops — officers and enlisted men — agree that it's a relief not to have to keep saluting downtown.

"You kind of get out of the habit at the front," explained Pvt. Herb Lynch, Haverhill, Mass. "It's swell to come here from the hospital and find things informal."

you'd salute an officer he would be looking away and not see you. Sometimes the fellows were looking away, too, and missed saluting without intending to do it."

AAF Sgt. Carl Wilson, Monahans, Texas, said his buddies "were greatly relieved by the change."

"We only get here every ten days and it was a pretty hard switch to be saluting all the time," he explained.

The sentiment of those who think they should keep on saluting as a courtesy and to prove they are good soldiers was voiced by Pvt. Henry Hironaka, San Leandro, Calif.

"I'd just as soon salute as not," he said. "But I thought it was rough fining fellows for not saluting. I'm used to saluting, and I'll keep on."

The order relaxing saluting regulations in Naples was published by Maj. Gen. Arthur R. Wilson, Commanding General, Peninsular Base Section, last Thursday. The black and white signs, printed in English, French and Italian, are posted throughout the "optional saluting" area, which includes Via Roma, the Corso Umberto and all the downtown area from the Via Cabacciolo on the bay shore to the Via Francesco Crispi.

General Sir Henry Maitland Wilson, theater commander, and Lt. Gen. Jacob L. Devers, deputy theater commander, approved the new regulation.

PUPTENT POETS

Does Hope Spring Eternal?

Hope springs eternal in the human breast, they say,
But what of those whose hopes went in the blast,
The roar of screaming shells, the last
Short burst from smoking barrels, pointed to the sky?

Did they still hope, as from the heights they plunged,
A flaming torch upon a foreign, alien land?
Did they see paradise or hell on every hand
Os was it Fate that down upon them lunged?

And what of us who linger on tonight?
Do we see peace ahead, or just another truce
A cynic's bargain, a diplomatic devil's ruse
To hide the truth behind the name of right.

Yet still we hope, for nature so made man
With innate trust, with endless power to believe
In better worlds ahead, in faith that will relieve
The strain, and show the truth, the master plan.

If we like children, now could see the best
Not as dreamers, no! But as we look into
Our future vow that we will not allow
Another useless struggle. Then the dead will rest.

—Cpl. George H. Merrian

So This Is War!

So this is war, no splendor here,
No martial music, no crowds to cheer;
Nothing but harsh reality
Of the price we must pay for victory.
For the lads of Cassino and Anzio
These thoughts are worthless; too well you know
Of the terrible misery and biting cold
Endured at the front in a muddy hole,
Of Italy's mountains and Africa's sand
Of night patrols in no man's land;
Of noble comrades and nobler dead
Who battled on 'till the snow turned red.
Even the glorious heaven above
God's perfect promise of peace and love
Is desecrated by roaring plane
Out on a mission of death and pain.
Oh, God, how long are we to stand
Man's inhumanity to man?

—Pfc. Cecil V. Groseclose

Sentiment

Delicately thought-up prose,
The best book written, and who knows,
In all the rest to come;
Nothing ever could be penned
About this love which knows no end
And he who thinks that words could say
That which makes me care this way—
Is just as sane as those who know
What makes little posies grow.

—Pfc. D. J. Sawyer

'I Wanted Wings' Author Missing

LONDON, June 5 — Lt. Col. Beirne Lay, Jr., whose book "I Wanted Wings" was made into one of 1940's hit movies, was shot down by flak while bombing a freight assembly yard in northeastern France and is believed to have parachuted to earth, the United Press reported this week.

Lt. Col. Lay, author of several Saturday Evening Post, Harper's and Fortune articles, was commanding a Liberator wing when his plane was hit and went into a vertical dive. Eleven parachutes opened below the plane and one of the parachutists was wearing the red hunting cap which Lt. Col. Lay always took with him into combat.

33. After their marriage she explained that "our ages don't make any difference as long as we have a happy married life."

NEW YORK — Hildegarde, a tropical fish and not the night club chanteuse, gave birth to 82 guppies in the apartment of Mr. and Mrs. Arthur Kamermayer. Ichthyologists — zoologists specializing in fish—said guppies often spawn 50 offspring but that 82 set some kind of record.

