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

ACC 10000/145/81 20091

REGION IX - GENERAL - PART II

June 1944 - Ap 1945

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

IX - GENERAL - PART II

- Ap 1945

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

180116

Ministero della Pubblica Istruzione
DIREZIONE GENERALE DELLE ANTICHITÀ E BELLE ARTI

Roma, 26 APR. 1946

Div. Sez. Prot. N. 7032

Oggetto Rimini - Tempio Malatestiano -

LA COMMISSIONE MILEA-
TA - Sottocommissione per
i Monumenti e Belle Arti
Via Vittorio Veneto
ROMA

Risposta al foglio del 23-3-1946
N. 2009I/MFA

Si ringrazia codesta Sottocommissione per l'interessamento espletato in favore della tutela e della conservazione del Tempio Malatestiano di Rimini le cui parti danneggiate erano state oggetto di illecite demolizioni.

IL MINISTRO

17091

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

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives
(Tel. 439081, ext 442 & 254)

20091/MFAA

23rd March 1946

SUBJECT: Rimini- Tempio Malatestiano

TO : The Director General of Antiquities and Fine Arts,
Ministry of Public Instruction,
ROME

Reference your 695 Pos.6 Part1 Div.II dated 2nd. March 1946.

1. Investigations have been made by the appropriate military authority and it appears that some bricks were received from a partly demolished blast wall, in the vicinity of the Temple.

2. Orders have been issued for this practice to cease and warning signs in English, Polish, Italian and German have been erected on the site.

H.E.B.
H.E.Hall
Major, A.M.G.
A/Director

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

5/108

MFA

SUBJECT:- Preservation of Historical Monuments

HQ No 2 District, CMP.
1800/1/Q1
2 Mar 46

HQ Allied Commission,
APO 394.

Ref your 20091 (MFAA) dated 4 Mar 46.

1. Investigations have been made and it appears that some bricks were removed from a partly demolished blast wall, in the vicinity of the TEMPIO MALATESTIANO, RIMINI.

2. Orders have been issued for this practice to cease and warning signs in English, Polish, Italian and German have been erected on the site.

Colonel,
DA & QMG.

988

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

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives
(Tel.489081, ext. 442 & 254)

20091 (MFAA). 4th March 1946

Subject: Rubble in Tempio Malatestiano at Rimini

TO : Headquarters, 3 District.

1. This Headquarters has been informed by the Italian Direction General of Antiquities and Fine Arts that German prisoners of war of the Miramare camp at Rimini are at present engaged in carting away rubble that is lying in and around the TEMPIO MALATESTIANO at Rimini.

2. This Church is one of the outstandingly important damaged monuments of Italy, and, as the Italian Government is going to restore it, the masonry mentioned should not be removed from the site.

3. In view of this fact, and since the church is a protected monument under the terms of A.F.H.Q. Admin stration Memorandum No.20 dated 3 April 1945, it will be appreciated if you will make inquiries as to the correctness of the information mentioned in para 1.

4. If it is in fact true that rubble is being removed, may the attention of the appropriate Command please be drawn to the importance of desisting from making any further removals of the kind.

HEB.
H.B.BELL
Major, A.S.C.
A/Director

987

Copy to: A.F.H.Q., G.5

Mod 1 (Belle Arti)

Roma, 2 Marzo 1946

Ministero
della Pubblica Istruzione

DIREZIONE GENERALE
PER LE ANTICHITA' E BELLE ARTI

Prot. N.° 695 - Pos. 6 Fasc. Div. II^

Al Direttore della Sottocommissione Alleata per le Belle Arti - Via Vittorio Veneto ROMA

Risposta al Foglio del
Div. Sez. N.°

OGGETTO Rimini.- Tempio Malatestiano.-

Il Ministero ha avuto notizia dal Soprintendente ai Monumenti di Bologna che militari tedeschi, con grossi autocarri, stanno asportando tutto il materiale laterizio crollato per danni di guerra che si trova nei dintorni e nell'interno del Tempio Malatestiano di Rimini, e che, per buona parte, può essere ancora reimpiegato nei lavori di riparazione.

I predetti militari dipenderebbero dal Comando del campo di concentramento di prigionieri di guerra "Miramare" di Rimini.

Poichè l'asportazione dei materiali dell'insigne monumento é assolutamente abusiva, mancando qualsiasi autorizzazione di questo Ministero, ed é inoltre, assai pregiudizievole per la ricostruzione del Tempio, si prega vivamente la S.V. di voler interessare il detto Comando affinchè cortesemente disponga la immediata sospensione della lamentata asportazione dei materiali, la quale ha posto, tra l'altro, la locale popolazione in stato di apprensione per le

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

della Pubblica Istruzione

DIREZIONE GENERALE
PER LE ANTICHITA' E BELLE ARTI

Alleata per le Belle Arti - Via Vittorio Veneto E.O.N.A.

Prot. N. 695 - Fas. 6 Forlì Div. II^

Risposta al Foglio del
Div. Sez. N.

OGGETTO Rimini.- Tempio Malatestiano.-

Il Ministero ha avuto notizia dal Soprintendente ai Monumenti di Bologna che militari tedeschi, con grossi autocarri, stanno asportando tutto il materiale laterizio erolato per danni di guerra che si trova nei dintorni e nell'interno del Tempio Malatestiano di Rimini, e che, per buona parte, può essere ancora reimpiegato nei lavori di riparazione.

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Sarà gradito un cenno di assicurazione.

IL MINISTRO
P. Bissandrelli

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

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

(57)

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives
(Tel. 489081, ext 442 & 254; 478480)

NTN/ps

20091/MFAA

29 Dec 45

SUBJECT: Requisition of habitation.

TO : AC Liaison Officer, BOLOGNA.

1. We have just heard in a most roundabout way that the Town Major, Bologna Command, was about to requisition (and possibly has already done so) the dwelling quarters of Signorina Bianca ARCANGELI at Via Savioli 17, Bologna.

2. Signorina Arcangeli was an unusually faithful employee of our Emilia Region MFAA Office and a genuine friend of the Allies. We understand, further, that her mother is psycopathic because of prolonged malnutrition.

3. If it would not be too great a burden to ask the Town Major to reconsider the obvious merits of the case, we are sure the effort would be a good investment if it is not indeed our moral duty.

NORMAN T. NEWTON
Major, Air Corps
Director.

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

1265 Gerard Avenue
Bronx 52

15 December

Dear Maj. Merton,

I received this morning a letter from Miss Bianca Arcangeli who was employed in our office in Bologna not only during Capt. Pinsent's period of duty there, but during Capt. Croft-Murray's as well.

She writes that she is about to be evicted from her dwelling pursuant to an order of requisition issued by the Town Major, Bologna Command.

I am not conversant with all the details of the matter, but Bianca is our creditor in terms of gratitude and I would feel painfully uncomfortable if we did not respond to her plea.

Enclosed you will find the draft of a letter to the Town Major, which I hope you will send under your signature with revisions as you see fit, if you think the intervention of the Subcommission is warranted and advisable.

I am grateful for your very kind letter which I received when I arrived home. I can only repeat what I have said many times to many people: the work I did, and my association with the members of the Subcommission have made the past year and a half the most memorable period of my life.

America is much the same as it was before the war--at least, through my key-hole of it. Right now I have an appointment to go bollby-whopping on the side of a nearby snow-hill.

My very best wishes.

Paul Reed

984

20091

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

D R A F T

SUBJECT:

TO : Town Major, Bologna City Command.

1. It has come to my attention that the premises in Via Savioli, 17, Bologna, now occupied by Miss Bianca Arcangeli and her family, have been requisitioned by your office. I am opposed to this action.

2. Miss Arcangeli has been an employee of Monuments, Fine Arts & Archives Division, Hq, Lombardia Region, AMG, from the date of entry into Bologna until mid-August of this year. During that period she assisted generously and most capably in our work, and only by reason of the termination of our activity in Emilia was she reluctantly discharged.

3. It seems to me unwise for an Allied agency to act against the interests of a former employee of the military occupation forces. During her period of employment we placed unqualified reliance in Miss Arcangeli; it appears only reasonable to expect that she should place similar reliance in us. But in this instance positive harmful action has been taken.

4. Not only are the merits of the case in her favor, in consideration of the fact that her mother is psychopathic due to prolonged malnutrition, and was only lately released from the hospital, but the larger principle, I think, should apply. In a country where, in its present state, former employees of the Allies are regarded in some civilian quarters as collaborators with enemies, we should make every effort not to destroy the position of those who cooperated with us, but, indeed, aid them.

5. It is earnestly requested that the subject requisition order be stayed until Miss Arcangeli can find suitable alternative residence.

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

2 NOV 1945

(50)

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts & Archives
(Tel. 489081, ext.442 & 2541 478480)

20094/2/A/MFAA

2 Nov 45

Prof. SORRENTINO
Soprintendente alle Gallerie
dell'Emilia
B O L O G N A

Qui acclusa Le inviamo, come promesso oggi, una copia della nostra relazione sulle opere d'arti mancanti dal deposito di S.Giorgio, dalla Collezione Loeser e da BARBERINO DI MUGELLO.

NORMAN T. NEWTON
Major, Air Corps
Acting Director

982

20071

2 NOV 1945

MINISTERO DELLA PUBBLICA ISTRUZIONE
Direzione Generale delle Antichità e Belle Arti

Roma, 20 ottobre 1945

Circolare N.52

Prot.N. 1656

AI SOPRINTENDENTI E DIRETTORI
DI MUSEI E GALLERIE

OGGETTO: Museo Internazionale delle Ceramiche
in Faenza - Integrazione collezioni. -

Il Direttore del Museo Internazionale delle Ceramiche in Faenza ha fatto presente al Ministero l'opportunità che le raccolte di quel Museo, semidistrutte dalla guerra, siano integrate con oggetti di ceramica, anche frammentari, conservati nei magazzini dei Musei governativi e delle Soprintendenze, dove sono di scarso e nessun interesse sia perchè simili o doppi di altri esposti, sia per il tipo dell'Istituto presso cui si conservano.

Si prega la S.V. di voler tenere presente, nel riordinamento degli Istituti ed uffici di codesta Soprintendenza, la detta richiesta, restando fin d'ora inteso che l'eventuale cessione al Museo di Faenza dovrà essere fatta a titolo di deposito.

P. IL MINISTRO
B. Bandinelli

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

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P. IL MINISTRO
B. Bandinelli

981

20091

Declassified E.O. 13356 Section 3.3/NND No. 785016

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

20 AGO 1945

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LOMBARDIA REGION
APO 394

20 Aug 45

SUBJECT: Emilia Region Final Report.

TO : Deputy Director, MFAA S/C, Hq, AC.

1. Enclosed are 2 copies of a final report summarising the results of work in Emilia Region.

C.R. PINSENT,
Capt.,
MFAA, AMG,
Lombardia Region.

22 AGO 1945
FILE No 20091

20 AGO 1945

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

10 AGO 1945

JBeP/ps

ROAD HARTICS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts & Archives
(Tel. 489081, ext. 442 & 254; 478480)

19 August 1945

20091/ZAA

Subject: Forwarding of Correspondence

To : Allied Commission Liaison Officer, BOLOGNA.

1. May one or two small matters which we were unable to attend to before the recent departure from BOLOGNA of Capt. Pinsent, MFAA Officer, please be given your kind attention:

(1) May the accompanying Memo 20209/20/P/ZAA to Mr Prof. A. Sorrentino, Superintendent of Galleries, Via Belle Arti 56, please be delivered. He is asked therein to secure for this office a photograph of a painting missing from ZELLI' and also a photograph of a receipt left for this and three other paintings by German military in October 1944. In view of our urgent need for the photographs in question, we are passing this request direct to Superintendent Sorrentino rather than routing it via the central Fine Arts office of the Ministry.

(2) May also the enclosed letter from the Ministry of Public Instruction of 25 July 45 please be passed to Prof. Sorrentino, whom it concerns.

(3) Likewise may the attached letter from Major Bell be passed to Sott. Arch. Ranieri, Superintendent of Monuments, Via Belle Arti 52.

The letters at (2) and (3) represent urgent left-over business; subsequent letters for ZELLIA will be passed direct.

J.B. WARD PERKINS
Lt.Col., R.A.
A/Director.

979

10 AGO 1945

HEAD QUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts & Archives
(Tel. 489081, ext. 442 & 254; 478480)

JBWP/fl

10 Agosto 45

20909/20/P/MFAA

MEMORANDUM

Prof. A. Sorrentino
Soprintendente alle Gallerie
Via Belle Arti 56
BOLOGNA.

1. La Sottocommissione per i Monumenti e le Belle Arti della Commissione Alleata, ROMA, desidera una fotografia di un dipinto che, nella Sua relazione in data 1 Agosto 45, Ella afferma sia ancora mancante.

Girolamo Marchesi: Ritratto di gentildonna con liuto.

Nello stesso tempo La preghiamo di farci conoscere il carattere della Raccolta Piancastelli di FORLI', da cui il dipinto proviene, a quanto consta da un precedente rapporto.

2. Inoltre La pregniamo di fornire a questa Sottocommissione una copia fotografica della ricevuta consegnata dai militari tedeschi al Rev. Carlo Zoli, Parroco di S.Giorgio, (Forli) quando, il 24 Ottobre 44, essi prelevarono dalla sua custodia i quattro dipinti fra cui era il sopracitato ritratto del Marchesi.

3. Queste fotografie o una eventuale risposta a questo memorandum, dovrebbero essere inviate a questa Sottocommissione, se Ella è d'accordo, attraverso l'ufficiale di collegamento della Commissione Alleata, BOLOGNA.

Copied

J.B. WARD PERKINS

978

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

Via Belle Arti 56
BOLOGNA.

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Copied

J.B. WARD PERKINS
Lt. Col., R.A.
A/Director

978

Copia (p.c.):-
Direzione Generale per
le Antichità e Belle Arti.
Ministero della Pubblica Istruzione.
ROMA.

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

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

9 AGO 1945

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts & Archives
(Tel. 489081, ext. 442 & 254; 478420)

JEBR/pa

20091/1FAA

9 Agosto 1945

Dr. Gaetano BALLARDINI
Direttore del Museo Internazionale
delle Ceramiche
- FAENZA -

Caro Sig. Dottore:

Abbiamo ricevuto la Sua lettera No. 443/2 in data 16 Luglio 45, ma poichè ciò che Ella propone esula dai fini di questa Sottocommissione, abbiamo passato la lettera - con l'acclusa pubblicazione - al Direttore Generale delle Antichità e Belle Arti. E' con vero rammarico che dobbiamo comunicarle che noi non possiamo far nulla in questo caso.

Con i migliori saluti.

J.E. BARD PERKINS
Lt.Col., R.A.
A/Director.

977

9 AGO 1945

5 AGO 1948

52 Bis

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
MONUMENTS AND FINE ARTS OFFICE

5 Aug 45.

F I N A L R E P O R T

Transmitted by letter of 20 Aug 45, Busta file

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CHURCH TREASURIES. No losses reported.

LIBRARIES. Refer to Maj. H.E.Bell, Archives Officer.

(Provinces are in geographical order from east to west: Forli, Ravenna, Ferrara, Bologna, Modena, Reggio Emilia, Parma, Piacenza.)

C. R. Pinsent,
Capt.
MFAA, AMG,
Emilia Region.

976

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

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C. R. Pinsent.

C. R. Pinsent,
Capt.
MFAA, AMG,
Emilia Region.

976

20091

6 AGO 1945

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

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

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
Monuments and Fine Arts Office

5 Aug 45

SUBJECT: EMILIA REGION. Final Report.

TO : Deputy Director, MFAA S/C, HQ, AC.

A. ALLIED PERSONNEL AND PHASES OF WORK.

Maj. Norman T. Newton, (A), MFAA Officer, AMG, 8th Army. During the winter and until the April 1945 push, looked after Forlì province, and part of Ravenna province including Ravenna city. After the push finished inspecting Ravenna province, inspected Ferrara city and province, and then moved north-east with 8th Army out of the Region.

Capt. Deane Keller, (A), MFAA Officer, AMG 5th Army. During the winter looked after the small south corner of Bologna province in Allied hands. In the April push moved into Bologna city with the forward party, assisted in inspecting Bologna monuments and in putting up Protection Notices, inspected cities along the Via Emilia to the westwards, then moved north-west with 5th Army, out of the Region.

Capt. E. Croft-Murray, (B) MFAA Officer, Emilia Region, until 5 May 45. With Bologna City waiting-party at Bivigliano and at Florence preparing for Regional work during the winter. Looked after a portion of Forlì province during the early spring. In the April push moved into Bologna city with the forward party and assisted in inspecting Monuments in Bologna and environs and in putting up Protection Notices. Inspected Modena, Reggio and Parma cities (particularly Teatro Farnese). Called to Austria on 5 May 1945.

Maj. H.E. Bell, (B). Archives Officer. Looked after Archives and Libraries in part of Forlì province in early spring. In the April push moved into Bologna with the forward party with Capt. Deane Keller and Capt. E. Croft-Murray. Attended to archives in the city and assisted in putting up Protection Notices. Looked after archives and libraries in the whole Region, in addition to work in the principle cities of North Italy. Left the Region for Rome at the beginning of July 1945.

[illegible] MFAA Officer, Emilia Region fr[illegible]

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Maj. Norman T. Newton, (A), MFAA Officer, AMG, 8th Army. During the winter and until the April 1945 push, looked after Forlì province, and part of Ravenna province including Ravenna city. After the push finished inspecting Ravenna province, inspected Ferrara city and province, and then moved north-east with 8th Army out of the Region.

Capt. Deane Keller, (A), MFAA Officer, AMG 5th Army. During the winter looked after the small south corner of Bologna province in Allied hands. In the April push moved into Bologna city with the forward party, assisted in inspecting Bologna monuments and in putting up Protection Notices, inspected cities along the Via Emilia to the westwards, then moved north-west with 5th Army, out of the Region.

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Maj. R.E. Bell, (B). Archives Officer. Looked after Archives and Libraries in part of Forlì province in early spring. In the April push moved into Bologna with the forward party with Capt. Deane Keller and Capt. E. Croft-Murray. Attended to archives in the city and assisted in putting up Protection Notices. Looked after archives and libraries in the whole Region, in addition to work in the principle cities of North Italy. Left the Region for Rome at the beginning of July 1945.

Capt. C.R. Pinsent, (B). MFAA Officer, Emilia Region from 5 May 45 until closing down of Region on 4 Aug 45. Did preparatory work in Florence during late winter and early spring. In March-April at Riccione and Florence did a special job of preparing protection-maps and monuments-lists of North Italy for MATAF. On 25 April 1945 joined Region at Riccione, and on 1 May 45 moved into Bologna to join Capt. Croft-Murray and Maj. Bell. On 5 May took Capt. Croft-Murray's place as Regional MFAA Officer.

Pfc. Paul O. Bleecker, (A). Previously assistant to Lt. F. Hartt, MFAA Officer Toscana Region. Came to Bologna on 4 June 45 as assistant to Capt. Pinsent, and stayed till closing of Region. Did invaluable work in the office and outside, and took many burdens off MFAA Officer's shoulders.

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B. ITALIAN PERSONNEL.

Galleries:-

Prof. Antonio Sorrentino, Superintendent for Bologna, Ferrara, Ravenna and Forli provinces, at his post all the time.

Prof. Cesare Gnudi, Inspector under Prof. Sorrentino. Had to escape to Florence. Returned to Bologna April 1945.

Prof. Roberto Salvini, Superintendent for Modena and Reggio provinces. Had to escape to Florence. Returned to Modena May 1945.

Prof. Pietro Zampetti (from Trento). Took Prof. Salvini's place at Modena till May 1945.

Prof. Armando Ottaviano Quintavalle, Superintendent for Parma and Piacenza provinces. At his post all the time.

Monuments:-

Prof. Alfredo Barbacci, Superintendent for Bologna, Modena, Reggio, Parma and Piacenza provinces. At his post all the time.

Arch. Corrado Capezzuoli, Superintendent for Ferrara, Ravenna and Forli provinces. On the German side of the line during the 1944-45 winter, so was cut off from most of his area. After the April push concerned himself with his whole area except Ravenna city.

Arrigo Teodoro Alieto
Sig. Savini (Custode of S. Vitale), Prof. Orselli and Prof. Benini, a committee of three appointed by Maj. Newton A and PC, Ravenna, to look after Ravenna monuments in absence of Arch. Capezzuoli. As Capezzuoli is not persona grata at Ravenna, this committee is retained for the present.

Antiquities:-

Prof. Giulio Jacopi, Superintendent for all Emilia Region. His case is under consideration by the Committee of Epuration.

Inspectors, Directors, etc.,

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turned to Modena May 1945.

Prof. Pietro Zampetti (from Trento). Took Prof. Salvini's place at Modena till May 1945.

Prof. Armando Ottaviano Quintavalle, Superintendent for Parma and Piacenza provinces. At his post all the time.

Monuments:-

Prof. Alfredo Barbacci, Superintendent for Bologna, Modena, Reggio, Parma and Piacenza provinces. At his post all the time.

Arch. Corrado Capezzuoli, Superintendent for Ferrara, Ravenna and Forli provinces. On the German side of the line during the 1944-45 winter, so was cut off from most of his area. After the April push concerned himself with his whole area except Ravenna city.

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Antiquities:-

Prof. Giulio Jacopi, Superintendent for all Emilia Region. His case is under consideration by the Committee of Epuration.

Inspectors, Directors, etc.,

Prof. Servolini, Director of Pal. delle Raccolte Cittadine at Forli.

Dott. Carlo Lucchesi, Director of Museo Civico and Biblioteca Gambalunga, Rimini, absent at Torricella (Pesaro), guarding material placed there for safety.

Prof. Ravaioli, Hon. Inspector at Rimini.

Prof. Medri, Director Museo Schifanoia, Ferrara.

Dott. Degani, Director Museo Comunale, Reggio Emilia.

Prof. Emilio Nasalli Rocca, Hon. Inspector, Piacenza.

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C. ANTIQUITIES AND ARCHAEOLOGICAL COLLECTIONS.

FORLI' PROVINCE.

Rimini.

Arch of Augustus. Shaken. First timber, then masonry strutting carried out.

Ponte di Augusto. Unharmed.

Principal Museum contents safe at Torricella (Pesaro).

Savignano sul Rubicone M. 7202.

Roman Bridge. Blown up. Photos of model provided, for eventual reconstruction.

RAVENNA PROVINCE.

Ravenna city.

Pal. of Theodoric (Calchi). Some bomb hits in east excavation space. Rest unharmed.

Tomb of Theodoric. Unharmed, but surrounded by water.

FERRARA PROVINCE.

Ferrara city.

Museo Archaeologico di Spina. Material taken to Bondeno, brought back, and now safe in Pal. Ludovico il Moro.

BOLOGNA PROVINCE.

Bologna city.

Museo Civico and Museo Archaeologico. Principal material moved to Casaglia, Ceretolo and Marzabotto, but all brought back last September, except two cases of fragments taken to Venice and still there.

Marzabotto. L. 7732.

Etruscan City (underground). Some shell holes.

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

Savignano sul Rubicone M. 7202.

Roman Bridge. Blown up. Photos of model provided, for eventual reconstruction.

RAVENNA PROVINCE.

Ravenna city.

Pal. of Theodoric (Calchi). Some bomb hits in east excavation space. Rest unharmed.

Tomb of Theodoric. Unharmed, but surrounded by water.

FERRARA PROVINCE.

Ferrara city.

Museo Archaeologico di Spina. Material taken to Bondeno, brought back, and now safe in Pal. Ludovico il Moro.

BOLOGNA PROVINCE.

Bologna city.

Museo Civico and Museo Archaeologico. Principal material moved to Casaglia, Ceretolo and Marzabotto, but all brought back last September, except two cases of fragments taken to Venice and still there.

Marzabotto. L. 7732.

Etruscan City (underground). Some shell holes.

Etruscan Acropolis. Some damage from trenches and defense works.

Museum. Blown up. Best things in safety at Bologna, however.

Castel S. Pietro M. 0837.

Roman Bridge (piers only). Blown up. Only stumps of piers in place.

MODENA PROVINCE.

Modena City.

971

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Antiquities.

(MODENA PROVINCE Contd.)

(Modena city. Contd.)

Museum. Contents in city and unharmed.

Lapidario Vescovile. Half destroyed.

REGGIO EMILIA PROVINCE.

Reggio Emilia city.

Museum. Contents intact.

Brescello. L. 2596.

Roman Mosaics in school unharmed.

PARMA PROVINCE.

Parma city.

Museum. Principal contents at Torrechiara and unharmed.

Fidenza. P. 8994.

Roman Gate and Bridge. Unharmed.

PIACENZA PROVINCE.

Velleia. P. 6286.

Roman City and Museum unharmed.

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Brescello. L. 2596.

Roman Mosaics in school unharmed.

PARMA PROVINCE.

Parma city.

Museum. Principal contents at Torrechiara and unharmed.

Fidenza. P. 8994.

Roman Gate and Bridge. Unharmed.

PIACENZA PROVINCE.

Velleia. P. 6286.

Roman City and Museum unharmed.

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

D. PRINCIPAL DAMAGED MONUMENTS, REPAIR WORKS, PROJECTS, ETC.

(Note: Figures in brackets are of Estimates for submission by Superintendents to the Sottosegretariato delle Belle Arti for approval, after the closing down of the Region. Repair works or projects are marked in red).

FORLI' PROVINCE (Under direction of Maj. Newton. No figures are available for cost of works, done mostly by Genio Civile).

FORLI' CITY

S. Biagio. Completely destroyed, including frescoes.

Pal. delle Raccolte Cittadine. Roof of Museo Etnografico badly damaged. Roof repaired and museum quarters made secure.

Duomo. Campanile destroyed. Left side of choir damaged.

Pal. Comunale. Seriously shaken. Roof damaged. Clock tower down. Major reconstruction needed.

Light, unimportant or reparable damage to: S. Mercuriale, S. Pellegrino, S. Trinità, Pal. del Podestà, Palazzina and Rocca di Ravaldino.

Environs.

FORNO, Abbazia, etc. Campanile demolished. Roof of circular church damaged; slight damage to interior.

RIMINI.

Tempio Malatestiano. Roof mostly gone; apse in part destroyed; facade leaning out. Protected works of art safe; frescoes removed. A committee from Rome decided that the building was stable and no urgent works needed.

Archaeological Museum and Gallery. Building badly damaged throughout. Access blocked and railed off.

Biblioteca Gambalunga. Roof damaged. Repairs to roof completed.

S. Girolamo. Completely collapsed into crypt.

S. Niccolo in Porto. Destroyed except apse with Riminesque frescoes.

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• Pal. delle Raccolte Cittadine. Roof of Museo Etnografico badly damaged. Roof repaired and museum quarters made secure.

Duomo. Campanile destroyed. Left side of choir damaged.

Pal. Comunale. Seriously shaken. Roof damaged. Clock tower down. Major reconstruction needed.

Light, unimportant or reparable damage to: S. Mercuriale, S. Pellegrino, S. Trinità, Pal. del Podestà, Palazzina and Rocca di Ravaldino.

Environs.

FORNO, Abbazia, etc. Campanile demolished. Roof of circular church damaged; slight damage to interior.

RIMINI.

Tempio Malatestiano. Roof mostly gone; apse in part destroyed; facade leaning out. Protected works of art safe; frescoes removed. A committee from Rome decided that the building was stable and no urgent works needed.

• Archaeological Museum and Gallery. Building badly damaged throughout. Access blocked and railed off.

• Biblioteca Gambalunga. Roof damaged. Repairs to roof completed.

S. Girolamo. Completely collapsed into crypt.

S. Niccolo in Porto. Destroyed except apse with Riminesque frescoes.

Chiesa dei Servi. Roof shattered by blast. Exterior walls intact.

Pal. dell'Arengo. Interior badly shaken, exterior sound.

Pal. Comunale. Half demolished.

Pal. Lettimi. North half demolished. Street wall intact.

Light, unimportant or reparable damage to: S. Agostino, S. Giuliano, S. Fortunato and Pal. del Podesta.

969

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(Contd. Monuments, Forlì province, Rimini).

Environs:

S. Maria della Colonnella. Roof gone, apse partly demolished, walls pierced and shaken. Right portal shattered.

CESENA M. 5907.

Pal. Chiaramonte. Inner first floor collapsed.

● Pal. Comunale. Roof damaged, now repaired.

● S. Domenico. Roof damaged. Under repair.

Environs:

● Madonna del Monte. Severely damaged. Roof gone. Friars have rebuilt roof.

LONGIANO R. 6699.

Biblioteca Comunale. Almost entirely demolished.

MELDOLA M. 4505.

● S. Francesco. Portico demolished. Roof pierced. Smaller roof damage repaired.

SANTARCANGELO DI ROMAGNA R. 7698.

● Collegiata. Roof damaged, now repaired.

Rocca Malatestiana. Severely hit on north side.

SAVIGNANO SUL RUBICONE. M. 7202.

● Accademia dei Filopatridi. Top floor and roof damaged. Roof repairs ordered.

● Pal. Comunale and Theatre. Badly damaged. Tower demolished. Roof repairs ordered.

Villa di Bagno. Badly shaken.

Environs:

● S. Mauro Pascoli. Casa Pascoli. Badly shattered.

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● S. Domenico. Roof damaged. Under repair.

Environs:

● Madonna del Monte. Severely damaged. Roof gone. Friars have rebuilt roof.

LONGIANO R. 6699.

Biblioteca Comunale. Almost entirely demolished.

MELDOLA M. 4505.

● S. Francesco. Portico demolished. Roof pierced. Smaller roof damage repaired.

SANTARCANGELO DI ROMAGNA R. 7698.

● Collegiata. Roof damaged, now repaired.

Rocca Malatestiana. Severely hit on north side.

SAVIGNANO SUL RUBICONE. M. 7202.

● Accademia dei Filopatridi. Top floor and roof damaged. Roof repairs ordered.

● Pal. Comunale and Theatre. Badly damaged. Tower demolished. Roof repairs ordered.

Villa di Bagno. Badly shaken.

Environs:

● S. Mauro Pascoli. Casa Pascoli. Badly shattered. Sindaco instructed to do repairs.

968

SAN MARINO REPUBLIC.

Biblioteca. Badly damaged by bombing.

Museum. Idem.

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(Contd. Monuments).

RAVENNA PROVINCE.

RAVENNA CITY. (Under direction of Maj. Newton. No figures available for cost of works).

- S. Apollinare in Classe Fuori. Shell holes in roofs. Campanile struck. Nave roof repaired. Aisle roofs repaired except short section.
- S. Apollinare Nuovo. Damage to roofs, especially right aisle. Roofs of nave and apse repaired. Aisle roofs partly repaired. Glass not yet in.
- Duomo and Campanile. Direct bomb hit on nave. Guido Reni chapel roof damaged. Chapel roof repaired.
- S. Francesco and Campanile. Left aisle roof hit. Roof repair in hand.
- S. Giovanni Evangelista. Front part of nave destroyed. Roofs part gone. Roof over Giottesque chapel relaid.
- S. Maria in Porto Città. Shell hole in apse. Roofs damaged. Roof repairs started.

S. Maria in Porto Fuori. Almost total loss. A few fragments of Giottesque frescoes remain.

- Spirito Santo (S. Teodoro). Left aisle almost completely destroyed. Remaining roofs under repair.

Palazzo Comunale. Extreme east end damaged.

- Loggia del Giardino. Badly damaged. Roofs damaged. Weakened roof trusses removed, others stiffened.
- Museo Nazionale di Antichità. (Mon. di Classe). Damage from bomb in cloister. Bracing carried out.
- Light, unimportant or reparable damage (repairs completed) to: Battistero, Battistero degli Ariani, Biblioteca Classense, Casa di Droedone, Mausoleum of Galla Placidia, S. Vitale, Pal. Spreti.
- Removal of protection works to 5 buildings authorised (by Capt. Pinsent), totalling.....L 140,200

FAENZA.

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repaired. Glass not yet in.

Duomo and Campanile. Direct bomb hit on nave. Guido Reni chapel roof damaged. Chapel roof repaired.

S. Francesco and Campanile. Left aisle roof hit. Roof repair in hand.

S. Giovanni Evangelista. Front part of nave destroyed. Roofs part gone. Roof over Giottesque chapel relaid.

S. Maria in Porto Città. Shell hole in apse. Roofs damaged. Roof repairs started.

S. Maria in Porto Fuori. Almost total loss. A few fragments of Giottesque frescoes remain.

Spirito Santo (S. Teodoro). Left aisle almost completely destroyed. Remaining roofs under repair.

Palazzo Comunale. Extreme east end damaged.

Loggia del Giardino. Badly damaged. Roofs damaged. Weakened roof trusses removed, others stiffened.

Museo Nazionale di Antichità. (Mon. di Classe). Damage from bomb in cloister. Bracing carried out.

Light, unimportant or reparable damage (repairs completed) to: Battistero, Battistero degli Ariani, Biblioteca Classense, Casa di Droedone, Mausoleum of Galla Placidia, S. Vitale, Pal. Spreti.

Removal of protection works to 5 buildings authorised (by Capt. Pinsent), totalling.....L 140,200

FAENZA.

Museo Internazionale delle Ceramiche. Building almost totally destroyed.

Pinacoteca and Museo Civico. Roofs and walls damaged. Doors locked for safety. 967

Biblioteca Comunale. Considerable damage. Storage and work-space prepared for books.

Ducmo. Roof damaged and glass gone. Estimate for repairs prepared, to be submitted to Sottosegretariato delle Belle Arti.....(L 346,000)

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(Contd. Monuments. Faenza). Ravenna Province)

Torre dell'Orologio. Completely demolished.

More or less serious damage was suffered by the following. No action possible now: S. Agostino, Commenda, S. Domenico, SS. Filippo e Giacomo, S. Francesco, SS. Ippolito e Lorenzo, S. Michele, Osservanza, Pal. Bubani, Pal. Magnagutti, Pal. Minardi, Municipio, Pal. del Podestà, and Pal. Rossi.

BAGNACAVALLO M. 3938.

S. Pietro in Sylis. Part of nave roof gone. Apse vault holed. Ufficio Tecnico to brace vault and repair when possible.

More or less damage was done to the following, No action possible now:- Biblioteca Comunale, Congregazione di Carità, Casa Longanesi, Casa Zorli, Municipio (corner braced), and Pal. Traversari.

BAGNARA DI ROMAGNA M. 2736.

Rocca damaged, Mediaeval walls destroyed.

CASTEL BOLOGNESE M. 2528.

Pal. Comunale. One end blown up.

Pal. Ginnasi. Facade intact. Rear part demolished.

COCCOLIA M. 4925.

S. Pietro in Trento. Campanile, apse and rear end of nave gone. Damaged walls braced and rear end of nave closed off.

S. Pietro in Vincoli. Campanile half down.

COTIGNOLA M. 3635

Casa degli Sforza. Almost completely demolished.

Pal. Comunale. Mined and bombed. Roman collection under rubble.

S. Stefano. Badly shattered. Only apse nearly intact.

Environs:

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S. Pietro in Sylis. Part of nave roof gone. Apse vault holed. Ufficio Tecnico to brace vault and repair when possible.

More or less damage was done to the following. No action possible now:- Biblioteca Comunale, Congregazione di Carità, Casa Longanesi, Casa Zorli, Municipio (corner braced), and Pal. Traversari.

BAGNARA DI ROMAGNA M. 2736.

Rocca damaged, Mediaeval walls destroyed.

CASTEL BOLOGNESE M. 2528.

Pal. Comunale. One end blown up.

Pal. Ginnasi. Facade intact. Rear part demolished.

COCCOLIA M. 4925.

S. Pietro in Trento. Campanile, apse and rear end of nave gone. Damaged walls braced and rear end of nave closed off.

S. Pietro in Vincoli. Campanile half down.

COTIGNOLA M. 3635

Casa degli Sforza. Almost completely demolished.

Pal. Comunale. Mined and bombed. Roman collection under rubble.

S. Stefano. Badly shattered. Only apse nearly intact.

Environs:

S. Francesco (Osservanza). Almost completely destroyed.

S. Maria di Genova. Half destroyed.

966

LUGO M. 3438.

Croce Coperta. Roof damaged. Estimate for repairs to be submitted to Sottosegretariato dell Belle Arti.. (L 200,000)

More or less damage was done to the following. No action now. L'Ascensione, Carmine, S. Domenico (almost totally destroyed), S. Francesco, S. Francesco di Paola, S. Rocca, Suffragio, Ginnasio Trisi, Pal. San Lorenzo (completely destroyed).

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(Contd. Monuments, Ravenna province).

MASSALOMBARDA M. 2742.

Parish Church. Walls shaken. Parts of roof destroyed.

PISIGNANO M. 6218.

S. Stefano. Hole in roof. Nave pier struck. Communal engineer to repair pier.

SOLAROLO M. 2832.

Castello (Tower). Blown up.

Pal. Comunale. Heap of rubble.

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SOLAROLO M. 2832.

Castello (Tower). Blown up.

Pal. Comunale. Heap of rubble.

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(Contd. Monuments).

FERRARA PROVINCE.

FERRARA CITY. (First priority works):-

- S. Apollinare. Facade and side wall bulged. Cracks. Part of roof gone; all shaken. One fresco has been detached.....L 30,800
  Project for repairing roof in hand with Genio Civile.....L 171,000

- S. Cristoforo della Certosa. Top of campanile off. Some vaults knocked in. Project for repairing roof in hand with Genio Civile.....L 500,000

- Gesù. Roof all shaken. Blasted inside. Project for repairing roof in hand with Genio Civile...L 160,000

- S. Maria in Vado. Roofs shaken, and have been patched up but need going over properly when possible.

- Palazzo Diamanti. South east wing blown out. Stairs damaged. End of other wing damaged. Project for making part of Gallery utilizable in hand with Genio Civile.....L 470,000

- Palazzo Schifanoia. Roof shaken. Project for repairing roof in hand with Genio Civile.....L 186,000

- Palazzina della Marfisa. Loggia roof holed. Now repaired.....L 21,000

Palazzo Ludovico il Moro. Glass out and one window-frame knocked in.

- S. Paolo. Cloister bombed. Recovery of material estimated for.....L 7,100

- S. Romano. Cloister bombed. Recovery of material estimated for.....L 9,500

- Teatini. Corner of roof off and roof shaken. Project for roof repair to be submitted to Sottosegretariato for financing.....(L 225,000)

- Duomo. Winter choral room destroyed. Removal of protection work to portal approved.....L 60,000

- Casa dell'Ariosto. Damage to interior and roof. Project for repairs in hand with Genio Civile.....L 150,000

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Some vaults knocked in. Project for repair in hand with Genio Civile.....L 500,000

Gesù. Roof all shaken. Blasted inside. Project for repairing roof in hand with Genio Civile...L 160,000

S. Maria in Vado. Roofs shaken, and have been patched up but need going over properly when possible.

Palazzo Diamanti. South east wing blown out. Stairs damaged. End of other wing damaged. Project for making part of Gallery utilizable in hand with Genio Civile.....L 470,000

Palazzo Schifanoia. Roof shaken. Project for repairing roof in hand with Genio Civile.....L 186,000

Palazzina della Marfisa. Loggia roof holed. Now repaired.....L 21,000

Palazzo Ludovico il Moro. Glass out and one window-frame knocked in.

S. Paolo. Cloister bombed. Recovery of material estimated for.....L 7,100

S. Romeno. Cloister bombed. Recovery of material estimated for.....L 9,500

Teatini. Corner of roof off and roof shaken. Project for roof repair to be submitted to Sottosegretariato for financing.....(L 225,000)

Duomo. Winter choral room destroyed. Removal of protection work to portal approved.....L 60,000

Casa dell'Ariosto. Damage to interior and roof. Project for repairs in hand with Genio Civile.....L 150,000

Damaged beyond repair or destroyed: S. Benedetto, S. Stefano, Casa Ariostea (Via Giucco Pallone), Pal. Fiaschi (Via Garibaldi II), Pal. Saracco (Via Cairoli), Pal. Strozzi.

964

Light, unimportant or reparable damage to:- Cappuccini, S. Giorgio, S. Giuseppe, Madonnina, S. Maria Nuova (east end down), Stimmate, Casa di Alfonso, Pal. di Bagno, Pal. Bevilacqua-Mazzucchi, Castello Estense (one tower damaged), Casa Cini, Pal. Giulio d'Este, Museo del Duomo, Pal. Prosperi-Sacrati, Pal. Roverella.

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(Contd. Monuments, Ferrara province).

ARGENTA. M. 2961. City nine-tenths destroyed.

S. Giovanni. Part of roof down. All roof shaken. Roof worth repairing, but work not possible now.

Municipio. Two ends of building gone. Pictures from Gallery have been taken for safety to Ferrara.

S. Domenico. Roof shaken. To be repaired when conditions permit.

Damaged beyond repair or destroyed: S. Francesco, S. Giacomo, Madonna della Seliciata, S. Niccolo. (Environs) Madonna della Celletta.

POMPOSA.

Abbey and buildings. Intact. Very slight shifting of some tiles, and a few panes of glass.
Repairs carried out.....L 14,000

PORTOMAGGIORE.

Parish Church. Heap of ruins. Rubble gone through to recover terracotta Pietà.....L 2,400

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Palazzo Peyron, Palazzo Bastreri, Palazzo Lomellino, Madonna della Belicista, S. Niccolo. (Environs) Madonna della Cellette.

POMPOSA.

Abbey and buildings. Intact. Very slight shifting of some tiles, and a few panes of glass.
Repairs carried out.....L 14,000

PORTOMAGGIORE.

Parish Church. Heap of ruins. Rubble gone through to recover terracotta Pietà.....L 2,400

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

(Contd. Monuments).

BOLOGNA PROVINCE.

Bologna City.

- S. Francesco. Nave roof and vaults and four piers and some arches down. Four nave piers and two arches rebuilt before arrival of Allies. Project approved for making unstable flying buttresses safe.....L.950,000
  Major project for completing walls and rebuilding roof handed to Direttore Generale at Rome for consideration.....(L.21,000,000)

- Corpus Domini (La Santa). Facade, part of walls, and all nave roof and ceiling down. Lean-to protection roofs and strutting of dome carried out before arrival of Allies. Project approved for raising walls and building roof over south chapels.....L.250,000

- Archiginnasio. Teatro Anatomico destroyed, but carved parts saved. One side of cortile, loggia down. Lower storey of this loggia rebuilt before arrival of Allies. Project for completing loggia and roof to protect shields and paintings on walls sent to MFAA S/C for passing to Sottosegretariato for approval.. .....(L.950,000)

- Porta Nuova. Piers damaged and shaken. Project approved for rebuilding piers.....L.300,000

- Pinacoteca. Skylight and windows out. Major replacement effected.....L. 71,000

- Removal of protection works to 13 buildings approved.. .....L.449,000

- Uncovering or replacement of works of art and stained glass to 6 churches approved.....L.121,000

Damaged, but first-aid works carried out before arrival of Allies:- S. Benedetto, Oratorio di S. Cecilia, Duomo (S. Pietro), S. Giovanni in Monte, S. Maria dei Servi, Accademia Filarmonica, Pal. Marconi, R. Ricovero di Medicità, Pal. della Mercanzia, Casa Serracchioli, Palazzina della Viola.

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ation.....(L.21,000,000)

- Corpus Domini (La Santa). Facade, part of walls, and all nave roof and ceiling down. Lean-to protection roofs and strutting of dome carried out before arrival of Allies. Project approved for raising walls and building roof over south chapels.....L.250,000

- Archiginnasio. Teatro Anatomico destroyed, but carved parts saved. One side of cortile, loggia down. Lower storey of this loggia rebuilt before arrival of Allies. Project for completing loggia and roof to protect shields and paintings on walls sent to MFAA S/C for passing to Sottosegretariato for approval.. .....(L.950,000)

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Severely damaged, but no action now:- Oratorio di S. Filippo Neri, S. Giorgio, Convent of S. Giuseppe dei Cappuccini, S. Maria della Mascarella, S. Salvatore, SW Tower of Pal. Comunale, Pal. Malvezzi-Campeggi, Pal. Montpensier, Tomb of Rolandino dei Passaggeri (can be reconstructed), Teatro del Corso.

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(Contd. Monuments, Bologna province).

BOLOGNA CITY ENVIRONS.

Villa Hercolani. Large part destroyed. Neo-classic facade intact.

Villa Mazzacorati. Main body destroyed. Neo-classic facade stands. Baroque theatre undamaged.

Moderate damage to:- S. Apollonia (roof repaired), Madonna di S. Luca (repaired), Villa Aldini, Villa Guastavillani.

BAGNAROLA BUDRIO M. 0255.

• Villa Malvezzi-Campeggi. Two rooms of main block blown out, XVIIIth century chapel in garden severely damaged. Roofs damaged, but repaired by owner.

BUDRIO M. 0543.

S. Lorenzo. Campanile and part of XVIIIth century apse down.

CASTEL SAN PIETRO M. 0837.

Mediaeval Gateway. Corner damaged.

DOZZA M. 1133.

• Castello Malvezzi. Roof damaged. Repaired by owner.

IMOLA.

• Museum, Gallery, Library (S. Francesco). Hole knocked in wall. First-aid repair done.

• Cathedral. Dome roof hit. Repaired.

• S. Maria in Regola. Holes in apse walls. Roof damaged. Holes filled, roof repaired.

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Mediaeval Gateway. Corner damaged.

DOZZA M. 1133.

Castello Malvezzi. Roof damaged. Repaired by owner.

IMOLA.

Museum, Gallery, Library (S. Francesco). Hole knocked in wall. First-aid repair done.

Cathedral. Dome roof hit. Repaired.

S. Maria in Regola. Holes in apse walls. Roof damaged. Holes filled, roof repaired.

Monte di Pietà. Roof holed. Repaired.

961

Pal. Paterlini. Facade struck. Repaired.

Light damage; no action now, to:- S. Domenico, Rocca, Mad. del Piratello (environs).

MINERBIO ENVIRONS. M. 0162.

Castello di S. Martino. Roof damaged. Repaired.

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(Contd. Monuments, Bologna province).

MONTE ARMATO L. 9534.

Romanesque Abbey. Three-quarters destroyed. No action possible now.

MONTE DELLE FORMICHE L. 6946.

S. Maria. Almost complete ruin.

MONTEVEGLIO L. 6946.

S. Maria. Nave roof damaged, but repaired. Apse roof to be repaired by Superintendent.

MONTOVOLO ENVIRONS: VIGO L. 6818.

Parish Church. Roof damaged. Repaired.

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MONTEVEGLIO L. 6946.

S. Maria. Nave roof damaged, but repaired. Apse roof to be repaired by Superintendent.

MONTOVOLO ENVIRONS: VIGO L. 6818.

Parish Church. Roof damaged. Repaired.

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(Contd. Monuments).

MODENA PROVINCE.

MODENA CITY.

Duomo. Porta dei Principi damaged. First-aid repairs already done before arrival of Allies. Other light damage.

S. Filippo Neri. Roof damaged. Repairs ordered.

S. Domenico. Apse vault knocked in. Transept roof and vault damaged. Genio Civile instructed to repair transept.

Serious damage, but no action now, to:- Congregazione di Carità, S. Vincenzo, Galleria Campori, Istituto S. Carlo, S. Barnaba (sacristy).

Unimportant damage to:- Corner of Pal. Arcivescovile; Palazzo Ducale.

GAIATO L. 4827.

Parish Church. Roof pierced. Repaired.

GUIGLIA L. 5842.

Parish Church. Roof damaged. Repaired.

MIRANDOLA L. 6993.

Gesù. Shells came through window. Repairs done.

MONCHIO L. 3439 (Listed as "Castellaro, Parish Church").

S. Giulia. Blown up and almost total loss.

MONTEFIORINO L. 3135.

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and vault damaged. Genio Civile instructed to repair transept.

Serious damage, but no action now, to:- Congregazione di Carità, S. Vincenzo, Galleria Campori, Istituto S. Carlo, S. Barnaba (sacristy).

Unimportant damage to:- Corner of Pal. Arcivescovile; Palazzo Ducale.

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- Gesù. Shells came through window. Repairs done.

MONCHIO L. 3439 (Listed as "Castellaro, Parish Church").

S. Giulia. Blown up and almost total loss.

MONTEFIORINO L. 3135.

Castle. All roofs burnt off by Germans.

959

PAVULLO ENVIRONS: MONTECUCCOLO L. 4833.

Castle. Roofs and floors burnt out by Germans.

RONCOSCAGLIA L. 4022.

- Parish Church. Rock face under side wall hit. Project approved for building up under wall.....L. 38,000

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(Contd. Monuments, Modena province).

SASSUOLO. L. 4555.

Pal. degli Estensi. Doors (painted), and windows looted and burnt. Roof doubtful. Roof to be gone over and windows closed when possible.

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85

(Contd. Monuments).

REGGIO EMILIA PROVINCE.

REGGIO EMILIA CITY.

Carceri di S. Tommaso. One wall of enclosure destroyed, but completely rebuilt before arrival of Allies.

No other damage in city, except some glass.

CASTELLARANO L. 4052.

Rocca. Interior blown up and set fire to by Germans. Outer walls stand.

TOANO L. 2637 (not listed).

S. Maria Assunta. Roof burnt off by Germans for reprisals. Instructions given to have new roof on by winter.

No other damage in province except tiles or a little glass here and there.

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CASTELLARANO L. 4052.

Rocca. Interior blown up and set fire to by Germans. Outer walls stand.

TOANO L. 2637 (not listed).

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No other damage in province except tiles or a little glass here and there.

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

(Contd. Monuments).

PARMA PROVINCE.

PARMA CITY.

Teatro Farnese. Direct Bomb hits. Roof mostly ~~gone~~ gone. Theatre decoration half destroyed. Remainder damaged by exposure to weather. Project for rebuilding roof in hand with Genio Civile.....L 1,000,000

Pinacoteca (in Pal. della Pilotta). Roof gone, walls damaged, some floors gone. Project for covering and making some exhibition rooms utilizable in hand with Genio Civile.....L 1,000,000

Sale della Rochetta (in Pal. della Pilotta). Also damaged. Project prepared for making these utilizable for pictures while work to Pinacoteca is being finished, to be submitted to Sottosegretariato for financing.....(L 587,000)

Palazzo del Giardino. Big pieces of building blown out. Roofs all shaken. Frescoes in danger. Project for repairing roof and closing windows to be submitted to Sottosegretariato for financing... .....(L 980,000)

Camera di Correggio. Some glass out of windows, but covered by cortile arcade. Glass to be put in, but not urgent.

S. Teresa. Roof and vault over nave gone. No action possible now.

Prefettura. Neo-Classic. Top storey mostly gone. Other walls leaning or cracked. No action possible.

Università. One corner of court right down. Rubble cleared away.

Light, unimportant or reparable damage to:- Oratorio della Concezione, Madonna della Steccata, Pal. del Governatore, Pal. Pallavicino, Pal. S. Vitale.

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damaged, some floors gone. Project for covering and making some exhibition rooms utilizable in hand with Genio Civile.....L 1,000,000

Sale della Rochetta (in Pal. della Pilotta). Also damaged. Project prepared for making these utilizable for pictures while work to Pinacoteca as being finished, to be submitted to Sottosegretariato for financing.....(L 587,000)

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Università. One corner of court right down. Rubble cleared away.

Light, unimportant or reparable damage to:- Oratorio della Concezione, Madonna della Steccata, Pal. del Governatore, Pal. Pallavicino, Pal. S. Vitale.

956

PARMA PROVINCE.

Except for a little glass and a few tiles here and there, no damage was done to any listed monument in the province, outside of Parma city.

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(Contd. Monuments).

PIACENZA PROVINCE.

PIACENZA CITY.

*Carmine Vecchio. South-east corner of church right down. Project approved for building part of roof over nave-crossing, and securing a flying-buttress. .....L. 90,000

*S. Agostino (abandoned church). Refectory mostly destroyed. Instructions given to recover fragments of Lomazzo fresco from rubble.

*Madonna di Campagna. All glass out. Instructions given to close windows when possible, to save frescoes.

*Cappuccini. Light cracks to vaults. Roof shaken. Monks repairing roofs. Instructions given to have wall-cracks grouted.

*Pal. Malvicini-Fontana. Top of corner of cortile struck. Project approved to repair corner and roof over it. .....L. 96,000

(Low priority):-

*S. Francesco. Chapel moving on foundations from blast. Nave pier shows cracks. Instructions given to fix iron bands (already prepared) on pier.

*Galleria Ricci-Oddi (modern art). Skylight glass out. Director would have skylights made weather-proof.

S. Giovanni in Canale. Munitions explosion set latent stresses going. First-aid tie-rods already put in.

*Duomo. Removal of protection works approved..L. 94,500

BORGONOVO VAL TIDONE K. 4213.

*Parish Church. Aisle arch shaken down. Already 95 built by parrocco.

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S. Agostino (abandoned entirely). stroyed. Instructions given to recover fragments of Lomazzo fresco from rubble.

Madonna di Campagna. All glass out. Instructions given to close windows when possible, to save frescoes.

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Duomo. Removal of protection works approved..L. 94,500

BORGONOVO VAL TIDONE K. 4213.

Parish Church. Aisle arch shaken down. Already 955 built by parrocco.

CASTELNUOVO FOGLIANI P. 8295.

Castle (now Convent). Frescoed walls and ceilings cracked. All repaired and touched up by Nuns.

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(Contd. Monuments, Piacenza province).

GROPPARELLO P. 6329 (not listed).

Castle. Centre of front of draw bridge-tower knocked out. Drawbridges damaged. Repairable.

MONTECANINO K. 4304 (Environs of Agazzano).

Castle (ruined). Roof of already cracked tower burnt off by Germans.

PIANELLO VAL TIDONE ENVIRONS. K. 3805.

Rocca d'Olgisio (6 km to S.). Isolated tower blown up. Frescoed room in residential wing three-quarters destroyed. Owner planning to do repairs.

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PIANELLO VAL TIDONE ENVIRONS. K. 3805.

*Rocca d'Olgisio (6 km to S.). Isolated tower blown up. Frescoed room in residential wing three-quarters destroyed. Owner planning to do repairs.

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E[redacted]. GALLERIES AND MOVABLE WORKS OF ART.

(Red dots indicate losses).

FORLI' PROVINCE.

FORLI ' CITY.

Pinacoteca and Civic Museum. In June 1940 the 20 most important works were taken to the Canonica in the parish of S. Giorgio.

In July 1944 two Beato Angelico pictures were taken from S. Giorgio to Venice by the Inspector of the Padua Ministry. In July 1945 these were brought back via Bologna to Forlì, in good condition.

On 28 Oct. 1944 German officers removed four pictures from S. Giorgio. Of these, three have been found and brought back to Forlì.

The fourth, "Gentildonna con Liuto" by Girolamo Marchesi, has not yet been found.

All other Forlì pictures at S. Giorgio have been returned to Forlì in good condition.

The remaining works in the Pinacoteca and Civic Museum were protected on the spot and are intact.

Churches. Movable paintings from S. Mercuriale and S. Biagio were taken to S. Giorgio and are intact, except Guido Reni's "Immaculate Conception" which was brought back to S. Biagio by the parrocco without authority, and destroyed by a German bomb after the Allied occupation.

No other damage to movable Forlì church paintings.

RIMINI.

Pinacoteca and Museo Comunale. In June 1940 the principal works were taken to S. Maria delle Grazie at Covignano, and from there in April 1944 moved to Torricella (Pesaro), where they still are, in good condition, in the care of Prof. Lucchesi.

953

Some minor works left in the Pinacoteca were

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in the parish of S. Giorgio.

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Some minor works left in the Pinacoteca were destroyed and some damaged in Dec 1943 and Jan 1944 bombardments. After this the surviving material was taken to the "Polveriera" at Spadarolo.

Checking has not yet been possible. This will be done by Prof. Lucchesi who has the inventories and has now returned to Rimini.

Churches. The most important works were moved first to S. Maria delle Grazie, and then to Torricella, where they are intact.

Checking of minor works has not yet been completed, but will be shortly.

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(Contd. Galleries, etc. Forlì province).

CESENA.

Pinacoteca Comunale. Works not moved away, and undamaged.

Churches. No damage to movable works of art.

MINOR CENTRES.

? A complete checking has not yet been possible.

LOESER COLLECTION.

Of 32 pictures, 24 have been placed in safety with Director Servolini of the Pinacoteca Comunale at Forlì.
The remaining 8 are listed below:-

11. Niccolò di Petruccio: Trittico.
19. Veneziano (?): Cristo e S. Tommaso.
21. Hogarth: Angelo con due Donne.
22. Greco: Testa di Cristo.
23. Fiammingo: Madre dolorosa.
24. Daddi (Scuola): Santo con fiore.
25. Jacopo del Casentino: Annunciazione.
26. Carpione: Scena mitologica.