BROOKLYN, N. Y.—The feminine trait of forgetting a handbag and going back for it brought tragedy when Blanche Smith, 25, and Matilda Brinkley, 55, returned to the burning Hauptman Feather Company building for their handbags and were suffocated.

PHOENIX, Ariz. — Sixty racing greyhounds valued at 700 dollars each burned to death in a kennel where they were being conditioned for the northwest racing season after Miami track appearances.

LAKE CHARLES, La.—America's oil industry will be producing 21,000,000 gallons of high octane gasoline daily by July 1, Ralph K. Davies, U. S. Deputy Petroleum Administrator predicted last week at the dedication of a new 100,000,000-dollar gasoline and synthetic rubber plant. He called the output enough to send more than 10,000 bombers over Berlin every 24 hours, "if we wanted it that way."

LOUISVILLE, Ky.—Office workers gasped and deluged police with complaints that an unclothed female was preparing to jump from the edge of a five-story building. Radio patrolmen found the "female" was just a nude mannikin placed there by a practical joker.

NEW MARKET, N. H.—A distillery received War Production Board permission to produce beverage alcohol—whiskey to you — from Maine cull potatoes.

CLEVELAND — The leather-lunged bargeman who shouted his needs to the tow steamer is a thing of the past. The Buckeye Steamship Company announced installation of radio telephones on its Great Lakes barges.

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BEST COPY POSSIBLE

It's Been

Mud, Mountains Helped Jerry Stall Allies

By Sgt. VICTOR DALLAIRE
(*Stars and Stripes Staff Writer*)

The phase of the Italian campaign which ended with the entry into Rome began rather quietly in the gray hours of Sept. 3, 1943, when slate-colored landing boats loaded with British and Canadian assault forces scraped ashore on the toe of the Italian peninsula.

This landing in the vicinity of Reggio Calabria was the first Allied thrust into continental Europe which was intended to stick. The hardy British and Canadian veterans who sloshed through the surf to the soil of Italy proper were prepared for anything—but what actually happened.

They didn't know then, but the Germans had no intention of defending Calabria. The Allied preliminary air pounding had smashed all possibility of a stout battle for the extreme southern section of Italy. And Italy itself, sick of the whole business, was even then signing a separate peace.

The British fanned out rapidly over the toe of Italy, meeting little opposition and rounding up hundreds of half-hearted Italian defenders. In a few days they had overrun lower Calabria and had landed at Taranto, great naval base on the instep of Italy.

ASHORE AT SALERNO

On Sept. 8, seven and a half hours after Marshal Pietro Badoglio announced the unconditional surrender of all Italian naval and military forces, the British-American 5th Army under Lt. Gen. Mark W. Clark landed on the flaming shores of Salerno.

Through the inferno that shattered the pre-dawn darkness, Yanks and Tommies fought their way ashore to do what communiques tersely describe as "establishing a beachhead." The Ger-

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lio announced the unconditional surrender of all Italian naval and military forces, the British-American 5th Army under Lt. Gen. Mark W. Clark landed on the flaming shores of Salerno.

Through the inferno that shattered the pre-dawn darkness, Yanks and Tommies fought their way ashore to do what communiques tersely describe as "establishing a beachhead." The Germans were set for the landing at Salerno and threw everything they had into the effort to stop it.

The margin between defeat and victory in such a fight is slim, and the Allied tide of battle wavered on that margin for days. The 8th Army moved well up from southern Italy, Sardinia fell into the Allied net and French forces landed on Corsica before the tide began to swing against the krauts.

By Sept. 15 it became obvious that the Allies were at Salerno to

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The battle for
yond Naples into the
northwest. The British continued
their advance up the east coast.

under fire. By Oct. 17 the whole Volturno defense system had been

German soldiers, and you
ring did his best to drive the

crush the Germans in Europe.

Road To Rome Paved With Memory Per Mile

The road to Rome from Salerno had just about everything. More than anything else it was tough. It was tragic many times, and now and then it was what you might call funny and, yes sir, there was just about everything. . . .