? Six pictures have been found which are believed to be among these 8, but they have not been identified for certain. Property Control proposed that the Prefetto should take charge of these and hand them to Prof. Servolini till identification was possible. Two are still missing for certain.

CHURCH TREASURES.

No losses reported at Forlì or Rimini cathedrals.

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A complete [illegible]

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952

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(Contd. Galleries, etc.)

RAVENNA PROVINCE.

RAVENNA CITY.

Museo Nazionale. In June 1940 25 cases of the most important objects were taken to Villa La Monaldina near Ravenna. In June 1944 11 of these cases were taken, by order of the Padua government, to the Conservatorio Musicale Benedetto Marcello at Venice, where they still are and accounted for. The remaining 14 cases, when the war front came nearer, were brought back to Ravenna and are intact. No losses therefore to the Mediaeval and Modern contents of the Museum.
Some losses were sustained to the contents of the Lapidary and Archaeological Museum in the cloister at S. Vitale. These are still under rubble and have not been checked.

Pinacoteca. In June 1940 8 cases of the most important paintings and the Tullio Lombardo reclining statue were taken to Villa La Monaldina. In October 1943 they were moved for greater safety to S. Alberto, and other minor works from the Pinacoteca were also brought there. In Feb 1945, after the entry of the Allies, everything was brought back to Ravenna, suffering some light repairable damage on the journey.
In Oct 1944 four paintings of small value were removed by the German City Command. They were first taken to Villa Baronio and have since disappeared:-

Giovanni Naglia	- Vaso di Fiori.
do	- Frutta.
Giuseppe Pazzi	- Paesaggio con Fontana.
do	- Castello sul Lago.

Museo dell'Arcivescovado (Treasury). In June 1940 the most precious objects were taken to Villa La Monaldina, and Oct 1943 brought back to Ravenna. No losses or damage.

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Churches. No losses reported to movable works of art up to now. Checking to be completed. 951

FAENZA.

Pinacoteca Comunale. In June 1940 34 works, packed in cases, were moved to Villa Case Grandi near Faenza. In Aug 1944 the Villa was occupied by Germans and the cases moved to the Municipio at Acquaviva. Germans occupied this also, and when they left blew it up.

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(Contd. Galleries, etc., Ravenna Province).

(Contd. Faenza).

Total losses:-

Guido Reni	- Madonna e Santi.
Giov. Batt. Utili	- S. Giovanni Battista.
do	- S. Sebastian.

Of these last two no trace whatever was found in the rubble, so it may be presumed that they were stolen.

Badly damaged but restorable:-

Michele Manzoni	- Decollazione di S. Eutropio.
Palmezzano	- Madonna e Santi.
Scaletti	- S. Bernardino da Feltre.
do	- Astorgio Manfredi.

Several paintings were lightly damaged. The rest are intact.

No damage to works that were left in the Pinacoteca, but:-

6 unimportant paintings, private property, and a few other unimportant objects were removed by a German officer. 5 were returned to the Comune of Ferrara and placed in Pal. Ludovico il Moro. The sixth, Testa Virile del sec. XIX, and the other objects, are missing.

Museo Internazionale delle Ceramiche. In June 1940 and at later stages nearly all the Ceramic collections, books and archives were moved to five depositis:-

Fondo Salita, Oriolo (129 cases of the most important Museum objects).
Villa Isola (Eastern ceramics, archaeological collection, books, photographs and archives).
Casa Spada (Technical books, scientific apparatus).
Convento dei Cappuccini (objects recovered from the ruins of the Museo after its destruction).
Canonica di Merlaschio (other books, photographs and archives).

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

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Canonica di Merlaschio (other books, photographs and archives).

950

All these deposits were severely damaged, as well as the Museum itself at Faenza.

About half the material under the ruins has been recovered to date.

Churches. Total loss: Canvas by Mastelletta in Chiesa dei Servi.

Damaged but restorable: "Stimmate di S. Francesco" by Fancelli of Forlì in the church of S. Francesco.

Checking to be completed.

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(Contd. Galleries, etc.)

FERRARA PROVINCE.

FERRARA CITY.

Palazzo dei Diamanti. In June 1940 the most important paintings, except one or two heavy frescoes, were moved to Cento in two stages. When the war-front got nearer they were moved back to Ferrara and placed in Pal. Ludovico il Moro, where they still are, intact.

The remaining material was left in Pal. dei Diamanti, though the Superintendency at Bologna pressed the Ferrara Comune to have them placed in greater safety.

The Gallery at Pal. dei Diamanti was badly damaged and losses were suffered. For details of losses and damages see Annex A. Very important items are marked with two stars; less important with one; the others are of little importance. Some may still be recovered among those listed as losses.

Museo di Schifanoia. In June 1940, nine cases of objects were taken to Cento. In Oct 1944 they were brought back to Pal. Ludovico il Moro at Ferrara, where they still are, intact.

The objects left in the Museum are also intact.

Museo dell'Opera del Duomo. One case with Cosmé Tura's organ Antes was taken to Cento, and brought back to Pal. Ludovico il Moro at Ferrara in Feb 1945, where it still is, intact.

The rest of the Museum material was protected locally or in the base of the Campanile. No losses or damage.

Churches. The most precious paintings were moved first to Stellata Po, then brought back to the Convent of S. Antonio Vecchio and S. Monica at Ferrara, where they still are, undamaged.

Checking of those left in the churches is in progress.

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The remaining material was left in Pal. dei Diamanti, though the Superintendency at Bologna pressed the Ferrara Comune to have them placed in greater safety.

The Gallery at Pal. dei Diamanti was badly damaged and losses were suffered. For details of losses and damages see Annex A. Very important items are marked with two stars; less important with one; the others are of little importance. Some may still be recovered among those listed as losses.

Museo di Schifanoia. In June 1940, nine cases of objects were taken to Cento. In Oct 1944 they were brought back to Pal. Ludovico il Moro at Ferrara, where they still are, intact.

The objects left in the Museum are also intact.

Museo dell'Opera del Duomo. One case with Cosmé Tura's organ Antes was taken to Cento, and brought back to Pal. Ludovico il Moro at Ferrara in Feb 1945, where it still is, intact.

The rest of the Museum material was protected locally or in the base of the Campanile. No losses or damage.

Churches. The most precious paintings were moved first to Stellata Po, then brought back to the Convent of S. Antonio Vecchio and S. Monica at Ferrara, where they still are, undamaged.

Checking of those left in the churches is in progress.

949

CENTO L. 8574.

Pinacoteca Civica. Paintings placed for safety under a stairs in the gallery and in church of SS. Pietro e Rocco. No losses or damage, and all now back in Pinacoteca.

Churches. No losses or damage to mobile works of art.

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(Contd. Galleries, etc., Ferrara province).

ARGENTA M. 2961.

Pinacoteca Comunale. Pictures walled up in a room, which escaped damage, in the Pal. Comunale which was badly damaged. On 1 Aug 45 they were taken out and found intact, and moved to Pal. Ludovico il Moro at Ferrara, there being no room for them at **Argenta** which is 9/10 destroyed.

Churches. Nearly all the churches have had their works of art destroyed. Checking is in progress.

MINOR TOWNS.

Checking is in progress.

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Churches. Nearly all the churches have had their works of art destroyed. Checking is in progress.

MINOR TOWNS.

Checking is in progress.

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(Contd. Galleries, etc.)

BOLOGNA PROVINCE.

BOLOGNA CITY.

Pinacoteca, Galleries, Museums, Churches and Statuary in the open. In two stages, June 1940, and between Nov 1942 and Oct 1943, first the principal works and then minor works were taken to the Castello di Minerbio or to Villa Aria at Marzabotto. Some of the more heavy or fragile works were protected in place or placed in cellars in Bologna.

Between July and Sept 1944, as the war-front had come nearer, both the above deposits were emptied. 233 paintings from the Pinacoteca were sent to Milan and placed part in Villa Melzi at Bellaggio and part in Castello Sforzesco. 17 paintings from the churches and 18 corali and the embroidered piviale from the Museo Civico were sent to Venice. The remainder were hidden in Bologna in the Cathedral, S. Domenico, Pal. Davia Bargellini, Accademia delle Belle Arti, Scuole Pascoli and S. Francesco.

Present position:- All the pictures hidden in Bologna have been got out and are being gone over. Damage in transport very light. Pinacoteca pictures are back in their places, and the church pictures are going back as they get cleaned up.

The church paintings at Venice have been brought back to the Pinacoteca at Bologna and are being cleaned.

The objects from the Museo Civico are still at Venice and are accounted for.

The paintings sent to Milan and Bellaggio are still there and are accounted for.

No losses.

Works in damaged churches. Light damage only. These are being checked over.

IMOLA 947

Pinacoteca Comunale. In June 1940 the principal works

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of the more heavy or fragile works were protected in place or placed in cellars in Bologna.

Between July and Sept 1944, as the war-front had come nearer, both the above deposits were emptied. 233 paintings from the Pinacoteca were sent to Milan and placed part in Villa Melzi at Bellaggio and part in Castello Sforzesco. 17 paintings from the churches and 18 corali and the embroidered piviale from the Museo Civico were sent to Venice. The remainder were hidden in Bologna in the Cathedral, S. Domenico, Pal. Davia Bargellini, Accademia delle Belle Arti, Scuole Pascoli and S. Francesco.

Present position:- All the pictures hidden in Bologna have been got out and are being gone over. Damage in transport very light. Pinacoteca pictures are back in their places, and the church pictures are going back as they get cleaned up.

The church paintings at Venice have been brought back to the Pinacoteca at Bologna and are being cleaned.

The objects from the Museo Civico are still at Venice and are accounted for.

The paintings sent to Milan and Bellaggio are still there and are accounted for.

No losses.

Works in damaged churches. Light damage only. These are being checked over.

IMOLA

947

Pinacoteca Comunale. In June 1940 the principal works were taken to Monte del Re near Dozza. These were brought back to Imola when the front got nearer. All in good order except one, "Madonna e Santi," by Innocenzo da Imola, which showed blisters but is restorable.

No loss or damage to works left in the Pinacoteca.

Museo Comunale. 22 objects from the American collection were destroyed by a shell.

Churches. Most important works moved to Monte del Re and then brought back as above. Now all back in churches. No loss or damage.

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(Contd. Galleries, etc., Bologna province).

BUDRIO.

Pinacoteca Comunale. All paintings were hidden in a room at Budrio, which has not been damaged. Checking not yet done as paintings are still in room.

Churches. The painting by Gaetano Gandolfi in S. Lorenzo has been badly damaged, but is restorable.

MINOR TOWNS.

Full checking has not yet been done.

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Lorenzo has been badly damaged, but is restorable.

MINOR TOWNS.

Full checking has not yet been done.

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(Contd. Galleries, etc.)

MODENA PROVINCE.

MODENA CITY.

Gallery, Museum and Medagliere Estense. At various stages all the principal contents, except two big paintings and a statue, were taken to the Castello di Guiglia. A certain number of minor objects were placed in the Gallery store-rooms.

In July 1944 some works were sent to Isolabella on Lake Maggiore. These have not been checked yet (see Annex B).

In Mar 1945 the Castello at Guiglia was emptied by order of the Germans. Part of the contents were sent to Pal. di Re Enzo and the Pinacoteca at Bologna, part to Pal. dei Musei at Modena, and a few in another place at Guiglia.

After the arrival of the Allies the remaining objects at Guiglia were brought back to Modena.

The works sent to Bologna are still there and are accounted for.

Galleria Campori (Comunale). The most important works were taken to Guiglia; minor works were placed in the Pal. dei Musei.

In July 1944 some works were sent to Isolabella. These have not been checked yet (see Annex C). Others were placed in a store in Pal. dei Musei at Modena where they still are. The remaining material at Guiglia was brought to Modena in Apr 1945, and after the entry of the Allies placed in the Galleria Estense.

A few very minor objects left in the Galleria Campori were destroyed or damaged.

Palazzo Ducale. Some works here, belonging to the Galleria Estense, were sent to Guiglia, then brought back to Modena.

Churches. Most important works were sent to Guiglia. In Oct 1943 they were removed and placed in the [illegible] at Cognento (5 km from Modena),

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In July 1944 some works were sent to Isolabella on Lake Maggiore. These have not been checked yet (see Annex B).

In Mar 1945 the Castello at Guiglia was emptied by order of the Germans. Part of the contents were sent to Pal. di Re Enzo and the Pinacoteca at Bologna, part to Pal. dei Musei at Modena, and a few in another place at Guiglia.

After the arrival of the Allies the remaining objects at Guiglia were brought back to Modena.

The works sent to Bologna are still there and are accounted for.

Galleria Campori (Comunale). The most important works were taken to Guiglia; minor works were placed in the Pal. dei Musei.

In July 1944 some works were sent to Isolabella. These have not been checked yet (see Annex C). Others were placed in a store in Pal. dei Musei at Modena where they still are. The remaining material at Guiglia was brought to Modena in Apr 1945, and after the entry of the Allies placed in the Galleria Estense.

A few very minor objects left in the Galleria Campori were destroyed or damaged.

Palazzo Ducale. Some works here, belonging to the Galleria Estense, were sent to Guiglia, then brought back to Modena.

Churches. Most important works were sent to Guiglia. In Oct 1943 they were removed and placed in the Seminario Vescovile at Cognento (5 km from Modena), where they still are.

945

CARPI L. 5481.

Museo Civico. Principal works moved to Guiglia at beginning of war. In Apr 1945 were moved to Pal. dei Musei at Modena. After the entry of the Allies were moved to Galleria Estense. None missing, but checking for damage in transport to be completed.

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(Contd. Galleries, etc.)

REGGIO EMILIA PROVINCE.

REGGIO EMILIA CITY.

Galleria Parmeggiani (Comunale). Principal works moved to Guiglia at beginning of war. In July 1944 some of these were moved to Isolabella where they still are, but have not been checked yet (see Annex D). The remainder were taken to Pal. dei Musei at Modena and after the entry of the Allies moved to the Galleria Estense where they still are.

Galleria Fontanesi (Comunale). Principal works moved to Guiglia, then to Pal. dei Musei at Modena, then to Galleria Estense, where they still are.

Churches. Some works were taken to Guiglia. Of these, in Oct 1943, some were brought back to Reggio and handed to the Ecclesiastical authorities. Three were left at Guiglia, and are now in the Galleria Estense at Modena.

CORREGGIO L. 4681.

Biblioteca Comunale. Two paintings were moved to Guiglia. One of these was sent to Isolabella (see Annex D). The other was later brought to the Galleria Estense at Modena.

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D). The remainder were taken to Pal. dei Musei at Modena and after the entry of the Allies moved to the Galleria Estense where they still are.

Galleria Fontanesi (Comunale). Principal works moved to Guiglia, then to Pal. dei Musei at Modena, then to Galleria Estense, where they still are.

Churches. Some works were taken to Guiglia. Of these, in Oct 1943, some were brought back to Reggio and handed to the Ecclesiastical authorities. Three were left at Guiglia, and are now in the Galleria Estense at Modena.

CORREGGIO L. 4681.

Biblioteca Comunale. Two paintings were moved to Guiglia. One of these was sent to Isolabella (see Annex D). The other was later brought to the Galleria Estense at Modena.

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(Contd. Galleries, etc.)

PARMA PROVINCE.

PARMA CITY.

Galleria, Museo di Antichità, Istituto d'Arte "P. Toschi", Pinacoteca Stuard, Università, Municipio, Ospizi Civili, and some Churches. All principal works moved first to Villa Paganini at Gaione, then in Nov 1940 to the Castello at Torrechiara, where they still are, in good condition.

One picture from the Gallery, of secondary importance ("Andromeda" by S. Baldocchio), was destroyed while waiting for transport. Four were damaged but can be restored. Canova's marble statue of Maria Louise of Hapsburg was damaged but has been restored (see Annex E.1).

A few minor objects left in the Museo di Antichità were damaged (see Annex E.2).

Steccata. Some pictures taken to Torrechiara as above, others to S. Giovanni Evangelista at Parma. Minor pictures were moved to neighbouring fattorie, including S. Pantaleone di Gattatico near Sorbolo, where two paintings of secondary importance were destroyed (see Annex E.3).

S. Teresa. One picture ("Crucifixion" by Domenico Muzzi) moved to convent of Stimmatini at Parma. One minor picture destroyed (see Annex E.4).

P&l. Pallavicino. 8 canvases attributed to Tempesta destroyed (see Annex E.6).

Banca Commerciale. Gold objects from Museo di Antichità at Parma placed there, and brought back later.

Gold objects from Taranto also placed there, and withdrawn on 19 July 1945 by Dott. V. Cianfarani and taken to Rome.

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Nov 1940 to the Castello at Torrechiara, where they still are, in good condition.

One picture from the Gallery, of secondary importance ("Andromeda" by S. Baldocchio), was destroyed while waiting for transport. Four were damaged but can be restored. Canova's marble statue of Maria Louise of Hapsburg was damaged but has been restored (see Annex E.1).

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S. Teresa. One picture ("Crucifixion" by Domenico Muzzi) moved to convent of Stimmatini at Parma. One minor picture destroyed (see Annex E.4).

Pal. Pallavicino. 8 canvases attributed to Tempesta destroyed (see Annex E.6).

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Gold objects from Taranto also placed there, and withdrawn on 19 July 1945 by Dott. V. Cianfarani and taken to Rome.

BUSSETO K. 8806.

943

Churches. Principal works taken to Torrechiara where they still are, and accounted for.

FIDENZA P. 8994.

Duomo. Principal works at Torrechiara.

Abbey Treasure intact.

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(Contd. Galleries, etc., Parma province)

SORAGNA K. 9401.

Villa di Vigatto. All paintings of Mse. Meli Lupi taken to Torrechiara.

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(Contd. Galleries, etc.)

PIACENZA PROVINCE.

PIACENZA CITY.

Museo Civico and Istituto Gazzola. Principal contants moved to Villa Alberoni di Veano at Vigolzone, then to Torrechiara, then in Sept 1943 back to Piacenza and finally hidden at Chero (Carpaneto), where they are now. No losses or damage.

Galleria Alberoni. Paintings and tapestries, as above, taken to Torrechiara and then moved back to the Collegio Alberoni at S. Lazzaro. No losses or damage.

Galleria Ricci-Oddi. (Modern paintings). First to Torrechiara, then part to Casa Rombo at Corticella (Gazzola) and part to Castello Anguissola at Travo. From these about half have been brought back to Piacenza. No losses or damage.

Equestrian Statues. Taken to Castello at Rivalta, where they still are.

Palazzo Farnese. Spolverini and Drago canvases are at Villa Nasalli Rocca at Villò (Vigolzone).

Church paintings and sculptures. First taken to Torrechiara, then brought back to Piacenza and hidden in their own churches or near by. Guercino's "S. Francesco" from the Cappuccini church is at the Cappuccini convent at Fidenza. No losses or damage reported, except to a "S. Francesco" of the Guercino school, destroyed; and a "S. Ildefonso" by Ferrante, damaged but restorable, both from S. Maria in Gariverto.

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where they are now. No losses or damage.

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ANNEX A.

DIPINTI DELLA PINACOTECA DI FERRARA DA CONSIDERARSI PERDUTI O NON RESTAURABILI

I

Dipinti che si trovavano nelle sale di esposizione.

* Serafino de' Serafini - Allegoria della dialettica - affresco staccato m. 1,11 x 0,67
* Frescante ferrarese fine XIV sec.- Coronazione della Vergine
* Frescante ferrarese fine XIV sec.- Frammento di adorazione dei magi - Affreschi staccati di diverse mano uniti insieme - m. 2,21 x 2,80.
* Frescante sec. XIV - Santa con Angelo - Affresco staccato m. 1,24 x 1,03
* Frescante sec. XIV - Testa di Santa - Affresco staccato - m. 0,60 x 0,80
* Frescante sec. XIV - Gruppo di Beate - Affresco - m. 0,71 x 1,37
* Frescante sec. XIV - Madonna allattante il Bambino - Affresco staccato - m. 1,25 x 1,19
* Frescante ferrarese fine XIV sec. - S. Giacomo di Campostella e un devoto - Affresco staccato -m. 2,30 x 0,96
* Frescante ferrarese fine XIV sec. - Grande ciclo di affreschi recentemente distaccati dalla Chiesa delle Martiri- (Alcuni frammenti completamente perduti, altri fortemente danneggiati).
* Benvenuto Tisi detto il Garofalo - S. Pietro Martire - Tavola - m. 2,60 x 1,78
* Benvenuto Tisi detto il Garofalo - Annunciazione - Tavola - m. 1,95 x 1,37.
* Giuseppe Mazzuoli detto il Bastarolo - La Crocifissione - Tavola - m. 3,44 x 1,90
* Giuseppe Mazzuoli detto il Bastarolo - S. Cristoforo - Tavola - m. 1,46 x 0,50
* Giuseppe Mazzuoli detto il Bastarolo - S. Sebastiano - Tavola - m. 1,46 x 0,50

Nicolò Roselli - Ascensione di Cristo - Tavola - m. 5 x 2,31
resta una parte della tavola danneggiata in modo irreparabile.

Cesare Filippi - Resurrezione di Cristo e Santi - Tavola - m. 2,73 x 1,60
ne resta qualche frammento.

* Sebastiano Filippi detto il Bastianino - Ritratto di Alfonso II di Ferrara - Tela - m. 2,10 x 1,05
* Sebastiano Filippi detto il Bastianino - Ritratto del Marchese Ippolito Villa - Tela - m. 2,10 x 1,05
* Scarsellino - Ritratto di Virginia Ariosti - Tela - m. 1,42 x 1,09 (ne restano alcuni frammenti)
* Scarsellino - I Misteri del Rosario e due ritratti della famiglia Libe-

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Frescante sec. XIV - Santa con Angelo - Affresco staccato
m. 1,24 x 1,03

Frescante sec. XIV - Testa di Santa - Affresco staccato -
m. 0,60 x 0,80

Frescante sec. XIV - Gruppo di Beate - Affresco - m. 0,71 x 1,37

Frescante sec. XIV - Madonna allattante il Bambino - Affresco staccato - m. 1,25 x 1,19

Frescante ferrarese fine XIV sec. - S. Giacomo di Campostella e un devoto - Affresco staccato -m. 2,30 x 0,9[illegible]

Frescante ferrarese fine XIV sec. - Grande ciclo di affreschi recentemente distaccati dalla Chiesa delle Martiri- (Alcuni frammenti completamente perduti, altri fortemente danneggiati).

Benvenuto Tisi detto il Garofalo - S. Pietro Martire - Tavola -
m. 2,60 x 1,78

Benvenuto Tisi detto il Garofalo - Annunciazione - Tavola -
m. 1,95 x 1,37.

Giuseppe Mazzuoli detto il Bastarolo - La Crocifissione - Tavola -
m. 3,44 x 1,90

Giuseppe Mazzuoli detto il Bastarolo - S. Cristoforo - Tavola -
m. 1,46 x 0,50

Giuseppe Mazzuoli detto il Bastarolo - S. Sebastiano - Tavola -
m. 1,46 x 0,50

Nicolò Roselli - Ascensione di Cristo - Tavola - m. 5 x 2,31
resta una parte della tavola danneggiata in modo irreparabile.

Cesare Filippi - Resurrezione di Cristo e Santi - Tavola -
m. 2,73 x 1,60
ne resta qualche frammento.

Sebastiano Filippi detto il Bastianino - Ritratto di Alfonso II di Ferrara - Tela - m. 2,10 x 1,05

Sebastiano Filippi detto il Bastianino - Ritratto del Marchese Ippolito Villa - Tela - m. 2,10 x 1,05

Scarsellino - Ritratto di Virginia Ariosti - Tela - m. 1,42 x 1,09
(ne restano alcuni frammenti)

Scarsellino - I Misteri del Rosario e due ritratti della famiglia Libanori - Piccoli quadretti su tela che incorniciavano la "Immacolata Concezione", conservata.

Carlo Bonone - Miracolo di S.Antonio da Padova - Tela - m. 2,32 x 2,32

Carlo Bonone - Copia della Deposizione del Caravaggio della Pinacoteca Vaticana - Tela - m. 2,97 x 1,93
(ne resta un frammento danneggiatissimo)

Gian Francesco Surchi detto il Dielai - La Nascita di Gesù -
(resta soltanto un terzo circa della tavola)

Francesco Naselli - S. Girolamo - Tela - m. 2,10 x 1,51

Giulio Cromer - Martirio di S. Caterina di Alessandria - Tavola -
m. 2,38 x 1,61

Sec. XVII - Ritratto di Eleonora Villa Pico - Tela - m. 2,00 x 1,15

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(Continua: Dipinti della Pinacoteca di Ferrara da considerarsi perduti o non restaurabili)
(Continua: I- Dipinti che si trovavano nelle sale di esposizione)

Sec. XVI - Ritratto di Alfonso Villa - Tela - m. 2,00 x 1,40
Sec. XVII - Ritratto di Silvia Caterina Villa - Tela - m. 2,00 x 1,15
Sec. XVII - Ritratto di Anna Delibera Villa Malperga - Tela - m. 2,03 x 1,19
Scuola francese - Ritratto del Cardinale di Richelieu - Tela - m. 2,03 x 1,25

II

Dipinti perduti nei depositi della Galleria

Scarsellino - Madonna col Bambino e i Ss. Francesco e Domenico - Tela - m. 0,38 x 0,25
Scarsellino (già attribuito a L.Lama) Giuditta e Oloferne - Tela - m. 1,30 x 1,78
Scarsellino - La Madonna di Reggio - Tela - m. 2,05 x 1,40
Giacomo Parolini - Crocifissione - Tela - m. 1,00 x 0,70
Giacomo Bambini - S.Nicola da Bari adorato da un Santo e da una una Santa Regina - Tela - m. 1,45 x 1,10
Attribuito a Simone Cantarini - Madonna e i Ss. Rocco e Sebastiano - Tela - m. 1,28 x 1,80
Scuola ferrarese, sec. XVI - S.Vito - Tavola - m. 1,85 x 1,10
Scuola ferrarese, sec. XVII - S. Giovanni Evangelista predica davanti al Tiranno - Tela - m. 2,50 x 1,70
Scuola ferrarese, sec. XVII - S. Caterina di Alessandria - Tela - m. 0,48 x 0,35
Scuola ferrarese sec. XVII - Adorazione dei Magi - Tela - m. 2,50 x 1,70
Scuola ferrarese, sec. XVII - Madonna col Bambino e i Ss. Teresa, Pietro Martire e Maurelio - Tela - m. 1,40 x 2,10
Scuola ferrarese, sec. XVII - S? Francesco Saverio - Tela - m. 0,95 x 0,60
Scuola ferrarese, sec. XVII - Santa Monaca orante - Tela - m. 1,10 x 2,10
Scuola ferrarese, sec. XVIII - S. Luigi Gonzaga - Tela - m. 1,35 x 0,65
Scuola ferrarese, sec. XVIII - S. Teresa fra due Angeli - Tela - m. 1,30 x 1,80
Scuola ferrarese, sec. XVI - Ritratto di Pellegrino Pasini - Tela - m. 0,95 x 0,50
Sec. XVII - Ritratto del Cardinale Sforza Pallavicino - Tela - m. 0,60 x 0,40
Sec. XVII - Ritratto del Padre Bernardino Realino - Tela - m. 0,80 x 0,50
Sec. XVII - Ritratto di un gentiluomo della famiglia Pasini - Tela - m. 0,45 x 0,50

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Dipinti perduti nei depositi della Galleria

Scarsellino - Madonna col Bambino e i Ss. Francesco e Domenico - Tela - m. 0,38 x 0,25

Scarsellino (già attribuito a L.Lama) Giuditta e Oloferne - Tela - m. 1,30 x 1,78

Scarsellino - La Madonna di Reggio - Tela - m. 2,05 x 1,40

Giacomo Parolini - Crocifissione - Tela - m. 1,00 x 0,70

Giacomo Bambini - S.Nicola da Bari adorato da un Santo e da una una Santa Regina - Tela - m. 1,45 x 1,10

Attribuito a Simone Cantarini - Madonna e i Ss. Rocco e Sebastiano - Tela - m. 1,28 x 1,80

Scuola ferrarese, sec. XVI - S.Vito - Tavola - m. 1,85 x 1,10

Scuola ferrarese, sec. XVII - S. Giovanni Evangelista predica davanti al Tiranno - Tela - m. 2,50 x 1,70

Scuola ferrarese, sec. XVII - S. Caterina di Alessandria - Tela - m. 0,48 x 0,35

Scuola ferrarese sec. XVII - Adorazione dei Magi - Tela - m. 2,50 x 1,70

Scuola ferrarese, sec. XVII - Madonna col Bambino e i Ss. Teresa, Pietro Martire e Maurelio - Tela - m. 1,40 x 2,10

Scuola ferrarese, sec. XVII - S? Francesco Saverio - Tela - m. 0,95 x 0,60

Scuola ferrarese, sec. XVII - Santa Monaca orante - Tela - m. 1,10 x 2,10

Scuola ferrarese, sec. XVIII - S. Luigi Gonzaga - Tela - m. 1,35 x 0,65

Scuola ferrarese, sec. XVIII - S. Teresa fra due Angeli - Tela - m. 1,30 x 1,80

Scuola ferrarese, sec. XVI - Ritratto di Pellegrino Pasini - Tela - m. 0,95 x 0,50

Sec. XVII - Ritratto del Cardinale Sforza Pallavicino - Tela - m. 0,60 x 0,40

Sec. XVII - Ritratto del Padre Bernardino Realino - Tela - m. 0,80 x 0,50

Sec. XVII - Ritratto di un gentiluomo della famiglia Pasini - Tela - m. 0,45 x 0,50

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A

DIPINTI DELLA PINACOTECA DI FERRARA DANNEGGIATI MA RESTAURABILI

I

DIPINTI CHE SI TROVANO NELLE SALE DI ESPOSIZIONE

Serafino de' Serafini - Trionfo di S. Agostino - Grande affresco staccato - Numerosi sollevamenti e cadute dell'intonaco e del colore.

Serafino de' Serafini - Allegoria della Musica - Affresco staccato m. 1,82 x 1,44
Larghissime cadute di intonaco.

Frescante, sec. XIV - S. Dorotea condotta al Martirio - affresco staccato m. 1,00 x 0,75
caduto un largo tratto di intonaco - sollevato e pericolante il resto.

Frescante, sec. XIV - Cristo trionfante - Affresco staccato - m. 0,56 x 0,66
Gravi mancanze per caduta dell'intonaco.

Frescante, sec. XIV - Cristo dolorante - Affresco staccato - m. 0,44 x 0,39 - Lievi mancanze -

Frescante ferrarese, sec. XIV - Grande ciclo di affreschi recentemente distaccati dalla Chiesa delle Martiri.
Alcune parti completamente perdute, altre più o meno gravemente danneggiate.

Antonio Alberti - Fatti della Vita di S. Giovanni Evangelista - Affresco staccato su tela, in due parti.
Lacerazioni varie - cadute di colore.

Frescante, principio sec. XV - Crocifissione - Affresco staccato - m. 1,30 x 2,00 - Largo strappo.

Fresdante, principio sec. XV - Stimmate di S. Francesco - Affresco staccato - m. 1,33 x 1,77
Grande strappo, ma quasi nessuna mancanza.

Frescante, principio sec. XV - I Ss. Liberale, Tommaso e Sigismondo - Affresco staccato - m. 1,33 x 2,59
Largo strappo.

Attr. al Dosso - Ritratto di Gillino Malatesta - Tela - m. 0,95 x 0,80
Colpo di scheggia.

Benvenuto Tisi detto il Garofalo - Fuga in Egitto - Lunetta - Tavola - Scheggiature - sollevamento di colore.

Girolamo da Carpi - S. Caterina - Affresco staccato - m. 2,40 x 1,38
Vari strappi e cadute di colore.

Calzolaretto - I Ss. Giacomo, Pietro e Ludovico Re - Tavola - m. 1,96 x 1,08 - Vari colpi di scheggia - Una scheggia è ancora infitta nel centro del quadro.

Calzolaretto - S. Lucia fra due donatori - Tavola - m. 1,63 x 1,60
Colpi di scheggia e cadute di colore.

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cato - Numerosi sollevamenti e cadute dell'intonaco e del colore.

Serafino de' Serafini - Allegoria della Musica - Affresco staccato m. 1,82 x 1,44
Larghissime cadute di intonaco.

Frescante, sec. XIV - S. Dorotea condotta al Martirio - affresco staccato m. 1,00 x 0,75
caduto un largo tratto di intonaco - sollevato e pericolante il resto.

Frescante, sec. XIV - Cristo trionfante - Affresco staccato - m. 0,56 x 0,66
Gravi mancanze per caduta dell'intonaco.

Frescante, sec. XIV - Cristo dolorante - Affresco staccato - m. 0,44 x 0,39 - Lievi mancanze -

Frescante ferrarese, sec. XIV - Grande ciclo di affreschi recentemente distaccati dalla Chiesa delle Martiri.
Alcune parti completamente perdute, altre più o meno gravemente danneggiate.

Antonio Alberti - Fatti della Vita di S. Giovanni Evangelista - Affresco staccato su tela, in due parti.
Lacerazioni varie - cadute di colore.

Frescante, principio sec. XV - Crocifissione - Affresco staccato - m. 1,30 x 2,00 - Largo strappo.

Frescante, principio sec. XV - Stimmate di S. Francesco - Affresco staccato - m. 1,33 x 1,77
Grande strappo, ma quasi nessuna mancanza.

Frescante, principio sec. XV - I Ss. Liberale, Tommaso e Sigismondo - Affresco staccato - m. 1,33 x 2,59
Largo strappo.

Attr. al Dosso - Ritratto di Gillino Malatesta - Tela - m. 0,95 x 0,80
Colpo di scheggia.

Benvenuto Tisi detto il Garofalo - Fuga in Egitto - Lunetta - Tavola - Scheggiature - sollevamento di colore.

Girolamo da Carpi - S. Caterina - Affresco staccato - m. 2,40 x 1,38
Vari strappi e cadute di colore.

Calzolaretto - I Ss. Giacomo, Pietro e Ludovico Re - Tavola - m. 1,96 x 1,08 - Vari colpi di scheggia - Una scheggia è ancora infitta nel centro del quadro.

Calzolaretto - S. Lucia fra due donatori - Tavola - m. 1,63 x 1,60
Colpi di scheggia e caduta di colore.

Scarsellino - La Pentecoste - Tela - m. 1,20 x 0,60 938
Assai rovinata, abrasa, ma restaurabile.

Scarsellino - Immacolata Concezione - Tela - Danneggiatissima, abrasa, intrisa di polvere, ma restaurabile .

Scarsellino - Ritratto di Antonio Ariosti - Tela - m. 0,47 x 0,40
Scrostature, abrasioni.

Scarsellino - Ritratto di Virginia Ariosti - Tela - m. 0,47 x 0,40

Scarsellino - Autoritratto - Tela - m. 1,00 x 0,76 - Molto rovinato, ma recuperabile - grande strappo presso il volto.

Scarsellino - S. Bartolomeo apostolo e S. Giovanni Evangelista - Copia da Dosso Dossi - Tela - Assai danneggiato ma recuperabile.

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(Continua: Dipinti della Pinacoteca di Ferrara danneggiati ma restaurabili)
(Continua: I - Dipinti che si trovano nelle sale di esposizione)

* Guercino - Martirio di S. Maurelio - Tela - m. 3 x 2 -
Lieve strappo, screpolature - scoloriture.
* Benedetto Gennari - S. Rocco implora la liberazione di Ferrara dalla peste - Tela - m. 3,63 x 2,22 - Lieve strappo.
Attr. a Giovanni Bonati - Cristo mostrato al popolo - Lievi danni.
Sec. XVII Ritratto di Lancilotto Villa - Tela - m. 2 x 2,15
Larghi strappi.
Sec. XVII - Ritratto di Francesco II° Villa - Tela - m. 2,27 x 1,35
Lievi danni.
Sec. XVII - Ritratto di Guido I° Villa giovinetto - Tela -
m. 2,30 x 1,42 - Rovinatissimo, ma quasi intero e restaurabile.
Sec. XVII - Ritratto di Camilla Villa Bevilacqua - Tela -
m. 1,92 x 1,10
Danneggiatissimo, colore consunto dall'umidità.
Sec. XVII - Ritratto di Luisa Pico Gonzaga - Tela - m. 2,18 x 1,19
Colature d'acqua e fango.
Sec. XVII - Ritratto di guerriero in armatura con elmo appoggiato sul tavolo - Tela - m. 2,05 x 1,45
Sollevamenti, scrostature.
Giuseppe Zola - Paesaggio Alpestre - Tela - m. 2,23 x 1,44
Lacerato, intriso di polvere.
Giuseppe Zola - Autoritratto - Tela - m. 0,60 x 0,46
Scolorito, ammuffito.
Gaetano Turchi - Torquato Tasso nelle prigioni di S. Anna - Tela -
m. 1,78 x 1,30 - Lunghe cadute di colore - Strappi -

II

DIPINTI DANNEGGIATI NEI DEPOSITI DELLA GALLERIA

Nicolò Roselli - Miracolo di S. Eligio e S. Tomaso di Villanova che fa elemosina ai poveri - Tela - m. 2,00 x 1,21
Cadute di colore, scrostature.
Pittore ferrarese, sec. XVI - Madonna col Bambino e sette Santi -
Tavola - m. 1,50 x 2,30 - Divisa in quattro pezzi distaccati lungo le connessure delle tavole.
Molte scrostature e abrasioni.
Attr. al Caletti - La Trinità adorata dai Ss. Caterina, Francesco, Carlo Borromeo e Teresa - Tela - m. 2,05 x 1,35.
Danneggiatissima, lacerata, consunta.
Scuola Ferrarese, sec. XVII - Visitazione - Tela - m. 2,50 x 1,70
Danneggiatissima, strappata in vari punti, consunta.
Scuola ferrarese, sec. XVII - La Trinità con Angeli e l'Immacolata Concezione - Tela - m. 2,50 x 1,70

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Lievi danni.

Sec. XVII - Ritratto di Guido I° Villa giovinetto - Tela - m. 2,30 x 1,42 - Rovinatissimo, ma quasi intero e restaurabile.

Sec. XVII - Ritratto di Camilla Villa Bevilacqua - Tela - m. 1,92 x 1,10
Danneggiatissimo, colore consunto dall'umidità.

Sec. XVII - Ritratto di Luisa Pico Gonzaga - Tela - m. 2,18 x 1,19
Colature d'acqua e fango.

Sec. XVII - Ritratto di guerriero in armatura con elmo appoggiato sul tavolo - Tela - m. 2,05 x 1,45
Sollevamenti, scrostature.

Giuseppe Zola - Paesaggio Alpestre - Tela - m. 2,23 x 1,44
Lacerato, intriso di polvere.

Giuseppe Zola - Autoritratto - Tela - m. 0,60 x 0,46
Scolorito, ammuffito.

Gaetano Turchi - Torquato Tasso nelle prigioni di S. Anna - Tela - m. 1,78 x 1,30 - Lunghe cadute di colore - Strappi -

II

DIPINTI DANNEGGIATI NEI DEPOSITI DELLA GALLERIA

Nicolò Roselli - Miracolo di S. Eligio e S. Tomaso di Villanova che fa elemosina ai poveri - Tela - m. 2,00 x 1,21
Cadute di colore, scrostature.

Pittore ferrarese, sec. XVI - Madonna col Bambino e sette Santi - Tavola - m. 1,50 x 2,30 - Divisa in quattro pezzi distaccati lungo le connessure delle tavole.
Molte scrostature e abrasioni.

Attr. al Caletti - La Trinità adorata dai Ss. Caterina, Francesco, Carlo Borromeo e Teresa - Tela - m. 2,05 x 1,35.
Danneggiatissima, lacerata, consunta.

Scuola Ferrarese, sec. XVII - Visitazione - Tela - m. 2,50 x 1,70
Danneggiatissima, strappata in vari punti, consunta.

Scuola ferrarese, sec. XVII - La Trinità con Angeli e l'Immacolata Concezione - Tela - m. 2,50 x 1,70
Danneggiatissima, colore in parte perduto , vari strappi.

Scuola ferrarese, sec. XVII - Natività della Vergine - Tela - m. 2,40 x 1,80 - Vari strappi e scrostature del colore.

Scuola ferrarese, Sec. XVII - Ritratto di Lucrezia Sacrati Pasini - Tela - m. 0,60 x 0,45.
Manca un pezzo della tela.

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Sec. XVII - Ritratto di Giovanni Stefano Donghi - Tela - m. 0,50 x 0,35 - Gravi lacerazioni.

Sec. XVII - Ritratto del Padre Averardo Mercuriano - Tela - m. 0,55 x 0,40 - Consunto, strappato.

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(Continua : Dipinti della Pinacoteca di Ferrara danneggiati ma restaurabili)
(Continua: II- Dipinti danneggiati nei depositi della Galleria)

Nicolò Bonvicini - Ritratto di Girolamo Crispi - Tela - m. 1,10 x 0,60 - Piccoli strappi e sgualciture.
Raimondo Ghelli - Ritratto di Feliciano Montecatini - Tela - m. 1,10 x 0,60 - Piccoli strappi.
Sec. XVIII - Ritratto di Cesare Muzzarelli - Tela - m.0,50 x 0,35 Scolorito, intriso di polvere.
Ferdinando Ughi - Mucche al pascolo - Tela - m.0,35 x 0,50 Largo strappo.

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ANNEX B.

ELENCO DELLE OPERE D'ARTE APPARTENENTI ALLA R. GALLERIA ESTENSE
CHE ATTUALMENTE SI TROVANO ALL'ISOLABELLA

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1. Niccolò dell'Abate: N. 2 Affreschi
2. Agostino Carracci: Plutone
3. Annibale Carracci: Venere e Cupido
4. Mastelletta: Mosè salvato
5. Cavedoni: Maddalena
6. Scatola contenente n. 74 disegni
7. Paolo Veronese: Il Battista
8. P. Veronese: S. Menna
9. D. Dossi: Madonna e confratelli della morte
10. Scatola contenente n. 36 Miniature di autori vari
11. D. Galli: Violino
12. Amati: Violoncello
13. D. Galli: Violoncello
14. F. G. de Maineri: Cristo portacroce
15. Sc. G. B. Moroni: Ritratto d'uomo
16. D. Dossi: Buffone
17. F. Guardi: Veduta di Venezia
18. V. Catena: Madonna e Santi
19. B. Montagna: Madonna col Bambino
20. Veneto: Cristo benedicente
21. D. Dossi: N. 4 pannelli da soffitto
22. Sc. Hans Memling: Madonna col Bambino
23. Albert Bouts: S. Cristoforo
24. Hans Baldung: Testa di vecchio
25. Joos Van Cleve: Madonna col Bambino
26. F. Porbus: Ritratto di vecchia
27. F. Porbus: Ritratto di donna
28. Roberti: Lucrezia romana
29. Velasquez: Ritratto di Francesco I°
30. Giovanni di Paolo: Adorazione
31. Barnaba da Modena: Madonna e Santi
32. Correggio: Madonna Campori
33. N. Dell'Abate: N. 4 Affreschi
34. D. Dossi: N. 4 Pannelli da soffitto
35. El Greco: Altarolo portatile
36. Cornelio da Lione: Ritratto di giovinetto
37. De Predis: Ritratto
38. Tommaso da Modena: Madonna e Santi
39. Tintoretto: N. 4 Pannelli da soffitto

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ANNEX C

ELENCO DELLE OPERE D'ARTE DELLA GALLERIA CAMPORI DI MODENA CHE ATTUALMENTE SI TROVANO ALL'ISOLABELLA

1. Ghislandi: Ritratto
2. Longhi: Ritratto
3. Strozzi: Ritratto di Magistrato
4. Piazzetta: Angelo
5. G. M. Crespi: Paggio
6. Luciani: Deposizione
7. Magnasco: Burrasca
8. Magnasco: Burrasca
9. Aspari: Veduta del Naviglio
10. Bonifacio Veneto: Sacra Famiglia
11. Tiepolo: Martirio di S. Pietro
12. S. Ricci: Gesù Bambino
13. Allegri: La zingarella
14. Feti: Testa di vecchia
15. Goja: L'alcolizzato
16. Luciani: Mater dolorosa
17. Copia da Raffaello: Madonna di Foligno
18. Correggio: Sacra Famiglia e Santi
19. De Mura: Musica e canto
20. Cerano: Testa di asceta
21. Zampieri: Sibilla
22. Boccaccino: Ritratto
23. Lavagna: Santa Martire
24. Bisi: Ritratto di Hayes
25. Piazzetta: Due mezze figure
26. G. B. Tiepolo: Strage degli innocenti
27. G. M. Crespi: Ritratto di Pallfy
28. Correggio: S. Giovanni
29. Barbieri: Tralci di vite
30. Ignoto: Fiori e conigli
31. Ritratto di tre bimbi
32. Strozzi: Il suonatore
33. Strozzi: Serie di teste
34. Zuccarelli: Campagna romana
35. Mutoni: Sansone giovane
36. Cerano: La carità

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ANNEX D

ELENCO DELLE OPERE D'ARTE DELLA GALLERIA PARMEGGIANI DI REGGIO EMILIA CHE ATTUALMENTE SI TROVANO ALL'ISOLA BELLA

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1. Sec. XII: Madonna col Bambino (scultura in legno).
2. N. 5 Stoffe sec. XV e XVI.
3. Arte francese sec. XII: Madonna col Bambino (scultura in legno).
4. El Greco: Redentore benedicente.
5. Sec. XV: S. Giorgio, statuetta in rame.
6. Sec. XV: Madonna col Bambino (statuetta in argento).
7. Leggio d'argento.
8. Sec. XVI: Pastorale.
9. Sc. Spagnola fine sec. XV: Il Redentore al Sepolcro e Santi.
10. Sec. XV: Bacio di Giuda e Cristo alla colonna.
11. Velasquez: L'Infante don Baldassarre.
12. Sec. XV: Maiestro Catalano: Parte del trittico con le storie della Vergine e del Redentore.
13. Sc. Castiglia inizi sec. XVI: Moglie del Connestabile di Castiglia e S. Domenico.
14. Altra parte del trittico catalano.
15. Spagnoletto: S. Gerolamo e l'Angelo del Giudizio.

ELENCO DELLE OPERE D'ARTE DELLA BIBLIOTECA COMUNALE DI CORREGGIO (REGGIO EMILIA) CHE ATTUALMENTE SI TROVANO ALL'ISOLA BELLA

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1. Mantegna : Il Redentore

ANNEX E

ELENCO DELLE OPERE D'ARTE MOBILI SINISTRATE DELLA PROVINCIA
DI PARMA

1. PARMA - R. GALLERIA

S. BADALOCCHIO: "Andromeda", tela (in frammenti).
CORREGGIO (Copia da): "Madonna di Albinea, tela (restaurabile).
CORREGGIO (Copia da): "S. Benedetto" e "S. Mauro", tele dell'antica abside di S. Giovanni Ev.(restaurabili).
G. VASARI (Copia da): "Incredulità di S. Tommaso", tavola (restaurabile).
F. SCARAMUZZA (Sec. XIX): "Amore e Psiche", tela (restaurabile)
A. CANOVA : "Maria Luigia d'Asburgo in sembianza di Concordia", statua in marmo di Carrara, della quale si erano staccate le mani ed il;piede destro (già restaurata).

2. PARMA - R. MUSEO DI ANTICHITA'

Camino settecentesco con specchio sovrapposto (in frammenti).
Lastra di marmo ov'era un tempo una scultura antelamica, totalmente scalpellata (sel sec. XVII) per uso funerario e spezzata adesso in più parti (facilmente ricomponibile).
Alcuni bracci di candelabri di Murano (sostituibili).

3. PARMA - CHIESA DELLA STECCATA

A. BRESCIANI: "Caduta degli Angeli", tela (decentrata a S. Pantaleone di Gattatico (Sorbolo - Parma), ma incendiata nel combattimento dell'Aprile 1945).

A. BRESCIANI: "Adorazione dei Magi", tela (decentrata e distrutta come la predetta).

4. PARMA - CHIESA DI S. TERESA

G. VIGLIOLI: "Discesa dello Spirito Santo", tela (distrutta)

5. PARMA - CHIESA DI S. ROCCO

G. BRANDI: "Circoncisione", tela (già,restaurata).

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rabile).

F. SCARAMUZZA (Sec. XIX): "Amore e Psiche", tela (restaurabile)

A. CANOVA : "Maria Luigia d'Asburgo in sembianza di Concordia", statua in marmo di Carrara, della quale si erano staccate le mani ed il;piede destro (già restaurata).

2. PARMA - R. MUSEO DI ANTICHITA'

Camino settecentesco con specchio sovrapposto (in frammenti).
Lastra di marmo ov'era un tempo una scultura antelamica, totalmente scalpellata (sel sec. XVII) per uso funerario e spezzata adesso in più parti (facilmente ricomponibile).
Alcuni bracci di candelabri di Murano (sostituibili).

3. PARMA - CHIESA DELLA STECCATA

A. BRESCIANI: "Caduta degli Angeli", tela (decentrata a S. Pantaleone di Gattatico (Sorbolo - Parma), ma incendiata nel combattimento dell'Aprile 1945).

A. BRESCIANI: "Adorazione dei Magi", tela (decentrata e distrutta come la predetta).

4. PARMA - CHIESA DI S. TERESA

G. VIGLIOLI: "Discesa dello Spirito Santo", tela (distrutta)

5. PARMA - CHIESA DI S. ROCCO

G. BRANDI: "Circoncisione", tela (già,restaurata).

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6. PARMA - PALAZZO PALLAVICINO

P. MULIER o MOLYN d. il TEMPESTA (Attribuiti a): 8 dipinti su tela (distrutti).

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5 AGO 1945

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
Monuments and Fine Arts Section.

5 Aug 45.

SUBJECT: Brief Report on the work of the Section.

TO: RC, Emilia.

1. Monuments and works of art in Forli Province and in the greater part of Ravenna Province including Ravenna city were looked after during the winter and early spring by Maj. Norman T. Newton, MFAA Officer, AMG 8th Army, assisted in the later stages by Capt. E. Croft Murray. First-aid repairs were carried out to the principle damaged monuments in Rimini, Forli and Ravenna.

2. The forward party that entered Bologna included Capt. Deane Keller, MFAA Officer, AMG 5th Army, Capt. E. Croft Murray, Regional Fine Arts Officer, and Maj. Bell, Archives Officer. Between them they inspected the monuments of Bologna and put up Protection Notices. Inspections were carried out to cities to the west. The undersigned came to Bologna on May 1, and was Regional MFAA Officer from May 5 onwards.

3. Since that date, the inspection of all listed monuments in the Region was completed by July 18. Projects were made and estimates passed by this office for works to:
   Ferrara. Churches of S. Apollinare, S. Cristoforo, Gesu, S. Paolo, S. Romano and Teatini; Pal. Diamanti, Pal. Schifanoia and Pal. della Ragione.
   Faenza. Cathedral.
   Lugo. Church of Croce Coperta.
   Bologna. Churches of S. Francesco, and Corpus Domini; Archiginnasio, Pinacoteca and Porta Nuova.
   Modena. Museo Civico and Galleria Estense (glass).
   Parma. Teatro Farnese, Pinacoteca and Palazzo del Giardino.
   Piacenza. Church of the Carmine and Pal. Malvicini-Fontana.
   The removal of certain protection works was also authorised and estimated for.

4. The majority of the estimates were passed through Finance. Some however were delayed and will be submitted by Superintendents to the Sottosegretariatp delle Belle Arti for financing.

5. All displaced works of art have been located. The majority were brought back to their cities from deposits in the country before the arrival of the Allies. The deposit at Torrecchiara (Parma) is still full however, with the contents in good order. Some Bolognese paintings are still at Milan; some objects from Bologna and Ravenna are at Venice; a few manuscripts from Ravenna are at Cento; and the pictures from the Gallery at Argenta have been taken to Ferrara for safety. Some pictures of secondary importance remain stored at Pal. Diamanti at Ferrara.

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   Ferrara. Churches of S. Apollinare, S. Cristoforo, Gesu, S. Paolo, S. Rosario and Teatini; Pal. Diamanti, Pal. Schifanoia and Pal. della Marfisa.
   Faenza. Cathedral.
   Lugo. Church of Croce Coperta.
   Bologna. Churches of S. Francesco, and Corpus Domini; Archiginnasio, Pinacoteca and Porta Nuova.
   Modena. Museo Civico and Galleria Estense (glass).
   Parma. Teatro Farnese, Pinacoteca and Palazzo del Giardino.
   Piacenza. Church of the Carmine and Pal. Malvicini-Fontana.
   The removal of certain protection works was also authorised and estimated for.

4. The majority of the estimates were passed through Finance. Some however were delayed and will be submitted by Superintendents to the Sottosegretariato dalle Belle Arti for financing.

5. All displaced works of art have been located. The majority were brought back to their cities from deposits in the country before the arrival of the Allies. The deposit at Torrecchiara (Parma) is still full however, with the contents in good order. Some Bolognese paintings are still at Milan; some objects from Bologna and Ravenna are at Venice; a few manuscripts from Ravenna are at Cento; and the pictures from the Gallery at Argenta have been taken to Ferrara for safety. Some pictures of secondary importance were destroyed or damaged at Pal. Diamanti at Ferrara; the frescoes in the church of S. Biagio at Forli are a total loss; and of the frescoes in the church of S. Maria in Porto Fuori near Ravenna only a few fragments remain. 939

6. Archives and Libraries in the whole Region were dealt with by Maj. H. E. Bell, who reported on them to the MFAA S/C.

7. Matters have been left so that the Superintendents of Galleries, Monuments and Antiquities can carry on unaided, in direct contact with the Sottosegretariato dalle Belle Arti at Rome.

C. R. Pinsent

C. R. Pinsent, Capt.
MFAA, AMG,
Emilia Region.

5 AGO 1945

+6 Copy to MFAA S/C.

A C
8 AGO 1945
FILE No 20091

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

4 AGO 1946

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
Monuments and Fine Arts Office

4 Aug 45

SUBJECT: Final Report on situation of MFAA Section at closing of Emilia Region.

TO : RC, Emilia.

1. The only outstanding matter is the financing of certain projects for repairs to Monuments. In the case of 3,A,i below, the financing was delayed owing to uncertainty as to procedure; in the other cases the projects came in too near the Region closing date to be able to handle the financing of them.

2. They have all been passed and signed by the undersigned, and will be presented by the Superintendents of Monuments to the Sottosegretariato delle Belle Arti for approval. If approved, they would be financed through Budget Officer, Finance S/C, HQ AC.

3. They include:

A. Bologna City.

i. Archiginnasio. L.950,000.
(Project sent, with letter of recommendation to Sottosegretario delle Belle Arti, to MFAA S/C for handing to Ministry).

ii. San Francesco. L.21,000,000.
(Project for completing walls and building roof. This was too big an undertaking to handle now. Project was handed personally by undersigned to Direttore Generale delle Belle Arti).

B. Ferrara City.

i. Church of Teatini. L.225,000.
(Repairs to roof and windows).

C. Parma City.

i. Palazzo del Giardino. L.980,000.
(Reconstruction of and repairs to roofs, repairs

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

tainty as to procedure; in the other cases the projects came in too near the Region closing date to be able to handle the financing of them.

2. They have all been passed and signed by the undersigned, and will be presented by the Superintendents of Monuments to the Sottosegretariato delle Belle Arti for approval. If approved, they would be financed through Budget Officer, Finance S/C, HQ AC.

3. They include:

A. Solozna City.

i. Archiginnasio. L.950,000.
(Project sent, with letter of recommendation to Sottosegretario delle Belle Arti, to MFAA S/C for handing to Ministry).

ii. San Francesco. L.21,000,000.
(Project for completing walls and building roof. This was too big an undertaking to handle now. Project was handed personally by undersigned to Direttore Generale delle Belle Arti).

B. Ferrara City.

i. Church of Teatini. L.225,000.
(Repairs to roof and windows).

C. Parma City.

i. Palazzo del Giardino. L.980,000.
(Reconstruction of and repairs to roofs, repairs to windows, etc.).

ii. Sale della Rocchetta (Palazzo della Pilotta) L.567,000.
(Scheme proposed for temporary housing of pictures now stored at Torrechiara, pending completion of construction of main section of gallery already in hand with Genio Civile).

D. Ravenna Province.

i. Faenza Cathedral. L.346,000.
(Repairs to roof and windows).

ii. Lugo, Church of Croce Coperta. L.200,000.
(Repairs to roof and windows).