One of the luckiest guys on the landing at Salerno was Capt. Martin J. Peterson, Kansas City, who lived to tell about being blown out of the turret of his tank when a shell went through the side of an LCT and right into the tank.

Capri was taken by the Allies and from that song-famed isle came one of the most startling items of the Mediterranean campaign: Tom Collins were to be had at 28 lire a shot.

At a front-line hospital Mrs. Theresa Russo Paolilli gave birth to what was called "the first baby born on American-held soil on the European continent." Mrs. Paolilli named the baby Irene but everyone else started calling it "Evac" after evacuation hospital.

In late November the Yanks crossed the Volturno for the seventeenth time. "Five times I have crossed that river," muttered Pfc. John Tracy, Mattoon, Ill. "Five times, twice under fire and three times by wading. I don't ever want to hear the name Volturno again."

In December A-36 Invaders loaded their bomb racks with food and headed from their advanced air base for a small grassy saddle high on the slopes of Mt. Maggiore, two miles west of Mignano. The Invaders zoomed through the saddle and at a signal from the ground bomb releases were touched and gas tanks fell away from the planes. In the gas tanks were carefully-packed cases of K rations and that night American troops on the high slopes of Mt. Maggiore ate.

On the 5th Army front a group orf soldiers including Pvt. Lawrence John Michael Francis O'Brien, moved into an unshelled, unbombed building.

"The first night we spread out all over the place," said O'Brien. "That's when the shells came in one after another and took care of the third floor. So we buried our dead and moved down to the second floor. Two nights later some more shells connected and they kept connecting three more nights in a row.

"After that everybody crowded together on the ground floor — that is, everybody who was left."

"You know," remarked Capt. John Upton of New York, commanding officer of an engineers company A, "I've heard a lot about the road to Rome but I never thought we'd have to build it."

The captain was talking about the job of filling up holes on that road, holes caused by shells, bombs, travel. The materials for the captain and his company were broken bathtubs, statues, sinks and other items from bombed Italian houses.

American troops battering northwest took a shell-pocked white house on a hill between two mountains. Resting quietly in big barrels in the cellar of the house were 150 gallons of wine. The men decided the cellar would make an ideal CP.



It was Christmas Eve and the paratrooper private who had fought on the mountain for seven days and had now been brought down to the aid station with trench feet from the cold was talking about the men up there:

"We won't have a turkey up there tomorrow," he said, "because you can't send men up on a hill like that just to carry turkey but we'll have ours in a couple of days when they relieve us. The boys aren't complaining. Some of them were singing Christmas carols in the slit trenches and one of them said, 'I'd hang up my sock for Christmas, but all I'd get in it is water.' We'll be missing Christmas this year but we're planning on a good one for next year."

Honor of being first ashore at Anzio was generally conceded to Pvt. Walter P. Kryzystofiak, Summit, Ill., a 30-year-old ex-draftsman, who claimed he touched land at 0158 January 22, two minutes before zero hour.

At Anzio a practice firing range was opened. A new gray-green combat uniform was provided. Beer and coke arrived. Pfc. Labor Papos, swigged some beer and wiped foam from his lips. "It's really good," he said. "Reminds me of back home and the fun we had drinking it there."

Pvt. Ernest Ross, Old Orchard Beach, Me., was bringing in a group of kraut prisoners on the beachhead when one of them dropped his hands and grabbed his pants.

"Get them hands up," yelled Ross, waving his tommy gun. The German quickly complied but down went his pants again. His belt was broken. The German shuffled along, stopping every now and then to reach for his pants while Ross threatened him each time with his tommy gun.

On a shell-battered road 1st Lt. Francis Xavier Buckley, Philadelphia, of the combat engineers and the southern front, met a beachhead engineer company led by Capt. Ben Souza, Honolulu, Hawaii.

"Where in the hell do you think you're going?" Souza asked.

"I'm sneaking up to make contact with the beachhead forces," said Buckley.

"You've made contact," said Souza, and there was no more beachhead.

They began now to call it "The Battle for Rome."

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