#1

Copy to:
Dep. Dir. MFAA S/c
F.L.

A.G.
SECURITY BRANCH ARTS & MONUMENTS SUB-COMMISSION
5 AUG 1945
FILE No. 20091

C.R. Pinsent.
C.R. PINSENT, Capt.,
MFAA. AMG. Emilia.

4 AUG 1945

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

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

3 AGO 1945

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
Monuments and Fine Arts Office

3 August 45

SUBJECT: Teatro Farnese, Parma.

TO : Deputy Director, MFAA S/C
HQ AC

copy to

1. Enclosed is a documented report by Prof. Quintavalle on the efforts made to protect the Teatro Farnese after it was bombed, during the period of German occupation.

2. I think it is fair to say that Prof. Quintavalle did all he could.

C.R. PINSENT,
Capt.,
MFAA, AMG,
Emilia Region

928

4 AGO 1945
FILE No 24-091

3 AGO 1945

(copia)

SOPRAINTENDENZA ALLE GALLERIE ED ALLE OPERE D'ARTE
MEDIOEVALI E MODERNE PER LE PROVINCIE DI PARMA E PIACENZA
PARMA: PALAZZO DELLA PILOTTA

Prot. n. 401

Parma, 21 Giugno 1945

AL CAPITANO
ARTI.DR.SIG.CECIL PINSENT
DIRETTORE DEL
"MONUMENTS AND FINE ARTS OFFICE"
PRESSO LA R.SOPRAINTENDENZA
GALLERIE

B O L O G N A

Oggetto: Parma-Teatro Farnese.

Le invio qui accluse le copie conformi del carteggio intercorso tra questa Soprintendenza, quella ai Monumenti, il Genio Civile, il Capo della Provincia di Parma, il Questore della stessa, il Ministero dell'Educazione nazionale fascista..., per la protezione delle strutture del Teatro Farnese che è stata, come le dicevo nella mia precedente, una vera battaglia contro l'incomprensione del luogo e le autorità nazifasciste miranti, per la totale mancanza di combustibile verificatasi nel 1944, alla messa di lo mano del detto Teatro, come a quello delle massicce travacioni dell'ala delle cesarme nella stessa Pilotta, abbandonata dalle truppe subito dopo i bombardamenti del prossimo Palazzo del Giardino (23 e 25 Aprile 1944), e che è stata pertanto, anche dopo il disastro del 13 Maggio 1944, del pari funeste al monumentale palazzo ed agli istituti che vi sono allogati.

La prima lettera (n.509) è del 20 Giugno 1944 e conferma, dopo il sopraluogo del Soprintendente ai Monumenti, i lavori già precedentemente da me concordati col Genio Civile per la sede delle Gallerie, come per il Teatro Farnese, il Palazzo del Giardino ed altri monumenti ministeriali di Parma; l'ultima, del 15 Giugno corrente (n.396), ripete al collega Barocci l'avvenuto recupero di tutti gli elementi decorativi tratti dalle macerie del Teatro e l'impossibilità per il loro precario stato di conservazione, dovuto, più che al bombardamento, alla inconsistenza delle loro strutture, di rimuovere la statua in gesso e fiamo ancora in loco.

Purtroppo, ad eccezione degli affreschi parietali, informati ad una tecnica sicura che dava ogni garanzia di stabilità, e che sembrerebbero pertanto, come non ne discende lo stile, anteriori, tutti gli altri elementi decorativi di colare e di plastica, come del resto la stessa affrettata struttura in legno, hanno un carattere occasionale, non certo paragonabile a quella dell'Olimpico di Vicenza, al quale l'Aleotti, autore del Teatro stesso, si era ispirato.

Un'apparatura da feste, di quelle cui fa frequentemente cenno il Vasari, che però, dato il tempo della costruzione (1618-19), ha un valore assoluto nella storia dell'architettura teatrale e che va pertanto salvata ad ogni costo, anche malgrado le incomprensioni e le difficoltà [illegible]

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

La invio qui accluse le copie conformi del carteggio intercorso tra questa Soprintendenza, quella ai Monumenti, il Genio Civile, il Duce della Provincia di Parma, il Questore della stessa, il Ministero dell'Educazione nazionale fascista..., per la protezione delle strutture del Teatro Farnese che è stato, come le dicevo nella mia precedente, una vera battaglia contro l'incomprensione del luogo e le autorità nasifasciste aliranti, per la totale cancella di combustibile verificatasi nel 1944, alla fesse di legname del detto Teatro, come a quello delle assolute brevazioni dell'ala della casermetta nella stessa Rilotta, abbandonata dalle truppe subito dopo i bombardamenti del vicino Palazzo del Giardino (23 e 24 Aprile 1944), e che è stata pertanto, anche dopo il disastro del 13 Maggio 1944, dal peri funeste al monumentale palazzo ed agli istituti che vi sono alloguti.

La prima lettera (n.500) è del 20 Giugno 1944 e conferma, dopo il sopraluogo del Soprintendente ai Monumenti, i lavori già precedentemente da me concordati col Genio Civile per la sede della Galleria, come per il Teatro Farnese, il Palazzo del Giardino ed altri monumenti cittadini di Parma; l'ultima, del 15 Giugno corrente (n.326), ripete al collega Barbacci l'avvenuto recupero di tutti gli elementi decorativi tutti dalle macerie del Teatro e l'impossibilità per il loro precario stato di conservazione, dovuto, più che al bombardamento, alla inconsistenza della loro struttura, di rimuovere le statue in gesso e fiano ancore in loco.

Purtroppo, ad eccezione degli affreschi parietali, infranti ad una tecnica sicura che deve ogni garanzia di stabilità, e che sembrerebbero pertanto, come non ne disegna lo stile, autentici, tutti gli altri elementi decorativi di colore e di plastica, come del resto la stessa affrettata struttura in legno, hanno un carattere occasionale, non certo paragonabile a quella dell'Olimpico di Vicenza, al quale l'Aleotti, autore del Teatro atesse, si era ispirato.

Un'armatura da festa, di quelle cui fa frequentemente cenno il Vasari, che però, dato il tempo della costruzione (1618-19), ha un valore assoluto nella storia dell'architettura teatrale e che va pertanto salvata ad ogni costo, anche malgrado le incomprensioni e le difficoltà gravi dei nostri giorni, e viva e profonda è la gratitudine dei colti di Parma e mia per l'energico, incondizionato appoggio da lei dato agli sforzi delle due Soprintendenze, onde ne siano salvate, ai fini di un ripristino sia pure parziale, le ossature.

Con particolare e devoto ossequio

927

IL SOPRINTENDENTE
(Dott.Armando Ottaviano Quintavalle)

(firmato)

Declassified E.O. 12356 Section 3.3/NND No. 778506

(copia)

PARMA - TEATRO PARISIS - CARTEGGIO PER LA PROTEZIONE

E IL RECUPERO DEL PATRIMONIO

Declassified E.O. 12356 Section 3.3/NND No. 778016

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

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pia)

SOPRAINTENDENZA ALLE GALLERIE ED ALLE OPERE D'ARTE MEDIOEVALI E MODERNE DELLE PROVINCIE DI PARMA E PIACENZA

Prot. n. 505 — 30 Giugno 1944

Oggetto: Parma-Monumenti sinistri-protezioni e recuperi.

A L'INGEGNERE CAPO
DEL GENIO CIVILE
P A R M A

AL SOPRAINTENDENTE
AI MONUMENTI DELL'EMILIA
VIA BELLE ARTI 42
B O L O G N A

Agli accordi già verbalmente presi, faccio seguire la presente con la nota dei lavori di protezione e di recupero concordati col collega ai Monumenti Prof. Barbacci.

1)- Fulcro della Pilotta-Galleria. Contemporaneamente ai lavori indicati per la messa a terra delle colonne statue cadute in basso nella sala ellittica caduta, occorre recuperare per il reimpiego tutto il legno, principalmente le travi, e tutto il ferro ancora fra le macerie e portarlo nel cortile terraneo del Museo con accesso chiuso da cancellata a destra dello scalone della Pilotta.

Abbattere la parete pericolante del muro divisorio nella I sala della Galleria stessa e sgomberarne le macerie; provvedere alla chiusura di questa con una porta di fortuna con relativa serratura a chiave, essendo distrutta la porta originaria; sgomberare delle macerie dei soffitti e dei piani caduti le sale che affacciano nel cortile dell'ex caserma; abbattere i resti di soffitti malsicuri ivi e nelle salette adiacenti a Direzione e ad Uffici prospicenti il viale P. Toschi; provvedere alle coperture; costruire una passerella a traverso il salone principale onde poter accedere alle sale dette ed a quelle nel cortile della caserma.

Nelle prime sale di queste ultime era una riserva di legno-murali e tavole di abete e pioppo- destinate alla costruzione di casse e protezioni sul posto di opere d'arte e ancora sotto le macerie; è necessario recuperarle al più presto, occorrendo tale legname per chiusure di vani ed altri lavori nel Castello di Torrechiara.

2)- Teatro Farnese- Occorre coprirne almeno la parte anteriore avendo cura le fine vallatura e costruire delle tettoie sensili ai fianchi per salvare gli affreschi, i resti delle logge ed i monumenti sepolcrali che sono di gesso. Occorre inoltre rimuovere i cumuli laterali di travame; dividere quello dipinto dall'altro delle strutture di sostegno e mettere il primo al coperto nello [illegible] sottoposti a bombardamenti.

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

Agli accordi già verbalmente presi, fece seguire la presente con la nota dei lavori di protezione e di recupero concordati nel collaudo ai monumenti prof. Barbacci.

1)- Palazzo della Pilotta-Galleria. Contemporaneamente ai lavori iniziati per la messa a terra delle colossali statue romane in basalto nella sala ellittica caduta, occorre recuperare per il reimpiego tutto il legno, principalmente le travi, e tutto il ferro ancora fra le macerie e portarlo nel cortile terraneo del museo con accesso chiuso da cancellate a destra dello scalone della Pilotta.

Abbattere la parete pericolante del muro di risarcio nella I sala della Galleria stessa e sgomberarne le macerie; provvedere alla chiusura di questa con una porta di fortuna con relativa serratura a chiave, essendo distrutta la porta originaria; sgomberare delle macerie dei soffitti e dei piani caduti le sale che affacciano nel cortile dell'ex caserma; abbattere i resti di soffitti malsicuri ivi e nelle salette adibite a Direzione e ad uffici prospicenti il viale F. Tosehi; provvedere alle coperture; costruire una passerella a traverso il salone principale onde poter accedere alle sale dette ed a quelle nel cortile della caserma.

Nelle prime sale di queste ultime era una riserva di legno-murali e tavole di abete e pioppo- destinate alla costruzione di casse e protezioni sul posto di cose d'arte e adesso sotto le macerie; è necessario recuperarla al più presto, occorrendo tale legname per chiusure di vani ed altri lavori nel Castello di Torrechiara.

2)- Teatro Farnese- Occorre coprirne almeno la parte anteriore ove sono ancora le incavallature e costruire delle tettoie paraneve sui fianchi per salvare gli affreschi, i resti delle logge ed i monumenti equestri che sono di gesso. Occorre inoltre rimuovere i cumuli informi di tavolame; divietare quello depisto dall'altro delle strutture di sostegno e mettere il primo al coperto nello stesso ambiente, non essendovi purtroppo terreni disponibili.

3)- Ex chiostro di S.Paolo-Camera del Correggio, dell'Aroldi e degli affreschi- Provvedere alla chiusura delle finestre con pallacete esterne di assi spesse almeno 6 cm., infisse a terra e tenute in alto da staffe di ferro- si potrebbe, come già d'accordo, servirsi delle travi di risulta segate in tale misura-.

E' necessario che tali assi coprammezzino di parecchio ~~[illegible]~~ o 2% il vano, onde evitare che uno spostamento di aria possa lanciarle all'interno, contro le superfici affrescate.

4)-Palazzo del Giardino- Provvedere allo sgombero delle macerie nella saletta della Circe affrescata dal Mulinaso e farvi una copertura. Verificare pure le lesioni, che non sembrano però di data recente, nelle sale con gli affreschi del Bertoja. Provvedere a fermare le persiane ed i telai connessi della finestra della sala con gli affreschi di Agostino Carracci, del Cignani e del Giarini.

5)-Chiesa della Steccata- Rivedere tutte le lesioni Incidenti gli affreschi nelle volte, specie quelli nel sottarco del braccio

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di ingresso con gli affreschi del Gatti e la lunetta e le lunetta nel braccio di destra affrescata dal Bedoli, che sembrano le più pericolose. Ove occorrano puntellamenti, avviarmene subito onde poter studiare col Barbacci il da farsi per l'integrità della superficie dipinta.

6)-Chiesa di S. Teresa in Borgo Parmense- Puntellare con appoggio ai normali l'arco del plafone con l'affresco di G.Galeotti e proteggere con qualche copertura di fortuna i medaglioni nei muri dello stesso pittore.

7)-Chiesa di S.M. della Grazie in borgo Maria Luigia - Provvedere al puntellamento della facciata, della volta, del coro, specie nella parte anteriore e recuperare tra le macerie, oltre gli scrotori di marmo ed i resti della decorazione in cotto di bordo gotico occorrenti per il rifacimento della facciata, anche tutto il tavolame della centeria donata dal sec.XVIII.

8)-Palazzo Municipale- Provvedere all'assicurazione delle volte del salone monumentale, dell'ex salone degli specchi adesso oratorio, della saletta con grottesche nel lato ovest, di quello che resta della saletta ovale recocò con stucchi e specchi a doratura nel lato opposto, e dell'altra con stucchi coevi ridipinti in avana e marrone. Cercare inoltre di chiudere i vani delle finestre rimasti privi di serramenti nello stesso lato monumentale.

9)-Palazzo Ingegnani- Assicurare la facciata di Via Cairoli e recuperare i frammenti scolpiti del sec.XVI frammisti alle macerie.

10)-Palazzo della Prefetture già residenza ducale- Evitare non puntellamenti ed assicurazioni ulteriori crolli del semidiruto palazzo; recuperare fra le macerie i rocchi di colonne ioniche della facciata; rimuovere e conservare i pareti di damasco nelle sale scoperte e recuperare quel che resta del mobilio che va conservato in una sala chiusa.

11)-Ex convento di S. Francesco ora sede del Carcere giudiziario- Assicurare lo scalone settecentesco che dà accesso al cortile posteriore.

12)-Elementi gotici venuti in luce in via I.affò n.3 A- E' necessario per ragioni di studio, che non siano in alcun modo manomessi o coperti i resti gotici venuti ivi in luce.

13)-Chiesa di S.Giovanni Ev.- Rappezzature della calotta protettiva di rame nell'estradosso della cupola e protezione dei pennacchi onde evitare filtramenti d'acqua ai sottostanti affreschi del Correggio; riparazioni del tetto della nave centrale (danni subiti al bombardamento della notte tra il 24 e il 25 Agosto 1944), nel coro ed assicurazione del cornicione nel lato sinistro della nave detta.

Per chiarimento come per qualsivoglia altra cosa riguardante tali protezioni o recuperi troverete me e il mio personale ogni giorno alla Pilotta sui lavori in corso.

Particolari e cordiali saluti.

IL SOPRAINTENDENTE
(Dott. Armando Ottaviano Quintavalle)

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

8)-Palazzo Municipale- Provvedere al restauro della facciata principale, nella zona degli archi a pian terreno, della saletta con grottesche nel lato ovest, di quella che precede la saletta ovata rococò con stucchi e specchi e doratura nel lato opposto, e dell'altra con stucchi coevi ridipinti in avana e parrone. Cercare inoltre di chiudere i vani delle finestre rimasti privi di serramenti nello stesso lato monumentale.

9)-Palazzo Lucchesini- Assicurarne la facciata di Via Cairoli e recuperare i frammenti scolpiti del sec.XVI frammisti alle macerie.

10)-Palazzo della Prefettura già residenza ducale- Evitare con puntellamenti ed assicurazioni ulteriori crolli del semidistrutto palazzo; recuperare fra le macerie i resti di colonne ioniche della facciata; rimuovere e conservare i rarati di damasco nelle sale scoperte e recuperare quel che resta del mobilio che va conservato in una sala chiusa.

11)-Ex convento di S. Francesco ora sede del Tribunale- Assicurare lo scalone settecentesco che dà accesso al chiostro posteriore.

12)-Elementi gotici venuti in luce in via I.Affò n.3 A- E' necessario per ragioni di studio, che non siano in alcun modo manomessi e coperti i resti gotici venuti ivi in luce.

13)-Chiese di S.Giovanni Ev.- Rimpezzature della calotta protettiva di rame nell'abbraccio della cupola e protezione dei pennacchi onde evitare filtrazioni d'acqua ai sottostanti affreschi del Correggio; riparazioni del tetto della nave centrale (danni seguiti al bombardamento della notte tra il 24 e il 25 Agosto 1944), nel coro ed assicurazione del cornicione nel lato sinistro della nave destra.

Per chiarimento come per qualsivoglia altra cosa riguardante tali protezioni o recuperi troverete me e il mio personale ogni giorno alla Pilotta sui lavori in corso.

Particolari e cordiali saluti.

IL SOPRAINTENDENTE
(Dott.Armando Ottaviano Quintavalle)
f.to QUINTAVALLE

924

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

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

(Copia)

Bologna, 8 Luglio 1944

SOPRAINTENDENZA AI MONUMENTI
DELL'EMILIA

Al Soprintendente alle
Gallerie
Castello di

PARMA

Prot. N.712

Rif.a lett.N.509 del 20 Giugno 1944

Oggetto: Parma-Protezione dei Monumenti.

Caro Quintavalle,

approvo pienamente, per la parte che riguarda la Soprintendenza ai Monumenti, le tue ottime disposizioni per i lavori da compiere nei monumenti di Parma colpiti dal nemico.

Poichè le difficoltà delle comunicazioni ci impediranno di venire spesso a Parma, ti sarò molto grato se vorrai cortesmente continuare a vigilare i lavori, dando, in voce nostra, tutte le disposizioni che crederai opportune.

IL SOPRINTENDENTE
(Alfredo Barbacci)
f.to A. BARBACCI

fig)

R. SOPRAINTENDENZA ALLE GALLERIE ED ALLE OPERE D'ARTE
MEDIEVALI E MODERNE PER LE PROVINCE DI PARMA E PIACENZA

Castello di Torrechiara (Parma)

28 Luglio 1944

AL QUESTORE
DELLA PROVINCIA
P A R M A

A L'INGEGNERE CAPO
DEL GENIO CIVILE
P A R M A

AL COMANDANTE
DEI VIGILI DEL FUOCO
P A R M A

Prot. n. 375

Oggetto: Parma-Palazzo della Pilotta-Teatro Farnese-Materiale di recupero.

Mi affretto a comunicarvi che, stamani, verso le ore 8, un Custode del Museo di Antichità sorprendeva nel Teatro Farnese sito nel Palazzo della Pilotta, due uomini, uno in tuta, l'altro indossante un camice nero, intenti a portar via il legname del Teatro stesso, come vi è noto, nell'incursione aerea del 13 gli duramente colpito, corso u.s.

Al fermo imposto dal Custode, i detti uomini hanno dichiarato di agire per conto del Corpo dei Vigili del Fuoco di Parma, incaricati dal Genio Civile della città stessa di prelevare tale materiale senza altra specificazione per l'uso.

Il Custode non ha logicamente creduto a tale ordine ed ha fatto allontanare i detti uomini che sembra siano entrati nell'adiacente Istituto d'Arte essendo lo scalone di accesso alla Pilotta chiuso con cancello, né avrebbe potuto mai credervi in quanto tutto il materiale di risulta del Palazzo della Pilotta- laterizi, legno, ferro, tubi pluviali..- deve essere recuperato e conservato sul posto per servire al ripristino del monumentale Palazzo, e specialmente quello esistente nel Teatro Farnese, del quale buona parte è decorato di antiche pitture.

Il Genio Civile che è incaricato dei lavori di assicurazione e di recupero, sa bene tutto ciò e non avrebbe potuto mai dare disposizioni del genere; né alcuna richiesta è stata da questa Sopraintendenza rivolta al Corpo dei Vigili del Fuoco per aiuto nella rimozione del materiale stesso.

Si ha fondato motivo di credere pertanto che i detti due uomini abusivi, di loro iniziativa, al solo evidente scopo di portar via del legname, il che, specie per il Teatro Farnese, oltre ad essere un reato passibile di azione penale, è anche un delitto contro quanto vi è di più alto e più sacro per ogni Italiano, gli antichi monumenti, cioè, che in ogni contingenza e soprattutto se così avversati dalla

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URGENTISSIMA

AL COMANDANTE
DEI VIGILI DEL FUOCO

PARMA

Mi affretto a comunicarvi che, stamani, verso le ore 8, un Custode del Museo di Antichità comprendeva nel Teatro Farnese sito nel Palazzo della Pilotta, due uomini, uno in tuta, l'altro indossante un camice nero, intenti a portar via il legname del Teatro stesso, come di duramente colpito, come vi è noto, nell'incursione aerea del 13 maggio u.sc.

Al fermo imposto dal Custode, i detti uomini hanno dichiarato di essere per conto del Corpo dei Vigili del Fuoco di Parma, incaricati dal Genio Civile della Città stessa di prelevare tale materiale senza altra specificazione per l'uso.

Il Custode non ha ovviamente creduto a tale ordine ed ha fatto allontanare i detti uomini che sembra siano entrati nell'adiacente Istituto d'Arte essendo lo scalone di accesso alla Pilotta chiuso con cancello, né avrebbe potuto mai crederlo in quanto tutto il materiale di risulta del Palazzo della Pilotta- laterizi, legno, ferro, tubi pluviali..- deve essere recuperato e conservato sul posto per servire al ripristino del monumentale Palazzo, e specialmente quello esistente nel Teatro Farnese, del quale buona parte è decorata di antiche pitture.

Il Genio Civile che è incaricato dei lavori di assicurazione e di recupero, ex bene tutto ciò e non avrebbe potuto mai dare disposizione del genere; né alcuna richiesta è stata da questa Sovraintendenza rivolta al Corpo dei Vigili del Fuoco per aiuto nella rimozione del materiale stesso.

Si ha fondato motivo di credere pertanto che i detti due uomini abbiano di loro iniziativa, al solo evidente scopo di portar via del legname, il che, specie per il Teatro Farnese, oltre ad essere un reato passibile di azione penale, è anche un delitto contro quanto vi è di più alto e più sacro per ogni Italiano, gli antichi monumenti, cioè, che in ogni contingenza e soprattutto se così avversati dalla sorte debbono essere da tutti rispettati.

Pertanto e rammentando codesta Direzione del Genio Civile e codesto Comando dei Vigili del Fuoco onde vogliano indagare sul personale avventizio da loro assunto per la bisogna della nevicata siano eventualmente i due individui rei inoltre di tale abuso di fiducia, sporto regolare denuncia al Questore di Parma per violazione di monumenti e tentato furto di materiale artistico, perchè abbia senz'altro inizio il procedimento penale e perchè sia disposto per il Palazzo della Pilotta un efficiente servizio di sorveglianza che impedisca nel modo più assoluto tali incivili, indegni delitti.

922

IL SOPRINTENDENTE
(Dott.Armando Ottaviano Quintavalle)
f.to QUINTAVALLE

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

59° CORPO VIGILI DEL FUOCO - PARMA

Parma, li 29 Luglio 1944-XXII

Protocollo n.1027/56

Risposta al foglio del 28/7/44-XXII

AL SOPRAINTENDENTE D'ARTE E MONUMENTI
DELLA PROVINCIA DI PARMA E PIACENZA
CASTELLO DI TORRECHIARA
(LANGHIRANO)

e p.c. AL QUESTORE DI

PARMA

ALL'INGEGNERE CAPO DEL GENIO CIVILE

PARMA

Mi affretto a rispondervi in merito alla lettera controdistinta accludendovi che i due individui sorpresi dal Custode del Museo di Antichità nel mentre asportavano legname dal Teatro Farnese nella mattina del 28 corr. non possono appartenere a questo corpo, sia perché non autorizzati da questo Comando, sia perché non indossavano la divisa di prescrizione e senza la quale i Vigili non possono uscire dalla Caserma - Trattasi evidentemente di persone che, venute a conoscenza che una squadra di questi vigili riceveva legname a ciò autorizzati dal locale Genio Civile, hanno approfittato di tale informazione per mascherare le loro malefatte.

Infatti per ordine dell'Ing. Capo del Genio Civile i suddetti lavori di ricupero, effettuati da squadre organizzate e a ciò regolarmente autorizzata, sono stati sospesi il giorno 24 corr.

IL COMANDANTE

F.to MONGUIDI

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

AL COMANDANTE DELLA STAZIONE D'ARTE E MONUMENTI

DELLA PROVINCIA DI PARMA E PIACENZA

CASTELLO DI TORRECHIARA
(LANGHIRANO)

e p.c. AL QUESTORE DI

P A R M A

ALL'INGEGNERE CAPO DEL GENIO CIVILE

P A R M A

Mi affretto a rispondervi in merito alla lettera sopradistinta assicurandovi che i due individui sorpresi dal Custode del Museo di Antichità nel mentre asportavano legname dal Teatro Farnese nella mattina del 23 corr. non possono appartenere a questo corpo, sia perchè non autorizzati da questo Comando, sia perchè non indossavano la divisa di ordinanza e senza la quale i Vigili non possono uscire dalla Caserma - Trattasi evidentemente di persone che, venute a conoscenza che una squadra di questi Vigili ricuperava legname a ciò autorizzati dal locale Genio Civile, hanno approfittato di tale informazione per mascherare la loro malefatta.

Infatti per ordine dell'Ing. Capo del Genio Civile i suddetti lavori di ricupero, effettuati da squadra organizzata e a ciò regolarmente autorizzata, sono stati sospesi il giorno 24 corr.

IL COMANDANTE

f.to MONGUIDI

921

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

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

(Copia)

Bologna, 12 Agosto 1944

SOPRAINTENDENZA AI MONUMENTI
DELL'EMILIA

Al Soprintendente alle Gallerie
Castello di
SORRENTO-NAPOLI

Prot. n. 600
Risp. a lett. n.599 del 28 Luglio 1944.

Oggetto: Roma-Palazzo della Pilotta- Protezione.

Mi compiaccio per la via smagliante difesa del Centro romano dai ladri di legname e del materiale dalla Pilotta. Questo faciliterà la ricostruzione che, come per tutti i monumenti, sarà non facile impresa del dopoguerra.

Mi potresti comunicare quanto ha fatto sinora il Genio Civile per i monumenti colpiti?

Mi accontenterei del ricupero dei materiali, dei puntellamenti e delle coperture, dove c'è qualche opera deperibile. Ma forse è già troppo, sebbene a Bologna il Genio Civile abbia fatto assai, persino dei restauri, s'intende, con la nostra direzione.

Grazie e cordiali saluti

IL SOPRINTENDENTE
(Alfredo Barbacci)
f.to A.BARBACCI

(copia)

R. SOPRINTENDENZA ALLE GALLERIE ED ALLE OPERE D'ARTE
MEDIOEVALI E MODERNE PER LE PROVINCE DI PARMA E PIACENZA

Prot.n.742
Allegati 3
Risposta al T.°M.830
del 12 Agosto 1944
Oggetto: Parma- Palazzo della Pilotta- Protezione.

19 Agosto 1944

AL SOPRINTENDENTE
AI MONUMENTI DELL'EMILIA
VIA DELLE ARTI,42

B O L O G N A

Per adesso almeno sembra scongiurato il pericolo dei tarli di legname nel Teatro Farnese; ma per il Palazzo della Pilotta nulla mai per assicurarsi del genere c'è più da temere!

Comprenderai del reiterato sfarzo delle accluse del Genio Civile ed prelevamenti di materiali con buoni rivelati dal Comandante dell'U.N.R.R.A., che c'è dietro una disposizione prefettizia che regolasce senza alcuna eccezione tutto il legname di risulta degli edifici sinistrati e lo affida al Genio suddetto per la costruzione di eventuali rifugi, come per i più concreti impieghi che hanno provocato le mie lettere al Questore. Così tra i prelievi ufficiali e sottrazioni abusive di privati, è ben arduo trovar ancora del legno, del ferro, della latta, ecc. tra le macerie della Pilotta.

Un sopraluogo notevolmente interessato non avrebbe mancato risultati più completi, e quel che è più triste ogni difesa non trova alcun appoggio presso le autorità, quando non provoca "biasimo- da parte di quei Comandi che più dovrebbero collaborare con noi al recupero dei materiali di reimpiego; ne hai un edificante esempio nella risposta che ti ho comunicato del Comandante dell'U.N.R.R.A.

Orbilio, non è proprio il caso di far confronti con Bologna che pure è stata ed duramente provata!

Qui un po' per la penuria di mano d'opera e materiali, un po' per i continui bombardamenti della Tod, un po' per gli ordini contrastanti, ma soprattutto per i quotidiani allarmi aerei, si è fatto poco per non dire quasi nulla ai movimenti; adesso e dopo non so quanto più ale e dei miei impiegati, il Genio Civile si decise alfine a mettere mano in modo continuo ai lavori del Teatro Farnese che, oltre ad essere il più compromesso, è anche in maggiore pericolo, e sollecita un abboccamento con te per salvare, come dice, il salvabile.

Non avevi già detto all'Ingegnere Capo ed ai suoi tecnici quanto si doveva fare per le coperture onde proteggere gli affreschi, le statue ed il legname dipinto? E non glie lo avevo riscritto e ripetuto anch'io?

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

Per adesso almeno sembra scongiurato il pericolo dei furti di legname nel Teatro Farnese; ma per il Palazzo della Pilotta nulla mai per assurimento del genere v'è più da temere!

Comprenderai del resto silenzio delle cerchie del Genio Civile sui prelevamenti di materiali con buoni rilasciati dal Comandante dell'U.N.R.R.A., che v'è dietro una disposizione prefettizia che regolarizza senza alcuna eccezione tutti il legname di risulta degli edifici sinistrati e lo affida al Genio suddetto per la costruzione di eventuali rifugi, come per i più comuneti impieghi che hanno provocato le mie lettere al Questore. Così fra i prelievi ufficiali e sottrazioni abusive di privati, è ben arduo trovar ancora del legno, del ferro, delle tavole, ecc. tra le macerie della Pilotta.

Un sopraluogo settimanale intelligente non avrebbe mancato risultati più completi, e quel che è più triste ogni difesa non trova alcun appoggio presso le Autorità, quando non provoca "biasimo" da parte di quei Comandi che più dovrebbero collaborare con noi al recupero dei materiali di valore; ne hai un edificante esempio nella risposta che ti ho comunicato del Comandante dell'U.N.R.R.A.

Credilo, non è proprio il caso di far confronti con Bologna che pure è stata sì duramente provata!

Qui un po' per la penuria di mano d'opera e materiali, un po' per i continui prelievi della zona, un po' per gli ordini contrastanti, ma soprattutto per i quotidiani allarmi aerei, si è fatto poco per non dire quasi nulla ai monumenti; adesso e dopo non so quante mie e dei miei inpie'ati, il Genio Civile si decide alfine a mettere mano in modo continuo ai lavori del Teatro Farnese che, oltre ad essere il più compromesso, è anche in maggiore pericolo, e sollecita un abboccamento con te per salvare, come dice, il salvabile.

Non avevi già detto all'Ingegnere Capo ed ai suoi tecnici quanto si doveva fare per le coperture onde proteggere gli affreschi, le statue ed il lamasco dipinto? E non glie lo avevo riscritto e ripetuto anch'io?

Egli vuole dare a cottimo il lavoro al capomastro Barilli che sta lavorando da mesi alla rimozione delle statue romane: un ottimo uomo che ho conosciuto semplice muratore, ora con alcuni operai alle sue dipendenze, e che, se lo lasciassero lavorare di continuo alla stessa cosa, renderebbe certamente di più.

A cottimo comunque, ho ancora sollecitato il Genio Civile a non far passare altro tempo e dare subito corso ai lavori, ma se vuoi parlargli tu pure, avvisamene con molto anticipo - le lettere arrivano purtroppo con ritardi inverosimili- in quanto desidero molto rivederti e prendere ulteriori accordi con te.

Affettuosamente

IL SOPRAINTENDENTE
(Dott.Amando Ottaviano Quintavalle)
f.to QUINTAVALLE

910

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

(copia)

R. SOPRAINTENDENZA ALLE GALLERIE ED ALLE OPERE D'ARTE
MEDIOEVALI E MODERNE PER LE PROVINCIE DI PARMA E PIACENZA

26 Agosto 1944

Prot.n. 784

Riferirsi al F.°N.509
del 20 Giugno 1944
Oggetto: Parma-Monumenti cittadini- Protezioni e recuperi.

A L'INGEGNERE CAPO
DEL GENIO CIVILE
P A R M A

AL SOPRAINTENDENTE
AI MONUMENTI DELL'EMILIA
VIA BELLE ARTI 42
B O L O G N A

e, per conoscenza al,
AL CAPO DELLA PROVINCIA
P A R M A

E' necessario, prima dell'inizio delle piogge, che si provveda nel modo più rapido e concreto ai lavori di copertura e chiusura del Teatro Farnese, delle Camere del Correggio in S.Paolo, del Palazzo del Giardino, della chiesa di S.Teresa in strada Farnese e, dopo il bombardamento di ieri notte, a quelli della cupola di S.Giovanni Evangelista, ove è bucherellata la calotta protettiva di rame sull'estradosso e sono scoperti i pennacchi.

Per il Teatro Farnese, le Camere di S.Paolo, il Palazzo del Giardino e la Chiesa di S.Teresa, vi ho già specificato i lavori nella mia cui a riferimento, ai nn. 2,3,4 e 6; per S.Giovanni Evangelista, che si aggiunge all'elenco, vanno con la maggiore urgenza rimpezzate le notte cupole e protetti con falde laterizie o con lastre di eternit i pennacchi, onde evitare filtrazioni di acqua ai sottostanti affreschi del Correggio; inoltre occorre riparare il tetto della nave centrale dal quale non tengono più alcune capriate, del coro ed assicurare il cornicione nel lato destro della stessa nave centrale.

Vi prego pure di voler provvedere con pari urgenza ai lavori della sede della Galleria Estense nel Palazzo della Pilotta cui al n.1 della citata mia lettera, ove si è ancora intenti alla rimozione delle statue romane e, ad eccezione della rimozione dei cardini della porta, null'altro è stato fatto. Urge invece, per le attuali contingenze, che tali locali siano disponibili al più presto per cui vi prego di voler far eseguire con pari sollecitudine i lavori già detti e, cioè: l'abbattimento delle pareti pericolanti del muro divisorio nella prima sala della Galleria stessa e lo sgombro delle macerie ivi; lo sgombro inoltre di quelle dei soffitti e dei piani caduti nelle sale prospicienti il cortile dell'ex caserma; l'abbattimento del resto dei soffitti pericolanti ivi e nelle salette adibite a Direzione e ad uffici sul viale P. Toschi a traverso il salone principale onde poter accedere alle sale dette ed a quelle del cortile della caserma.

Per ulteriori chiarimenti- ma dopo i lavori collegati avuti con voi e coi vostri tecnici crederei che non ne occorrano- troverete, [illegible] il mio personale ai lavori in corso alla Pilotta.

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

PARMA

S' necessario, prima dell'inizio delle piogge, che si provveda nel modo più rapido e concreto ai lavori di copertura e chiusura del tetto armato, della Camera del Correggio in S.Paolo, del Palazzo del Giardino, della chiesa di S.Teresa in Borgo Tommasini e, dopo il bombardamento di ieri notte, a quelli della cupola di S.Giovanni Evangelista, ove è buchereliata la calotta protettiva di rame sull'esterno e sono scoperti i pennacchi.

Per il Teatro Farnese, la Camera di S.Paolo, il Palazzo del Giardino e la Chiesa di S.Teresa, vi ho già specificato i lavori nella mia cui a riferimento, ai nn. 2,3,4 e 6; per S.Giovanni Evangelista, che si aggiunge all'elenco, vanno con la maggiore urgenza rappezzata la detta cupola e protetti con falde laterizie o con lastre di eternit i pennacchi, onde evitare filtrazioni di acqua ai sottostanti affreschi del Correggio; inoltre occorre riparare il tetto della nave centrale del quale non rimane più alcune capriate, del coro ed assicurare il cornicione nel lato destro della stessa nave centrale.

Vi prego pure di voler provvedere con pari urgenza ai lavori della sede della Galleria Statale nel Palazzo della Pilotta cui al n.1 della citata mia lettera, ove si è ancora intenti alla rimozione delle due statue romane e, ad eccezione della rimozione dei cardini della porta, null'altro è stato fatto. Urge invece, per le attuali contingenze, che tali locali siano disponibili al più presto per cui vi prego di voler far eseguire con pari sollecitudine i lavori già detti e, cioè: l'abbattimento della parete verticale del muro divisorio nella prima sala della Galleria stessa e lo sgombero delle macerie ivi; lo sgombero inoltre di quelle dei soffitti e dei piani caduti nella sala prospiciente il cortile dell'ex caserma; l'abbattimento del resto dei soffitti pericolanti ivi e nelle salette adibite a Direzione e ad uffici sul viale P. Toschi a traverso il salone principale onde poter accedere alle sale dette ed a quelle del cortile della caserma.

Per ulteriori chiarimenti- ma dopo i tanti colloqui avuti con voi e coi vostri tecnici crederei che non ne occorrano- troverete, come sempre, me e il mio personale sui lavori in corso alla Pilotta.

Particolari e cordiali saluti

918

IL SOPRAINTENDENTE
(Dott.Armando Ottaviano Quintavalle)
f.to QUINTAVALLE

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

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

(Copia)

Bologna 11/9/44

SOPRINTENDENZA AI MONUMENTI
DELL'EMILIA.

Al Soprintendente alle
Gallerie
CASTELLO DI TORRECHIARA
(Parma)

Prot. N.1022
Risposta a lett.N.734 del 26/8/44

Oggetto: Parma- Monumenti sfollati.

Approvo pienamente le disposizioni date all'Ingegnere Capo del Genio Civile con le lettere nn.509 del 20/8/44 e n.734 del 26/8/44, per la conservazione dei monumenti di Parma colpiti da incursioni aeree.

Grazie e cordiali saluti

IL SOPRINTENDENTE
f.to A.EMBACCI

Mod.)

SOPRINTENDENZA ALLE GALLERIE ED ALLE OPERE D'ARTE
MEDIOEVALI E MODERNE PER LE PROVINCE DI PARMA E PIACENZA

Pref.n.851

30 Settembre 1944

con.al Pvn. 734
del 26 Agosto 1944

Oggetto: Parma-Monumenti ed
Gallerie- Galleria statale
e Teatro Farnese.

A L'ILLUSTRISSIMO SIGNOR
PREFETTO CIVILE

P A R M A

E, per conoscenza, AL
SOPRINTENDENTE
AI MONUMENTI DELL'EMILIA
VIA FARINI ANNO 49

B O L O G N A

.....

L'urgenza di tali lavori è determinata dalle necessità inerenti alle attuali contingenze belliche di avere disponibili al più presto quanti locali è possibile della Galleria e di mettere al coperto il legno dipinto del Teatro Farnese, per il quale vanno adibite le ultime 2 sale delle "nuove" della Galleria, quelle di consultazione, che sono quasi intatte e che si può facilmente isolare con qualche muretto dall'attiguo Istituto d'Arte.

Tutto il legno delle strutture portanti del detto Teatro dovrà esser distribuito lungo i muri del Teatro stesso, sotto le falde di copertura già approntate per proteggere gli affreschi e le statue di "Ottavio" e "Alessandro Farnese" che sono, anche vi è noto, in pessimo e, per giunta, in tutt'altro che buone condizioni conservative.

Tali coperture bisogna però che siano fatte con cari riguardo, sempre quello che costino, perchè la pioggia incomberà e sarebbe un vero delitto lasciar distruggere una decorazione murale che è una delle più importanti di Parma e due sculture del Xetì interessanti anche per l'iconografia.

Non è possibile, per le ragioni di cui vi ho fatto cenno dei quadri della Galleria, accumulare il legno dipinto del Teatro Farnese nelle sale anteriori della Galleria stessa, come mi è stato detto sarebbe intenzione di questo Genio.

In attesa intanto di un gentile cenno di assicurazione per il sollecito corso dei lavori, vi rinnovo i ringraziamenti ed i saluti.

Il Soprintendente
(Dott.Armando Ottaviano Quintavalle)

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

...Teatro Farnese.

SOPRINTENDENZA
AI MONUMENTI DELLA EMILIA
VIA DELLE BTI 42
P A R M A

.....

L'urgenza di tali lavori è determinata dalla necessità inerente alle attuali contingenze belliche di avere disponibili al più presto quanti locali è possibile della Galleria e di mettere al coperto il legno disinto del Teatro Farnese, per il quale vanno adottate le ultime 2 sale delle "nuove" della Galleria, quelle di consultazione, che sono quasi intatte e che si può facilmente isolare con qualche muretto dall'attiguo Istituto d'Arte.

Tutto il legno delle strutture portanti del detto Teatro dovrà esser distribuito lungo i muri del Teatro stesso, sotto la falda di copertura già convenute per proteggere gli affreschi e le statue di "Ottavio" e "Alessandro Farnese" che sono, come vi è noto, in posto e, per giunta, in tutt'altre che buone condizioni conservative.

Tali coperture bisogna però che siano fatte con vera urgenza, costino quello che costino, perchè le piogge incombono e sarebbe un vero delitto lasciar distruggere una decorazione murale che è una delle più importanti di Parma e due sculture del Mazzi interessanti anche per l'iconografia.

Non è possibile, per la selvaggeria cui si ha fatto cenno dei muri della Galleria, accumulare il legno disinto del Teatro Farnese nelle sale anteriori della Galleria stessa, come mi è stato detto sarebbe intenzione di coteste Genio.

In attesa intanto di un gentile cenno di assicurazione per il sollecito corso dei lavori, si rinnovo i ringraziamenti ed i saluti.

IL SOPRINTENDENTE
(Dott.Armando Ottaviano Quintavalle)

f.to QUINTAVALLE

916

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

RACCOMANDATA ESPRESSO

R. SOPRAINTENDENZA ALLE GALLERIE ED ALLE OPERE D'ARTE MEDIOEVALI E MODERNE PER LE PROVINCE DI PARMA E PIACENZA

Castello di Torrechiara (Parma)

2 Novembre 1944

Prot. n. 917
Rif. al f° N.509 del 20/6/44
" 784 del 26/8/44
" 851 del 30/9/44

Oggetto: Parma-Monumenti amministrati-Galleria Statale e Teatro Farnese.

A L' INGEGNERE CAPO
DEL GENIO CIVILE
P A R M A

e, per conoscenza, AL
SOPRAINTENDENTE
AI MONUMENTI DELL'EMILIA
B O L O G N A

AL CAPO
DELLA PROVINCIA
P A R M A

AL MINISTERO DELL'EDUCAZIONE NAZIONALE DIREZIONE GENERALE DELLE ARTI DIV. II
POSTA CIVILE 332

Mi viene riferito dal personale di servizio a Parma che, invece delle coperture provvisorie lungo i muri del Teatro Farnese per proteggerne gli affreschi, le porte monumentali sormontate dalle statue equestri in stucco di Ottavio ed Alessandro Farnese, nonchó il legname delle logge e delle strutture ancora in loco, coperture progettate d'accordo col Soprainteudente ai Monumenti dell'Emilia che ebbe al riguardo un esauriente colloquio coi vostri tecnici, sembra sia intenzione dell'incaricato di tali lavori di sopprassedere alle coperture suddette e trasportare invece il legno del monumentale Teatro nella I sala della Galleria, ingombrando così l'accesso alla Galleria stessa, i cui pochi ambienti rimasti in piedi nell'immane crollo della Pilotta debbono, per le attuali contingenze di guerra e per quelle che si potrebbero improvvisamente determinare, essere in modo assoluto sgombero e a disposizione completa delle opere d'arte attualmente decentrate a Torrechiara.

Ciò ho avuto modo di dirvi e scrivervi già altre volte pregandovi pure perché siano al più presto sistemati tali locali e siano collegati con una passerella in legno a quelli al di là del salone caduto e, cioé, con le sale XV-XX, le altre due di Consultazione complessivamente dette "Sale nuove" prospicenti all'ex caserma e con quelle adibite ad Ufficio presso la sala XXI (Farnese).

Pertanto e perché non si facciano cose che invece di favorire ostino la protezione del patrimonio artistico del quale é sola competente questa Soprainteudenza, sarà bene che sia completato lo sgombero delle macerie della prima sala della Galleria, ma si desista dal progetto non concordato né con me né col mio collega ai Monumenti di portar quivi il legname del Teatro Farnese che, dato le molto relative condizioni di sicurezza per quanto a manomissioni ed asportazioni anche da parte di chi più dovrebbe sentire la gravità e la irreparabilità di tali atti a danno di così vetusti e singolari monumenti- vi ho valse a volta comunicato le denunzie da me sporte al Questore della provincia

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

DELLA PROVINCIA
PARMA

AL MINISTERO DELL'EDUCAZIONE NAZIONALE DIREZIONE GENERALE DELLE ARTI DIV. II

POSTA CIVILE 232

Mi viene riferito dal personale di servizio a Parma che, invece delle coperture provvisorie lungo i muri del Teatro Farnese per proteggerne gli affreschi, le porte monumentali sormontate dalle statue equestri in stucco di Ottavio ed Alessandro Farnese, nonché il legname delle logge e delle strutture ancora in loco, coperture progettate d'accordo col Sovraintendente ai Monumenti dell'Emilia che ebbe al riguardo un esauriente colloquio coi vostri tecnici, sembra sia intenzione dell'incaricato di tali lavori di soprassedere alle coperture suddette e trasportare invece il legno del monumentale Teatro nella I sala della Galleria, ingombrando così l'accesso alla Galleria stessa, i cui pochi ambienti rimasti in piedi nell'immane crollo della Pilotta debbono, per le attuali contingenze di guerra e per quelle che si potrebbero improvvisamente determinare, essere in modo assoluto sgomberi e a disposizione completa delle opere d'arte attualmente decentrate a Torrechiara.

Ciò ho avuto modo di dirvi e scrivervi già altre volte premendovi pure perché siano al più presto sistemati tali locali e siano collegati con una passerella in legno a quelli al di là del salone caduto e, cioé, con le sale XV-XX, le altre due di Consultazione complessivamente dette "Sale nuove" prospicenti all'ex caserma e con quelle adibite ad Ufficio presso la sala XXI (Farnese).

Pertanto e perché non si facciano cose che invece di favorire ostino la protezione del patrimonio artistico del quale é sola competente questa Sopraintendenza, sarà bene che sia completato lo sgombero delle macerie della prima sala della Galleria, ma si desista dal progetto non concordato né con me né col mio collega ai Monumenti di portar quivi il legname del Teatro Farnese che, dato le molte relative condizioni di sicurezza per quanto a manomissioni ed asportazioni anche da parte di chi più dovrebbe sentire la gravità e la irreparabilità di tali atti a danno di così vetusti e singolari monumenti- vi ho varie a volta comunicato le denunzie da me sporte al Questore della provincia contro operai dell'U.N.P.A. ed avventizi vari che, approfittando degli sgomberi della attigua Biblioteca Palatina e dell'Archivio di Stato, cercavano di portar via il legno del Teatro Farnese- dato, dicevo, le molte relative condizioni di sicurezza di tale braccio della Galleria, sarà bene resti chiuso, ben chiuso nel Teatro stesso che ho fatto appositamente isolare con muri e porte.

Pertanto e poiché le Sale di Consultazione della Galleria, le ultime prospicenti alla Caserma, da me messe a disposizione per l'eventuale raccolta del legno dipinto del Teatro, o ancora per il non avvenuto ripristino del muro divisorio con l'Istituto d'Arte, come su una bassa terrazza aperta a tutte le possibilità, che potrebbero rendere, per la grave penuria di combustibili a Parma, ancora più audaci i male

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intenzionati, credo sia opportuno nell'interesse del monumento non muover nulla dalla sede del detto Teatro e provvedere con la maggiore urgenza all'effettuazione delle coperture di fortuna progettate col Soprintendente ai Monumenti dell'Emilia, sotto le quali si potrà accatastare il legname residuo.

Per queste coperture potrà essere proficuamente impiegato anche il tavolame della pavimentazione delle sale XV-XVI della Galleria che mi si riferisce sia stato in parte asportato per riparazioni altrove, come si é tentato di portar via pure telai e tre mandate dalle finestre delle sale stesse, tavolame e telai che non esiterei a cedere se non ve ne fosse estremo bisogno per la Galleria o per il Teatro, ai quali va, come é logico e come vorrete convenirne, data la preferenza se non altro perché ne sono i proprietari.

Ho pertanto date tassative disposizioni al mio personale che non sia permessa la rimozione della pavimentazione lignea residua e degli infissi se non per l'immediato impiego del materiale in altra parte della Galleria o nel Teatro Farnese; vogliate quindi rendere avvisato il vostro capomastro ed assicurarmi che non mi facciano ivi se non i lavori convenuti col Soprintendente ai Monumenti e con me, per i quali Vi prego ancora, dato l'incombente inizio della stagione piovosa, di non far passare inutilmente altro tempo.

Nella sicurezza di trovare come sempre presso di voi ed i vostri dipendenti tutta la comprensione e la solidarietà nella protezione e nella difesa dei monumenti di Parma sì duramente provati, il cui ripristino o reintegrazione é fede e programma mio, del mio collega Barbacci, come di tutti i funzionari della Direzione Generale delle Arti, vi ringrazio e particolarmente vi ossequio

IL SOPRAINTENDENTE
(Dott.Armando Ottaviano Quintavalle)
f.to QUINTAVALLE

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

ferenza se non altro perchè ne sono [illegible]

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IL SOPRAINTENDENTE
(Dott.Armando Ottaviano Quintavalle)
f.to QUINTAVALLE

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

RISERVATA URGENTE

R. SOPRAINTENDENZA ALLE GALLERIE ED ALLE OPERE D'ARTE
MEDIOEVALI E MODERNE PER LE PROVINCE DI PARMA E PIACENZA

Castello di Torrechiara (Parma)

12 Novembre 1944

Prot.n.937
Allegati 1

Oggetto: Parma- Teatro Farnese.

AL COMANDO
MILITARE GERMANICO

P A R M A

L'accluso ordine gentilmente rilasciato ieri da codesto Comando perchè non fosse manomesso il legname del monumentale Teatro Farnese nel Palazzo della Pilotta si gravemente colpito nell'incursione aerea del 13 Maggio u.sc., non é bastato a far desistere dalla rimozione e dal trasporto del legno l'ufficiale germanico venuto a tale scopo ieri al Teatro stesso, invece che prelevarlo dalle case presso la Stazione ferroviaria, come é scritto nel citato ordine.

Invano il Custode di questa Sopraintendenza Bussolati lo ha fatto leggere al detto ufficiale ed invano l'ha pregato di far desistere dallo scardinamento delle strutture del palcoscenico; la demolizione è purtroppo continuata e le assi di risulta sono state portate via, mi riferiscono, nell'ex sede della Gil sul Lungoparma, ove è anche la sede di codesto Comando.

Per l'importenza somma di tale monumento che è del 1618-19, il secondo costruito dopo quello del Palladio a Vicenza , e perchè si possa ne le precarie condizioni in cui é ridotto tentarne ancora il ripristino sia pure parziale, è necessario che tutti gli elementi, sia decorativi che delle strutture portanti, non vengano asportati e neppure rimossi di dove sono, essendo la loro disposizione un dato essenziale per lo studio del ripristino stesso.

Prego quindi codesto Comando, che anche nel momento più grave dell'occupazione del Settembre 1943 ha voluto estendere la sua particolare cura al Teatro in parola, disponendo su mia richiesta un sopraluogo che ha preluso all'allontanamento dell'attigua caserma della Pilotta dei reparti militari germanici che vi si erano accasermati, di voler come già altre volte benevolmente e con l'urgenza del caso, interessarsi del singolare monumento parmense, facendone sospendere la demolizione e inducendo l'ufficiale in parola a riportare ed a far rimettere in loco con l'assistenza del personale di questo Ufficio le assi asportate.

Sarebbe inoltre opportuno, e ciò anche per evitare eventuali manomissioni da parte della popolazione civile, che codesto Comando ne facesse un ordine di massima, onde sia a tutti, militari o borghesi, interdetto l'uso di tale preziosissimo materiale.

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

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IL SOPRAINTENDENTE
(Dott.Armando Ottaviano Quintavalle)
f.to QUINTAVALLE

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(19)

MILITAERKOMMANDANTUR PARMA

O.U.11.11.44

Die Holz abfuhr am Teater Farnese ist sofort einzustellen. Das Holz ist wie befohlen aus zerstorten Hausern in der Nahe des Bahnofs zu entnehmen.

Fuer den Militaerkommandanten

I.A. f.to LEPPLI

Hauptmann

1937/16

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

(Copia)

Bologna 24 Novembre 1944 XXIII

SOPRAINTENDENZA AI MONUMENTI
DELL'EMILIA

Al Kunstschutz Abteilung
Via Crispi n.2

B E R G A M O

e per conoscenza: Al Soprintendente alle Gallerie

TORRECHIARA

Prot. N. 1361

OGGETTO: Parma- Teatro Farnese.

Il bombardamento del 13 maggio ha gravemente danneggiato il famoso Teatro Farnese di Parma, ispirato al Teatro Olimpico di Vicenza.

Questa Soprintendenza, e meglio ancora quella alle Gallerie di Parma, si preoccupa di salvare il legname rimasto allo scopo di ricostruire dopo la guerra il monumento.

Mi consta che, nonostante l'opposizione del Soprintendente alle Gallerie di Parma, nonché il divieto scritto del Comando militare germanico, un ufficiale germanico ha scardinato le strutture del palcoscenico ed ha asportato il legname ricavato nella ex-sede della G.I.L., ove è pure la sede del Comando Germanico.

Si prega perciò, di invitare detto Comando e far restituire e ricollocare nel teatro il legname e a disporre che l'incidente non si ripeta.

Grazie ed ossequi

IL SOPRAINTENDENTE
(Alfredo Barbacci)

opia)

RISERVATA URGENTE

R. SOPRAINTENDENZA ALLE GALLERIE ED ALLE OPERE D'ARTE MEDIOEVALI E MODERNE PER LE PROVINCE DI PARMA E PIACENZA

Castello di Torrechiara (Parma)

Prot.n. 1018
Rif. al fº.N. 917
del 2 Novembre 1944
Oggetto: Parma-Monumenti sinistrati-Teatro Farnese.

9 Dicembre 1944

AL MINISTERO DELL'EDUCAZIONE NAZIONALE- DIREZIONE GENERALE DELLE ARTI
DIV. II

POSTA CIVILE 332

e, per conoscenza, al
SOPRAINTENDENTE
AI MONUMENTI DELL'EMILIA
VIA BELLE ARTI 42
B O L O G N A

Dopo un ulteriore sopraluogo al Teatro Farnese, il Genio Civile comunica che crede meglio soprassedere all'esecuzione delle coperture parziali agli affreschi ed alle porte monumentali progettate d'accordo col collega Barbacci e me dal Luglio u.sc., per imprendere invece la rifazione totale del tetto, alla cui attuazione, a quanto dice, non osterebbero difficoltà sia per la statica dei muri che per i materiali occorrenti.

Certo la rifazione totale del tetto sarebbe cosa molto opportuna e di gran lunga più efficace ai fini della conservazione del monumento che con le tettoie parziali proposte quale mezzo di fortuna e di immediata attuazione sia per gli affreschi che per le porte suddette, come per il legno delle strutture decorative e portanti che vi sarebbe stato accatastato sott; ma purtroppo sono inconclusivamente passati 7 mesi, quelli buoni per tali lavori, e appena oggi il Genio Civile si decide, come asserisce, a chiedere l'autorizzazione al Ministero dei Lavori Pubblici per tale maggiore compito.

Occorre pertanto che non solo il Ministero suddetto ne approvi la perizia, ma che lo faccia nel modo più sollecito e dia disposizione per la sua precedenza assoluta, e ciò onde evitare, dopo quella delle bombe, anche l'offesa delle piogge e della neve al derelitto monumento che, appunto perchè più danneggiato e deperibile degli altri, avrebbe dovuto trovare un maggiore e più sollecito aiuto.

Ciò è necessario anche per evitare che, vedendolo così abbandonato -per giunta non ancora il Genio Civile ha provveduto a chiudere con tavolame in mancanza di vetri le finestre- si rinfoccolino ora che l'inverno è divenuto più crudo e la penuria del combustibile si fa maggiormente sentire, mire e desideri contenuti fino ad oggi, e non soltanto da parte di malintenzionati, per i quali sarà bene che sia disposto uno speciale, continuo servizio di vigilanza

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e, per conoscenza, al
SOPRAINTENDENTE
AI MONUMENTI DELL'EMILIA
VIA BELLE ARTI 42
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Nel pregare pertanto codesto Ministero di scrivere a quello dei Lavori Pubblici sollecitando nel modo più vivo l'approvazione e l'esecuzione della copertura del Teatro, come della chiusura con tavolati delle finestre, prego pure di voler interessare il Capo della Provincia perchè sia senz'altro accolto il desiderio di questa Soprintendenza circa il detto servizio di vigilanza, da effettuarsi in continuità, di giorno e di notte, da parte degli Agenti della Questura, in correlazione con quello dei custodi di questa Soprintendenza, che certamente non possono, pochi e disarmati come sono, salvare da tante indicibili cupidige l'integrità del legname di recupero del Teatro stesso, occorrente per il ripristino anche parziale del monumento.

Sarò grato a codesto Ministero se vorrà darmi comunicazione delle lettere inviate.

IL SOPRAINTENDENTE
(Dott.Armando Ottaviano Quintavalle)
f.to QUINTAVALLE

9.9

Declassified E.O. 12356 Section 3.3/NNO No. 178046

a)

R. SOPRAINTENDENZA ALLE GALLERIE ED ALLE OPERE D'ARTE
MEDIOEVALI E MODERNE PER LE PROVINCE DI PARMA E PIACENZA

Castello di Torrechiara(Parma)

Prot. n. 1023

9 Dicembre 1944

Oggetto: Parma-Palazzo della Pilotta- Teatro Farnese.

AL QUESTORE
DELLA PROVINCIA
P A R M A

e per conoscenza, AL
CAPO DELLA PROVINCIA
P A R M A

AL SOPRAINTENDENTE
AI MONUMENTI DELL'EMILIA
VIA BELLE ARTI 42
B O L O G N A

Richiamo ancora la vostra attenzione sul monumentale Teatro Farnese che l'incursione aerea del 13 Maggio ha così gravemente colpito e che, malgrado le tante e vaste mutilazioni, rischia di subire ulteriori e più irreparabili danni per la cupidigia del legno delle strutture che ottunde purtroppo in molti ogni luce di intendimento come di ogni superiore dovere.

Alcuni facinorosi locali, di quelli cui nemmeno le maggiori sventure della Patria toccano il cuore e che mi è impossibile meglio precisare a Voi, si sono presentati al Custode di questa Sopraintendenza incaricato della vigilanza della Pilotta ed hanno richiesto perentoriamente di prelevare legname dal detto teatro onde provvedere al loro riscaldamento.

Il Custode, dopo di aver invano ripetuto loro l'eccezionale importanza del monumento che è, come sapete, il secondo costruito (1618-19) dopo quello del Palladio a Vicenza, del quale nulla si può non solo asportare, ma neanche rimuovere, in quanto è assoluta volontà, oltre che dovere della Sopraintendenza ai Monumenti dell'Emilia e di quella di Parma di effettuarne il ripristino sia pure parziale, per cui è necessario che tutti gli elementi, sia decorativi che di sostegno, siano dove sono, ha cercato di dilazionare la minaccia e, fatto presente che, senza precisi ordini, non avrebbe potuto permettere ad estranei nemmeno l'accesso al monumento, ha promesso loro di riferirmi la richiesta.

A quelli, prevedendone l'esito negativo, hanno aggiunto che, se entro un mese non si fosse messo a loro disposizione il legname, sarebbero venuti a prenderlo a viva forza dopo aver abbattuto il cancello dello scalone.

Il mio dipendente non può fornire dati più precisi per l'individuazione dei detti facinorosi, nè, per i precedenti già a voi noti, come per altri motivi dovuti più di ogni altro all'incomprensione riscontrata, specie per il teatro in oggetto, in tanti di modi, diciamo, meno agitati, per quel che riguarda le leggi protettive dei monumenti e, quindi, per l'opera di tutela dell'Amministrazione delle Arti, è il caso di credere che, esclusi, ove fosse possibile

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AL SOPRAINTENDENTE
AI MONUMENTI DELL'EMILIA
VIA BELLE ARTI 42
B O L O G N A

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Occorre invece, come del resto è stato subito disposto da codesta Questura e dalla Guardia Repubblicana immediatamente dopo il crollo della Pilotta, un servizio stabile di vigilanza ivi da parte degli agenti di Pubblica Sicurezza- ne basterebbero credo 2- da effettuarsi tanto di giorno che di notte in correlazione con quello dei custodi di questa Soprintendenza che, pochi e disarmati come sono e, per giunta, con due provincie da percorrere, certamente non possono, con la penuria di combustibile attuale, salvare da tante cupidigie l'integrità del legname di recupero del Teatro stesso, occorrente come ho detto per il ripristino del singolare monumento.

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Ho scritto in tale senso al superiore Ministero, ma faccio sopratutto affidamento sul vostro ben noto zelo, come sulla gentile, efficace collaborazione in ogni tempo gentilmente e largamente fornite da codesta Questura all'opera oggi più che mai difficile di salvaguardia e di tutela delle opere d'arte, per la quale è impossibile prescindere dall'appoggio, come dalla ambita solidale azione delle Autorità.

Sicuro di trovare pertanto illimitatamente l'uno e l'altra presso di Voi, vi prego nel modo più vivo di voler disporre tale servizio permanente per la Pilotta e, ringraziandovene, resto in attesa di una vostra cortese conferma.

IL SOPRAINTENDENTE
(Dott.Armando Ottaviano Quintavalle)
f.to QUINTAVALLE

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

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

(Copia)

QUESTURA REPUBBLICANA DI PARMA

N.3011 di prot. 2°

Parma 27 Dicembre 1944-XXIII

OGGETTO: Palazzo della Pilotta: Teatro Farnese.

Soprainteudente alle Gallerie
ed alle Opere d'Arte.

CASTELLO DI TORRECHIARA

Con riferimento alla richiesta di codesto Ufficio del 9 corrente N.1023, sono spiacente dover comunicare che, dati i molteplici servizi che gravano quasi esclusivamente sullo scarso personale di cui questo Ufficio può disporre, non riesce assolutamente possibile stabilire un servizio fisso di vigilanza al Palazzo della Pilotta.

Assicuro comunque che non mancherò di richiamare l'attenzione degli agenti di questo Ufficio e di quelli del Battaglione della Polizia Ausiliaria perchè facciano frequenti giri di controllo in Pilotta durante il loro servizio di vigilanza in città.

IL QUESTORE
f.to SCOTTI

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

(Copia)

Bologna 16 Gennaio 1945

SOPRINTENDENZA AI MONUMENTI
DELL'EMILIA

Al Soprintendente alle
Gallerie

Castello di TORRECHIARA

Prot. N.3

Risposta a lett.N.1023 del 9 Dicembre 1944

Oggetto: Parma- Teatro Farnese.

Caro Quintavalle,

ti ringrazio di quanto fai in mia vece per i monumenti di Parma. In particolare per la salvezza dei resti del Teatro Farnese, oggetto di tante cupidigie, che in altri tempi parrebbero incredibili.

Spero che si salvi quanto basta per tentare una ricostruzione che abbia ancora interesse storico e artistico.

Cordiali saluti

IL SOPRINTENDENTE
(Alfredo Barbacci)
f.to A. BARBACCI

a)

RISERVATA URGENTE

R. SOPRAINTENDENZA ALLE GALLERIE ED ALLE OPERE D'ARTE
MEDIOEVALI E MODERNE PER LE PROVINCE DI PARMA E PIACENZA
PARMA: PALAZZO DELLA PILOTTA

Prot.n.33

Parma, 18 Gennaio 1945

Oggetto: Parma- Palazzo della Pilotta- Iz- Caserma.

AL CAPO DELLA PROVINCIA
P A R M A

e, per conoscenza, AL
QUESTORE DELLA PROVINCIA
P A R M A

AL SOPRAINTENDENTE
AI MONUMENTI DELL'EMILIA
B O L O G N A

AL MINISTERO DELL'EDUCAZIONE NAZIONALE
DIREZIONE GENERALE DELLE ARTI
DIV. II
POSTA CIVILE 332

A L'INTENDENTE DI FINANZA
P A R M A

Porto doverosamente a vostra conoscenza quanto si va operando da parte di una folla di facinorosi locali a danno del Palazzo della Pilotta, di proprietà statale, monumentale edificio"trattatistico" tra i più vasti costruiti nel sec.XVI-VII, già residenza dei duchi Farnese, ed attualmente sede degli Istituti d'arte e di cultura di Parma: la Galleria Statale, la Biblioteca Palatina, il Museo di Antichità, l'Archivio di Stato, l'Istituto d'arte, nonché il Teatro Farnese, singolare monumento così vulnerabile nella sua struttura e, purtroppo, così danneggiato nella incursione aerea del 13 Maggio 1944, al quale ho avuto già modo di interessarvi-v.lettera n.1023 del 9 Dicembre u.sc.- per lo stesso motivo della presente.

L'ala adibita a caserma che a fine della guerra avrebbe dovuto esser restituita all'Amministrazione delle Arti onde poter far fronte alle necessità di spazio già urgenti nell'ente guerra degli istituti predetti, ed in particolare della Galleria che non ha potuto, in attesa di tale cessione, estendere l'esposizione della sua suppellettile artistica, nè comprendere, com'è nel programma di questa Soprintendanza, quella di altre raccolte, onde portare a termine la sistemazione museografica generale del patrimonio artistico parmense che è nei suoi fini, l'ala della caserma, dicevo, è ogni imrevistamente invasa da vere e proprie squadre di operai in divisa e in borghese, intenti con alacre lavoro a rimuovere e portar via inferriate, porte, pavimenti di legno, travi, travicelli..., e quanto altro in tale materia un edificio antico può contenere, con una pertinacia ed uno zelo veramente degni di miglior causa.

Già alcuni impiantiti privi del sostegno ligneo sono crollati, e già molti tramezzi più non esistono...; continuando così non rimarranno di quell'ala della Pilotta che i muri perimetrali sforacchiati e compromessi come sono dalle bombe del Maggio.

Si può essere violenti a tal punto in danno di un monumento tanto importante per l'arte e la storia? Si ignora forse che appunto per

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

DIV. II

POSTA CIVILE 332

A L'INTENDENTE DI FINANZA

P A R M A

Porto doverosamente a vostra conoscenza quanto si va operando da parte di una folla di facinorosi locali a danno del Palazzo della Pilotta, di proprietà statale, monumentale edificio"trattatistico" tra i più vasti costruiti nei sec.XVI-VII, già residenza dei duchi Farnese, ed attualmente sede degli Istituti d'arte e di cultura di Parma: la Galleria Statale, la Biblioteca Palatina, il Museo di Antichità, l'Archivio di Stato, l'Istituto d'arte, nonché il Teatro Farnese, singolare monumento così vulnerabile nella sua struttura e, purtroppo, così danneggiato nella incursione aerea del 13 Maggio 1944, al quale ho avuto già modo di interessarvi-v.lettera n.1023 del 9 Dicembre u.sc.- per lo stesso motivo della presente.

L'ala adibita a caserma che a fine della guerra avrebbe dovuto esser restituita all'Amministrazione delle Arti onde poter far fronte alle necessità di spazio già urgenti nell'anteguerra degli Istituti predetti, ed in particolare della Galleria che non ha potuto, in attesa di tale cessione, estendere l'esposizione della sua suppellettile artistica, né comprendere, com'è nel programma di questa Soprintendenza, quella di altre raccolte, onde portare a termine la sistemazione museografica generale del patrimonio artistico parmense che è nei suoi fini, l'ala della caserma, dicevo, è ogni lacrevistamente invasa da vere e proprie squadre di operai in divisa e in borghese, intenti con alacre lavoro a rimuovere e portar via inferriate, porte, pavimenti di legno, travi, travicelli..., e quanto altro in tale materia un edificio antico può contenere, con una pertinacia ed uno zelo veramente degni di miglior causa.

Già alcuni impiantiti privi del sostegno ligneo sono crollati, e già molti tramezzi più non esistono...; continuando così non rimarranno di quell'ala della Pilotta che i muri perimetrali sforacchiati e compromessi come sono dalle bombe del Maggio.

Si può essere violenti a tal punto in danno di un monumento tanto importante per l'arte e la storia? Si ignora forse che appunto per tale suo interesse il Palazzo della Pilotta è sottoposto alle disposizioni cui agli art.1 e sgg. della Legge 1Giugno 1939 n.1089 sulla tutela delle cose d'arte e di storia?

Per esse e per le sanzioni cui a norma degli art. 59 e sgg. della dette legge vanno incontro i trasgressori, vivamente vi prego, Eccellenza, di voler far procedere al fermo immediato delle persone intente a sì criminoso lavoro e disporre per un adeguato servizio di vigilanza da parte degli Agenti di Pubblica Sicurezza, come per efficienti zamocclusioni murarie della breccia aperta in via Affò, onde nessuno possa più accedere all'edificio, per giunta, in comunicazione del Teatro Farnese, nè asportarvi materiale anche se già rimosso, in quanto tutto legno, ferro, laterizi..., occorre per il restauro del monumentale Palazzo che, anche per i gravi danni subiti dalla offesa aerea, avrebbe diritto a ben altra considerazione e rispetto da parte di ognuno.

Sicuro di tutta la comprensione e l'appoggio, vi ringrazio vivamente di quanto vorrete disporre, mentre vi prego per le gravi responsabilità inerenti, di fermene tenere un gentile cenno assicurativo.

IL SOPRINTENDENTE

(Dott.Armando Ottaviano Quintavalle)

f.to QUINTAVALLE

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

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

opia)

T E L E G R A M M A

22-1-1945 Parma

Destinatario: EDUCAZIONE ARTI
Destinazione: DIVISIONE SECONDA POSTA CIVILE 332

Testo: 6^ Riferimento lettera 33 situazione divenuta ancora più grave per interità ex caserma et adiacente Teatro Farnese nel Palazzo Pilotta di Parma punto Nostri pochi et disarmati custodi impotenti contenere folla scalmanati che oltre a demolire impiantiti detta caserma per asportarne travi et assi ha aperto breccia muro divisorio Teatro et porte via indistintamente legno strutture sostegno et decorato punto Solo ieri ottenuto pochi militi brigata nera che non possono però presidiare permanentemente detto Teatro et caserma punto Provvedo far rimurare breccia ma per grande penuria combustibili et incomprensione importanza storico artistica tali monumenti non sarà così evitato per colo ulteriori asportazioni punto Occorre presidio militare stabile a disposizione questa Sopraintendenza che prego codesto Ministero voler urgentemente richiedere Ministero Forze Armate punto.

SOPRAINTENDENTE QUINTAVALLE
f.to QUINTAVALLE

904

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

(Copia)

MINISTERO
DELL'EDUCAZIONE NAZIONALE
DIREZIONE GENERALE DELLE ARTI

P.C. 332, 2 Febbraio 1945 XXIII

AL SOPRINTENDENTE
ALLE GALLERIE DI

PARMA

Div. II°
Prot.N.16602
Ris.a n.1018
del 9/12/1944

Oggetto: Parma= Teatro Farnese.=

In riferimento alla nota sopraindicata, questo Ministero desidera conoscere se il Genio Civile ha iniziato i lavori di restauro del Teatro Farnese e se il Capo della Provincia ha disposto per il servizio di vigilanza da parte degli Agenti di Questura.

Per il MINISTRO
f.to ANTI

RCT/Fior

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

(Copia)

R. SOPRAINTENDENZA ALLE GALLERIE ED ALLE OPERE D'ARTE
MEDIOEVALI E MODERNA PER LE PROVINCE DI PARMA E PIACENZA
PARMA: PALAZZO DELLA PILOTTA

Parma, 20 Febbraio 1945

Prot. n. 93
Oggetto: Parma= Teatro Farnese.

A L'INGEGNERE CAPO
DEL GENIO CIVILE
P A R M A

In riferimento al sopraluogo del Dicembre u.sc. al Teatro Farnese col quale fu stabilito che invece delle coperture parziali provvisorie concordate con la Soprintendenza ai Monumenti dell'Emilia, codesto Genio avrebbe provveduto alla rifazione totale del tetto, Vi prego di farmi sapere con gentile urgenza se la perizia riguardante tale rifazione totale, inviata il 9 detto mese al Ministero dei Lavori Pubblici, è stata approvata, oppure occorre sollecitarla.
Ciò a domanda del Ministero dell'Educazione Nazionale.
Grazie e perticolari saluti.

IL SOPRAINTENDENTE
(Dott.Armando Ottaviano Quintavalle)
F.to QUINTAVALLE

962

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

(Copia)

RACCOMANDATA

SOPRAINTENDENZA AGLI GALLERIE ED ALLE OPERE D'ARTE
MEDIOEVALI E MODERNE DELLE PROVINCIE DI PARMA E PIACENZA
PARMA: PALAZZO DELLA PILOTTA

Parma, 20 Febbraio 1945

Prot. n.107
Risposta al fº N. 16602
del 2 Febbraio 1945
Oggetto: Parma Teatro-Farnese.

Al
MINISTERO DELL'EDUCAZIONE
NAZIONALE- DIREZIONE GENERALE
DELLE ARTI - DIV. II

POSTA CIVILE 332

e, per conoscenza, AL
SOPRAINTENDENTE
AI MONUMENTI DELL'EMILIA
VIA BELLE ARTI 42
B O L O G N A

Il Genio Civile non ha avuto ancora risposta alla lettera riguardante i lavori di copertura del Teatro Farnese inviata nel Dicembre u.sc. al Ministero dei Lavori Pubblici, nè ha i materiali occorrenti=tegole, travi, ferro...= ai lavori stessi, per cui null'altro è stato fatto oltre la chiusura con assi inchiodate delle finestre, assi prese dallo stesso Teatro.

A Parma non vi sono scorte di tali materiali, nè per la penuria dei mezzi di trasporto ed i continui bombardamenti sarei, è possibile averne di fuori; forse, immediatamente dopo il disastro della Pilotta (13 maggio 1944), sarebbe stato ancora possibile raccogliere, anche da altri edifici bombardati, i laterizi necessari, ma occorreva che i lavori del Teatro come di tutti gli altri edifici monumentali avessero avuta la precedenza sugli altri e che ai fosse potuto da questo ufficio disporre, come il Genio Civile, dei materiali di risulta di tutta la città; e purtroppo tale esclusivismo non è stato specialmente a Parma di vantaggio per i monumenti.

In quanto al servizio di vigilanza da parte degli Agenti della Questura e dopo una lotta a fondo con facinorosi e non soltanto con quelli per evitare l'asportazione di legname dal Teatro Farnese, come anche dall'attigua caserma -v; lettera e telegramma nn.33 e 44 rispettivamente del 18 e 22 Gennaio u.sc.- le cose si sono messe relativamente in calma, e di ciò son grato alla Prefettura che, abbandonati alla loro mercè i locali della caserma da parte delle forze armate, ha alfine date le disposizioni opportune per evitare che continuasse la demolizione e lo scempio di quell'ala del Palazzo dei Farnese.

Segnalo ancora qui il contegno e lo zelo del personale di questa Sovrintendenza che, deriso, ingiuriato e minacciato continuamente di morte, è riuscito con me ad arrestare tale criminale e vandalica opera.

911

IL SOPRAINTENDENTE
(Dott. Armando Ottaviano Quintavalle)
f.to QUINTAVALLE

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

(Copia)

MINISTERO DEI LAVORI PUBBLICI
CORPO DEL GENIO CIVILE
UFFICIO DI PARMA

Parma 12 Marzo 1945 XXIII

ALLA SOPRAINTENDENZA ALLE
GALLERIE ED ALLE OPERE D'ARTE
MEDIOEVALI E MODERNE
P A R M A

SERVIZIO GENERALE

N.1621/1746

Risposta a nota del 20 febbraio c.a.

Oggetto: Parma- Teatro Farnese.

Il Ministero dei Lavori Pubblici, circa il ripristino del tetto del Teatro Farnese comunicò che, sia per la scarsa assegnazione di fondi per i danni bellici da parte del Ministero delle Finanze, sia per la necessità di provvedere a lavori aventi carattere di maggiore urgenza e indispensabilità, non può per ora finanziare opere della natura di quelle sopraindicate e che importano una rilevante spesa.

Il prefato Dicastero aggiunge che ai lavori proposti potrà provvedersi eventualmente in prosieguo di tempo compatibilmente con i fondi che saranno messi a sua disposizione.

L'INGEGNERE CAPO
(LUIGI VITALI)
f.to L. VITALI

g. 6

(copia)

MINISTERO DELL'EDUCAZIONE NAZIONALE
DIREZIONE GENERALE DELLE ARTI

Prot. N.1944 P.C. 332,14 Marzo 1945 XXIII

Div. II.

Al Capo della Provincia
di
PARMA

e p.c. Al Soprintendente alle Gallerie
di
PARMA

OGGETTO: Parma- Palazzo della Pilotta.-

Il Soprintendente alle Gallerie di Parma ha comunicato con nota n.33 del 18 Gennaio u.s. diretta a codesta Prefettura e per conoscenza anche a questo Ministero, "quanto si va operando da parte di una folla di facinorosi locali a danno del Palazzo della Pilotta, di proprietà statale, monumentale edificio trattatistico, già residenza dei duchi Farnese ed attualmente sede di Istituti d'arte e di cultura di Parma".

Lo stesso Soprintendente ha precisato, inoltre nella stessa nota, che l'ala del predetto palazzo, già adibito a caserma "é oggi imprevistamente invasa da vere e proprie squadre di operai in divisa o in borghese, intenti con alacre lavoro a rimuovere e portar via inferriate, porte, pavimenti di legno, travi, travicelli".

Poiché questi fatti non possono non arrecare dispiacere e sorpresa il Ministero vi prega vivamente di voler disporre, in conformità di quanto ha richiesto il Soprintendente, che il monumentale palazzo e particolarmente la sua ala sinistra già adibita a caserma, siano opportunamente difesi da qualsiasi ulteriore devastazione, anche minima, in guisa da evitare che, ai danni subiti per offesa aerea, se ne aggiungano altri ad opera degli stessi italiani.

Che se il Comando germanico si è interessato di recente della protezione del Teatro Farnese, annesso al predetto Palazzo, facendo sospendere taluni lavori di demolizione, sembra ancor pi' giusto che da parte nostra non si faccia meno per la difesa del patrimonio artistico nazionale.

Si gradirà di conoscere le misure che verranno prese da codesta Prefettura per la protezione del Palazzo Pilotta.

GRAS/zer

per il MINISTRO
f.to ANTI

808

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

e p.c. Al Soprintendente alle Gallerie
di
PARMA

OGGETTO: Parma- Palazzo della Pilotta.-

Il Soprintendente alle Gallerie di Parma ha comunicato con nota n.33 del 18 Gennaio u.s. diretta a codesta Prefettura e per conoscenza anche a questo Ministero, "quanto si va operando da parte di una folla di facinorosi locali a danno del Palazzo della Pilotta, di proprietà statale, monumentale edificio trattatistico, già residenza dei duchi Farnese ed attualmente sede di Istituti d'arte e di cultura di Parma".

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Si gradirà di conoscere le misure che verranno prese da codesta Prefettura per la protezione del Palazzo Pilotta.

GRAS/zer

per il MINISTRO
f.to ANTI

898

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

(Copia)

R. SOPRAINTENDENZA ALLE GALLERIE ED ALLE OPERE D'ARTE
MEDIOEVALI E MODERNE PER LE PROVINCE DI PARMA E PIACENZA
PARMA: PALAZZO DELLA PILOTTA

Parma, 18 Marzo 1945

Prot. n.129
Rif. al f°N. 16602
del 2 Febbraio 1945

Oggetto: Parma- Teatro Farnese.

AL MINISTERO DELL'EDUCAZIONE
NAZIONALE- DIREZIONE GENERALE
DELLE ARTI- DIV.II

POSTA CIVILE 332

AL SOPRAINTENDENTE
AI MONUMENTI DELL'EMILIA
VIA BELLE ARTI 42
B O L O G N A

A seguito del f.n.107 di questa Sopraintendenza, comunico qui acclusa in copia la lettera n.1621/1746 del Genio Civile di Parma con la quale si partecipa la decisione negativa del Ministero dei Lavori Pubblici, motivata da scarsa assegnazione di fondi e dalla necessità di provvedere ai lavori aventi carattere di maggiore urgenza e indispensabilità, per la ricostruzione totale del tetto del Teatro Farnese.

Nè la Sopraintendenza ai Monumenti nè questa avevano, per vero, preteso tanto dal Genio Civile; sarebbe bastato, come si era d'accordo fin dal Maggio 1944, provvedere tempestivamente alle coperture parziali degli affreschi e delle porte monumentali onde poter attendere senza ulteriori ansie l'attuazione di più vaste misure - il Teatro è lungo m.87,22; largo m.32,16; alto m.22,67- ma, come dicevo nella mia n.1018 del 9 Dicembre u.sc., il Genio Civile credette bene, dopo 7 mesi inconclusivamente trascorsi, di soprassedere all'esecuzione delle dette coperture parziali, per proporre, malgrado la penuria sempre maggiore dei materiali necessari e, malgrado i sottolineati concetti di massima vigenti presso il detto Ministero dei LL.PP. per la conservazione dei monumenti sinistrati, tale più vasto lavoro, difficilmente attuabile adesso.

Sono purtroppo passati così ancora tre altri mesi e, quindi, quasi un anno dal disastro, senza concludere nulla! Ma, se il Teatro Farnese non deve, come è imperativo per noi e per quanti hanno ancora lume di cultura ed orgoglio di civiltà nell'animo, subire ulteriori danni, è bene che, in conformità del Decreto approvato nel Consiglio dei Ministri del 15 Febbraio u.sc., siano avocati alla nostra Amministrazione anche tali lavori nel Teatro, per il quale, d'accordo e con la direzione del collega Barbacci, ci si potrebbe avvalere di un piccolo nucleo di buoni muratori

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

VIA BELLE ARTI 42
BOLOGNA

A seguito del f.n.107 di questa Sopraintendenza, comunico qui acclusa in copia la lettera n.1621/1746 del Genio Civile di Parma con la quale si partecipa la decisione negativa del Ministero dei Lavori Pubblici, motivata da scarsa assegnazione di fondi e dalla necessità di provvedere ai lavori aventi carattere di maggiore urgenza e indispensabilità, per la ricostruzione totale del tetto del Teatro Farnese.

Nè la Sopraintendenza ai Monumenti nè questa avevano, per vero, preteso tanto dal Genio Civile; sarebbe bastato, come si era d'accordo fin dal Maggio 1944, provvedere tempestivamente alle coperture parziali degli affreschi e delle porte monumentali onde poter attendere senza ulteriori ansie l'attuazione di più vaste misure - il Teatro è lungo m.87,22; largo m.32,16; alto m.22,67- ma, come dicevo nella mia n.1018 del 9 Dicembre u.sc., il Genio Civile credette bene, dopo 7 mesi inconclusivamente trascorsi, di soprassedere all'esecuzione delle dette coperture parziali, per proporre, malgrado la penuria sempre maggiore dei materiali necessari e, malgrado i sottolineati concetti di massima vigenti presso il detto Ministero dei LL.PP. per la conservazione dei monumenti sinistrati, tale più vasto lavoro, difficilmente attuabile adesso.

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Sarebbe però bene deciderlo subito onde evitare al legno, già per tanto tempo sotto la neve, l'ulteriore danno delle pipgge primaverili, e di ciò vivamente prego codesto Ministero.

IL SOPRAINTENDENTE
(Dott.Armando Ottaviano Quintavalle)
f.to QUINTAVALLE

899

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

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

(Copia)

MINISTERO DEI LAVORI PUBBLICI
CORPO DEL GENIO CIVILE
UFFICIO DI PARMA

Parma 12 Marzo 1945XXIII

SERVIZIO GENERALE

N.1621/1746

ALLA SOPRAINTENDENZA ALLE
GALLERIE ED ALLE OPERE D'ARTE
MEDIOEVALI E MODERNE

P A R M A

Risposta a nota del 20 febbraio c/a.

Oggetto: Parma - Teatro Farnese.

Il Ministero dei Lavori Pubblici, circa il ripristino del tetto del Teatro Farnese comunicò che, sia per la scarsa assegnazione di fondi per i danni bellici da parte del Ministero delle Finanze, sia per la necessità di provvedere a lavori aventi carattere di maggiore urgenza e indispensabilità, non può per ora finanziare opere della natura di quelle sopraindicate e che importano una rilevante spesa.

Il prefato Dicastero aggiunge che ai lavori proposti potrà provvedersi eventualmente in prosieguo di tempo compatibilmente con i fondi che saranno messi a sua disposizione.

L'INGEGNERE CAPO
(Luigi Vitali)
f.to L. VITALI

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

(Copia)

Bologna, 1° Giugno 1945

SOPRAINTENDENZA AI MONUMENTI
DELL'EMILIA

Al Soprintendente alle Gallerie
Palazzo della Pilotta

P a r m a

Prot. N. 461

Oggetto: Parma- Teatro Farnese.

Ti prego di comunicarmi se hai già potuto far raccogliere le statue e gli altri principali elementi ornamentali del Teatro Farnese, collocandoli in luogo sicuro dai furti e dalle intemperie. Appena terminato il lavoro, ti prego di mandarmi la fattura delle spese, che subito salderò.

Sarò a Parma Lunedì 4 corrente mese.

Cordiali saluti

IL SOPRINTENDENTE
(Alfredo Barbacci)
f.to A.BARBACCI

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

(Copia)

SOPRAINTENDENZA ALLE GALLERIE ED ALLE OPERE D'ARTE
MEDIOEVALI E MODERNE PER LE PROVINCE DI PARMA E PIACENZA
PARMA: PALAZZO DELLA PILOTTA

Parma, 15 Giugno 1945

Prot.n. 386

Risposta al f°.N. 461
dell'1 Giugno 1945

Oggetto: Parma-Teatro Farnese.

AL SOPRAINTENDENTE
AI MONUMENTI DELL'EMILIA
VIA BELLE ARTI 42

B O L O G N A

Tutti gli elementi decorativi in legno o in stucco che era possibile trarre dal cumulo delle macerie del Teatro Farnese erano stati, come ti ho detto, già raccolti e messi in salvo in Galleria subito dopo il disastro del 13 Maggio 1944; quelli rimasti sotto le travi- pochi balaustri, qualche rosetta e due arti di statue in gesso e fieno - sono stati recuperati adesso, con la rimozione del materiale caduto in platea e portati con quelli già in Galleria, in una sala terranea del Museo di Antichità.

Come d'accordo, le statue ancora in loco, per il loro precario stato di conservazione, dovuto, più che al bombardamento, alla inconsistenza della loro struttura, non sono state rimosse, nè converrà farlo nemmeno quando si procederà al ripristino sia pure parziale del Teatro. Occorrerà invece raggiungerle con punteggi e restaurarle sul posto con bende di tela imbevute di gesso e caseato di calcio.

IL SOPRAINTENDENTE
(Dott.Armando Ottaviano Quintavalle)
f.to QUINTAVALLE

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

12 AGO 1945

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts & Archives
(Tel.489081, ext. 442 & 254; 478480)

JBWP/pa

20091/MFAA

2 August 1945

Subject: Ceramic Museum, FAENZA.

Director General for Antiquities
and Fine Arts - Ministry of
Public Instruction
ROME

I am passing to you the attached communication (No. 448/M of 16 July 45) from the Director of the Museo delle Ceramiche at FAENZA. As you will see, his request lies right outside the scope of the Subcommission's work.

One thought does however come to mind. In the case of this and other damaged collections, of which the photographic records have also been destroyed, it might be worth while enquiring in England and America whether duplicate prints exist. If you would care to note any such I will be happy to make enquiries.

J.B. WARD PERKINS
Lt.Col., R.A.
Deput Director.

Copy to:
File 20091/1/MFAA

894

2 AGO 1945

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

2 AGO 1948

48

JBMP/pa

ROAD HAULING ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts & Archives
(Tel. AG9001, ext. 442 & 254; A78490)

2 August 1945

20091/1FAA

Subject: Proposed Visit to RHGH of Com. Sorrentino.

To : MFAA Officer, AMZILA Region.

Passed herewith a letter (No. 9, 25 July 45) from the Under-Secretary of State, Ministry of Public Instruction, approving of an official visit to RHGH by Comm. Antonino Sorrentino.

J.B. MAYO PERCIVAL,
Lt.Col., R.A.
Deputy Director.

Copy to:
File 20091/50

893

2 AGO 1948

27 LUG 1945

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
Monuments and Fine Arts Office

21 Jul 45 47

SUBJECT: PIACENZA PROVINCE. Report on Monuments.

TO : RC, Emilia.

The monuments in Piacenza province, outside of Piacenza city, have got off lightly. The most serious damage, and that not very serious, was to the Rocca d'Olgisio (N° 20b below). The "Mastio" is practically intact, but an isolated tower has gone entirely and a room with XVIIIth century frescoes in the residential wing is three-quarters destroyed. The Castello di Montecanino (N° 17 below), half ruined already, had the roof burnt off an old already cracked tower, and the unlisted Castello di Groppareilo (N° 14 below) had the middle of the front of the drawbridge tower knocked out. Light damage, already repaired and touched up, was to frescoed rooms in the Castello (now Convent) at Castelnuovo Fogliani (N° 7 below), and to an arch in the aisle of the Parish church at Borgonovo Val Tidone (N° 4a below). Apart from the above, some dozen monuments have lost some glass or had some roof tiles shaken. The rest are intact. Most of the damage was from fighting between the Germans and Italian Fascists on the one hand and Partisans on the other, or from the blowing up of ammunition dumps.

The following were visited by the undersigned between the 12th and 19th July, accompanied by Prof. Barbacci, Superintendent of Monuments:-

1. AGAZZANO K. 4705

a) Castello Anguissola. Rocca an imposing mass; most filled up; XIVth century arcaded court. Castello, the residential part, has some early XIXth century decorations.
Intact.

b) Environs: See MONTECANINO.

2. BETTOLA P. 5386

A C C
MONUMENTS FINE ARTS & ARCHIVES
SUB-COMMISSION
24 AUG 1945

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

below). The "Rastion" is practically intact, the
tower has gone entirely and a room with XVIIIth century
frescoes in the residential wing is three-quarters destroyed.
The Castello di Montecanino (N° 17 below), half ruined al-
ready, had the roof burnt off an old already cracked tower,
and the unlisted Castello di Groppardello (N° 14 below) had
the middle of the front or the drawbridge tower knocked out.
Light damage, already repaired and touched up, was to frescoed
rooms in the Castello (now Convent) at Castelnuovo Fogliani
(N° 7 below), and to an arch in the aisle of the rarish church
at Borgonovo Val Tidone (N° 4a below). Apart from the above,
some dozen monuments have lost some glass or had some roof tiles
shaken. The rest are intact. Most of the damage was from
fighting between the Germans and Italian Fascists on the one
hand and Partisans on the other, or from the blowing up of
ammunition dumps.

The following were visited by the undersigned between the 12th and 19th July, accompanied by Prof. Barbacci, Superintendent of Monuments:-

1. AGAZZANO K. 4705

a) Castello Anguissola. Rocca an imposing mass; moat filled up; XIVth century arcaded court. Castello, the residential part, has some early XIXth century decorations.
Intact.

b) Environs: See MONTECANINO.

A. C. C.
MONUMENTS FINE ARTS & ARCHIVES
24 LUG 1945
FILE No.

2. BETTOLA P. 5386

a) S. Bernardino.
Intact.

3. BOBBIO P. 3686

a) S. Colombano, with stone strap-ornament panels and other early fragments, and mosaic floor of about 1000 A.D. 892
Intact.
Treasure intact, still stored away in safety, according to parrocco.

b) Duomo.
Intact.

c) Palazzo Malaspina (courtyard only of interest).
Intact.

21 LUG 1945

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

4. BORGONOVO VAL TIDONE K. 4213

a) Parish Church.
Damage. Dump explosion shook down part of an aisle arch. Already rebuilt and touched up by parrocco. A little glass out.
Otherwise intact.

b) Castello Filippo Maria Visconti. Uninteresting.
Intact.

c) Environs: See MONTALEO and SEMINO.

5. CAORSO K. 7515

a) Collegiata. Facade new. Interior painted over in 1880's.
Intact.

b) Castello Visconti. Uninteresting.
Intact.

6. CASTELL'ARQUATO P. 7494. A very picturesque town.

a) Parish Church: An imposing stone Romanesque church, inside and out. Has an VIIIth century stone immersion font, a fine large XIVth century crucifix, and a XVIth century frescoed chapel.
All intact.
Chapter and Parish archives intact, and in their place, according to parrocco.

b) Palazzo Comunale.
Intact.
Comunale Archives intact and in place, according to Segretario Comunale.

c) Castello Visconti (Rocca).
A little glass out and some tiles shaken by dump explosions. Otherwise intact.

d) Fontana del Duca (1392).
Intact.

7. CASTELNUOVO FOGLIANI P. 8295

a) Castle (now Convent of Nuns), with gay XVIIIth century frescoed rooms, and two rooms with coloured French stucco ornament.

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

a) Collegiata. Facade new. Interior painted over in 1880's.
Intact.

b) Castello Visconti. Uninteresting.
Intact.

6. CASTELL'ARQUATO P. 7494. A very picturesque town.

a) Parish Church: An imposing stone Romanesque church, inside and out. Has an VIIIth century stone immersion font, a fine large XIVth century crucifix, and a XVIth century frescoed chapel.
All intact.
Chapter and Parish archives intact, and in their place, according to parrocco.

b) Palazzo Communale.
Intact.
Communal Archives intact and in place, according to Segretario Comunale.

c) Castello Visconti (Rocca).
A little glass out and some tiles shaken by dump explosions. Otherwise intact.

d) Fontana del Duca (1392).
Intact.

7. CASTELNUOVO FOGLIANI P. 8235

a) Castle (now Convent of Nuns), with gay XVIIIth century frescoed rooms, and two rooms with coloured French stucco ornament.
Damage: Dump explosion cracked painted and other ceilings and partitions, and broke glass. All cracks repaired and skillfully touched up. Otherwise intact.
Box garden intact.

8. CASTEL SAN GIOVANNI K. 4118

a) Parish Church (Collegiata).
Organ damaged. Some glass out.
Otherwise intact.
Archives intact according to parrocco.

891

b) S. Rocco.
Intact.

9. CHIARAVALLE DELLA COLOMBA K. 8301

a) Abbey Church. Romanesque church with XIVth century

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

(Contd. 9. CHIARAVALLE DELLA COLOMBA
a) Abbey Church).

Deposition, XVIIIth century painted chapels, and cloister and chapter-house.
Intact, but for some glass, and a few tiles loosened, already repaired.

10. CORTEMAGGIORE K. 7909

a) Collegiata delle Grazie. Facade rebuilt new.
Intact but for some glass.

b) S. Francesco, with Pordenone chapel and other frescoes.
Intact but for a little pockmarking of baroque decoration of choir by two light shells which came in by window; some glass.

c) Palazzo del Marchese (also called Palazzo della Rocca), with fine loggia at back. Has only one side and two wings today.
Intact.

11. FIORENZUOLA D'ARDA K. 7801

a) S. Fiorenzo (Chiesa Maggiore).
Intact but for some glass.
Treasure and Archives intact and in place, according to parrocco.

12. GAZZOLA K. 4906

a) Castello di Lisignano (1 km. S of village).
Fine stone castle with moat and water.
Baroque features in courtyard.
Intact.

13. GRAZZANO VISCONTI K. 5903

a) Castello. All faked over.
Intact.

b) Reconstruction of Mediaeval village. A sad imitation.
Intact.

14. GROPPARELLO P. 6329 (not listed). A fine picturesque
[illegible] castle encountered with drawbridges in

Declassified E.O. 12356 Section 3.3/NND No. 735016

Intact but for some glass.

b) S. Francesco, with Pordenone chapel and other frescoes.
Intact but for a little pockmarking of baroque decoration of choir by two light shells which came in by window; some glass.

c) Palazzo del Marchese (also called Palazzo della Rocca), with fine loggia at back. Has only one side and two wings today.
Intact.

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Intact but for some glass.
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Fine stone castle with moat and water.
Baroque features in courtyard.
Intact.

13. GRAZZANO VISCONTI K. 5903

a) Castello. All faked over.
Intact.

b) Reconstruction of Mediaeval village. A sad imitation.
Intact.

14. GROPPARELLO P. 6329 (not listed). A fine picturesque stone mass. The only castle encountered with drawbridges in working order (until damaged as below). Striking winding gorge in volcanic serpentine below castle.
Damage: Centre of front of drawbridge tower knocked out. Part of roof and a floor of this tower damaged. Drawbridge damaged. All repairable however.
Otherwise intact.
Collection of Arms (doubtful) intact.

839

15. MONTELIANO K. 4802

a) Castle. Fine three-sided mass. Magnificent view.
Intact except that all glass is out.

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

16. MONTALBO K. 3608 (Environs of Borgonovo).

a) Castle. Hexagonal.
Intact but for two very small shell-holes.

17. MONTECANINO K. 4304 (Environs of Agazzano. Wrongly listed as environs of Rezzanello).

a) Castle. Already a ruin. Tower out of plumb and with old crack.
Damage: Tower roof burnt off by Germans.
XIVth century chapel intact.

18. MONTEVISTIANO P. 4499

a) Oratory, of itself, of little interest, except for:-

b) Baptistry, a XIIth century apse on south side of Oratory, apparently the only remains of an earlier church.
All intact.

19. MONTICELLI D'ONGINA K. 8019

a) Parish Church. Gorgeous baroque apse and transepts hiding XIVth century structure.
Intact.

b) Castle.
Intact. No collection, and present owners had never heard of any.

20. PIANELLO VAL TIDONE K. 3805

a) Rocca del Verme. Uninteresting.
Small piece of corner knocked off by shell, of no importance.

b) Environs: Rocca d'Olgisio (6 km. to S). An imposing picturesque mass; last part of road negotiable only on foot. Was main stronghold of Piacenza partisans. "Mastio" (main fortress) practically intact. Had one or two small shell-hits, and fattore reported a spiral stair inside burnt out. But key not being available, interior of fortress was not visited.
Damage. An isolated watch-tower on south side of Keep enclosure mined by Germans and entirely disappeared.
In residential wing, built along the north edge of Keep enclosure, room with XVIIIth century frescoes

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

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All intact.

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Damage. An isolated watch-tower on south side of Keep enclosure mined by Germans and entirely disappeared.
In residential wing, built along the north edge of Keep enclosure, room with XVIIIth century frescoes three-quarters destroyed, and other rooms of less importance damaged.
Fattore reported that owner takes an active interest in property and is already planning to do repairs when possible.

21. REZZANELLO K. 4701 889

a) S. Savino. Present church entirely new, built in 1850. Old church, on a site near by, was half ruined and was demolished when new church was built.

b) Castle. Hopelessly restored in 1890's.
But intact.

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

22. RIVALTA TREBBIA K. 5205 (Not listed).

a) Bronze Equestrian Statues from Piacenza placed here for safety.
Still here and intact. A few small pieces of bronze cord etc., from harness may have been broken off by school boys.

23. RIVERGARO K. 5301

a) S. Rocco, with not very important end XVIth century Lombard school pictures.
Intact.

b) Santuario della Madonna del Castello. Only one XVIIth century side wall of old church left. The rest is regent.
Intact.

c) Environs: STATTO, Castle. Fine stone pile, with later facade.
Intact except for some glass.

24. SAN GIORGIO PIACENTINO K. 6405

a) Castello (now Municipio).
Intact.

b) Villa Gazzola (same as La Rocca). Small lively composition. Interior with charming XVIIIth century decorations by Milanese painter, some Empire ceiling figures of the "Merveilleuse" type, and some XIXth century French printed landscape wallpapers.
Intact but for some bad stains on papers from toilet broken by Germans.

25. SAN LAZZARO ALBERONI K. 6315

a) Collegio Alberoni.
Intact except for a little glass.
Collections still elsewhere in safety. Nothing lost.

26. SAN PIETRO IN CERRO K. 8111.

a) Palazzo Barattieri, and Palazzo Brandelli (ex Barattieri).
Both intact, with collection of carriages and coach.

b) Castle.

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

b) Santuario della Madonna del Castello. Only one XIIth century side wall of old church left. The rest is recent.
Intact.

c) Environs: STATTO, Castle. Fine stone pile, with later facade.
Intact except for some glass.

24. SAN GIORGIO PIACENTINO K. 6405

a) Castello (now Municipio).
Intact.

b) Villa Gazzola (same as La Rocca). Small lively composition. Interior with charming XVIIIth century decorations by Milanese painter, some Empire ceiling figures of the "Merveilleuse" type, and some XIXth century French printed landscape wallpapers.
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Collections still elsewhere in safety. Nothing lost.

26. SAN PIETRO IN CERRO K. 8111.

a) Palazzo Barattieri, and Palazzo Brandelli (ex Barattieri).
Both intact, with collection of carriages and coach.

b) Castle.
Intact.

27. SEMINO K. 3812 (Environs of Borgonovo).

a) Castle. Of little interest.
Intact.

28. TRAVO P. 4995

a) Castello d'Anguissola.
Intact.
Pictures from Galleria Ricci-Oddi from Piacenza were stored here. Half have been moved back recently.
The rest to follow. No losses recorded.

b) Environs: Castello di Montechiaro.
Intact.

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

29. VALCONASSO K. 6806

a) Chapel (Oratorio), with good XVth century fresco fragments.
Intact.

30. VELLEIA P. 6286

a) Remains of Roman City (scanty), and Museum contents. (Best things at Piacenza).
Intact.

31. VIGOLO MARCHESE P. 7297

a) Baptistry. XIth century; circular, with Roman cap for font.
Intact.

b) Church. XIth and XIVth centuries.
Intact.

Cecil Pinsent.

C.R. PINSENT,
Capt.,
MFAA. AMG.
Emilia Region.

Copy to:-
PC. Piacenza
Dir. MFAA S/C
File

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

31. VICOLO MARCHESE P. 7297

a) Baptistry. XIth century; circular, with Roman cap
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Intact.

b) Church. XIth and XIVth centuries.
Intact.

Cecil Pinsent.

C.R. PINSENT,
Capt.,
MFAA, ANG,
Emilia Region.

Copy to:-
PC, Piacenza
Dir. MFAA S/C
File

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

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

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts & Archives
(Tel. 489081, ext. 442 & 254; 478480)

MHJM/ps

21 July 1945

20091/MFAA

Subject: Jewish Manuscripts.

To : Chaplain Jacob Hochman
HQ. Rome Area, MTOUSA
APO 794, c/o US Army.

1. In reference to your letter of 27 June 45 to Captain Maxse of this Subcommission the attached correspondence is forwarded as supplying the information required.

2. It is suggested that further correspondence in the matter--with regard both to fixing the size of the prints required and to eventual financial settlement--be undertaken by you, or by Dr. Finkelstein, directly with Dr. Masi, Director of the Biblioteca Palatina, PARMA, where the MSS. in question are housed. This suggestion is made chiefly because our office in EMILIA will shortly close.

For the Director:

J.B. WARD PERKINS
Lt.Col., R.A.
Deputy Director

Copies (2) to:
MFAA Officer, EMILIA Reg. (ref. your letter of 15 July 45 and with the request that Dr. Masi be asked to address any sequel to his letter of 13 July directly to Chaplain Hochman, as above).

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

Capt Hoxse. Must go to Italy for all this?

R. Biblioteca Palatina di Parma
Il Direttore

Parma, 18.7.45

Chiarissimo Professore,

Il Capt. C. R. PINSENT del FINE ARTS OFFICE per l'Emilia, mi ha chiesto da parte Sua e per conto del dott. FINKELSTEIN di New York, la fotografia dei seguenti scritti ebraici appartenenti alla Biblioteca Palatina:

1) Shot of Rabbi Nathan (contenuto nel cod. De Rossi 327);
2) Midrash Zulta (contenuto nel cod. De Rossi 541);
3) Cod De Rossi 616.

I tre codici sono stati rinvenuti e si trovano presso di me in Biblioteca. Il 616 contiene una sola opera e va fotografato tutto; ma gli altri due codici (327, 541) sono miscellanei, ed occorre individuare in essi i due scritti che interessano al dott. Finkelstein. A tale scopo - poichè purtroppo non conosco la lingua ebraica - attendo il Rabbino, che deve giungere a Parma tra giorni ed al quale domanderò aiuto.

Lt. Col. Ernest T. De Wald
Director
Monuments and Fine Arts s/c
HQ. AC.

R O M A

885

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

Frattanto ,La informo che i materiali fotografici sono disponibili,e che mi occorrerebbe soltanto sapere da Lei il formato e la tecnica da usare .Consiglierei bianco su nero,formato 13x 18 per i codd. 327 e 541, e 18 x 24 per il 616 che è un po' più grande. Comunque ,attendo precise indicazioni da Lei.

Con ossequi'

IL DIRETTORE
(dott. Giovanni MASI)

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

I

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
Monuments and Fine Arts Office

16 LUG 1945

15 July 45

SUBJECT: Jewish Manuscripts, Parma.

TO : Dir., MFAA S/C, Hq. Allied Commission.

#25

1. Ref your 20091/MFAA, dated 30 June 45, re the above.

2. The librarian of the Bibliotoca Palatina at Parma states that the cases containing the documents referred to are in Parma, intact, but have not yet been opened.

3. The librarian will have the cases opened to identify the documents requested.

4. The De Rossi catalog is among the books that have been lost. The documents, however, are marked both with the De Rossi catalog number and with the Bibliotoca Palatina number so it should be possible to identify them.

5. The librarian will make enquiries about the possibility of having the documents photographed, but is not very hopeful on account of the shortage of materials.

6. The librarian will write direct to the Director, MFAA S/D, and will notify the undersigned when he has done so.

17 LUG 1945
FILE No 20071

C.R. PIMSENT
Capt.
MFAA, AMG
Emilia Region

16 L

19 LUG 1945

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
Monuments and Fine Arts Office.

19 June 45.

SUBJECT: Sitrep for week ending Thurs. ~~June 14.~~ July 19 - (E.T.A.W)

TO: RC, Emilia.

1. The report on Monuments in PARMA Province was completed and sent in.

2. The inspection of Monuments in PIACENZA Province was completed and a separate report will follow shortly. This finishes all the City and Provincial monuments inspections.

3. The material for a full report on displaced, lost or damaged mobile works of art in Emilia Region is almost all in, and should be complete by next week.

4. A certain number of Estimates for repair works have been passed for financing. Others are still awaiting approval at Region or HQ AC level.

5. Arrangements were made to receive Prof. Cianfarani, transport him to Parma and back, accompanied by Pfc. Paul D. Bleecker, to fetch the cases of gold objects, and air transport has been arranged to carry him and the cases from Bologna to Rome.

C. R. Pinsent,
Capt.
MFAA, AMG,
Emilia Region.

Copy to:

Dir. MFAA S/C, HQ AC.
File.

A. C. C.
[illegible]
23 LUG 1945
FILE No. 200 91

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

1. The report on Monuments in PARMA Province was completed and sent in.

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3. The material for a full report on displaced, lost or damaged mobile works of art in Emilia Region is almost all in, and should be complete by next week.

4. A certain number of Estimates for repair works have been passed for financing. Others are still awaiting approval at Region or HQ AC level.

5. Arrangements were made to receive Prof. Gianfarani, transport him to Parma and back, accompanied by Pfc. Paul O. Bleecker, to fetch the cases of gold objects, and air transport has been arranged to carry him and the cases from Bologna to Rome.

C. R. Pinsent,
Capt.
MFAA, AMG,
Emilia Region.

Copt to:

Dir. MFAA S/C, HQ AC.
File.

A. C. C.
[redacted]
2 3 LUG 1945
FILE No 200 91

883

19 LUG 19

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

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
Monuments and Fine Arts Office

16 LUG 1945

15 July 45

SUBJECT: PARMA PROVINCE. Report on Monuments.

TO : RC, Emilia Region.

No serious damage was suffered by any listed Monument in Parma Province, outside of Parma City.

The following were visited by the undersigned between the 5th and 11th July, accompanied by Prof. Barbacci, Superintendent of Monuments:-

1. BARDI P. 6169.

a) Castle. A magnificent mass. Part used as prison.
Intact except for an unimportant house within the walls, and one or two shell-holes in roofs of other similar houses.

b) Archives.
The Municipio was in the Castle, and had been sacked. The modern Archives were all over the floors. The bound archives from the XIIth century onwards were on their shelves and in order.
The Historical Archives of the XVIIth and XVIIIth centuries had been moved for safety into a room which appeared to have been damp, and mice appeared to have been active on the edges of some of the pages. The Sindaco in the temporary Municipio on being requested gave orders for these to be moved to a dry room.
One parchment MS of the time of the "Imperatore Mathia," with a big red seal, had been stolen.

2. BARDONE P. 9267.

a) Parish Church. Not listed, but well deserves to have been.
Intact, with two fine XIIth century altar-fronts carved in high relief, three stone figures about 2' 6" high, two lions, and other carvings of the same period.

3. BERCETO P. 8155.

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

5th and 11th July, accompanied by Prof. Bartoli, Superintendent of Monuments:-

1. BARDI P. 6169.

a) Castle. A magnificent mass. Part used as prison.
Intact except for an unimportant house within the walls, and one or two shell-holes in roofs of other similar houses.

b) Archives.
The Municipio was in the Castle, and had been sacked. The modern Archives were all over the floors. The bound archives from the XIXth century onwards were on their shelves and in order.
The Historical Archives of the XVIIth and XVIIIth centuries had been moved for safety into a room which appeared to have been damp, and mice appeared to have been active on the edges of some of the pages. The Sindaco in the temporary Municipio on being requested gave orders for these to be moved to a dry room.
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a) Parish Church. Not listed, but well deserves to have been.
Intact, with two fine XIIth century altar-fronts carved in high relief, three stone figures about 2' 6" high, two lions, and other carvings of the same period.

3. BERCETO P. 8155.

a) Parish Church. Romanesque.
Intact, with fine VIIIth century portal. Interior badly restored without the permission of the Soprintendenza.
Treasure intact, including XIth - XIIth century wove[illegible]89 border of altar-front.

17 LUG 1945

4. BORGOTARO P. 6453.

a) Castle.
No war damage, but two thirds demolished in 1941 to make room for Casa del Fascio which was never built. The consent of the Superintendent of Monuments of the time (Prof. Venè ?) was said to have been obtained.

1+17

b) Archivio Notarile (archivio sussidiario). 20091
The Notaro stated that this was moved to Parma in May 1930.

15 LUG 1945

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

5. BUSSETO K. 8306.

a) Rocca (Comune).
Some glass only.

b) Archives.
Intact.

c) S. Bartolomeo.
A few pockmarks.

d) Monte di Pietà.
Intact.

e) S. Maria degli Angeli.
A little glass.

f) Villa Pallavicino, curiously but inconveniently planned as a chequer board, the family arms. Has rooms with XVIIIth century frescoes on ceilings.
Intact.

g) Environs: See Sant'Agata and Roncole.

6. CASSIO P. 8663.

a) Parish Church. Important only for fragment of XVth century fresco.
Fresco intact, but needs cleaning. Is sufficiently protected.
Damage: Apse, of no artistic importance, knocked in.

b) "Salti del Diavolo," a curious natural phenomenon consisting of a line of thin up-edged rocks stretching from one side of the wide valley to the other. While standing up sometimes 200ft., their thickness is only about 20 ft.
No war damage, but the rock nearest the village and most accessible to tourists is being thinned down by blasting to quarry stone.
If not already so protected, Prof. Barbacci would have the rocks "vincolati," and put on the list of "Bellezze naturali."

7. COLLECCHIO L. 0181.

a) S. Prospero, with original rectangular apse, and Romanesque caps inside. The outside is all rebuilt and the campanile new. The nave vault has hideous modern paintings.
All intact.

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

A little glass.

f) Villa Pallavicino, curiously but inconveniently planned as a chequer board, the family arms. Has rooms with XVIIIth century frescoes on ceilings.
Intact.

g) Environs: See Sant'Agata and Roncole.

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If not already so protected, Prof. Barbacci would have the rocks "vincolati," and put on the list of "Bellezze naturali."

7. COLLECCHIO L. 0181.

a) S. Prospero, with original rectangular apse, and Romanesque capo inside. The outside is all rebuilt and the campanile new. The nave vault has hideous modern paintings.
All intact.

8. COLORNO F. 1400.

a) Palazzo Ducale.
Intact except for glass and some window-frames.
XVIIIth century French paintings intact.

b) S. Liborio (in Pal. Ducale). Very fine interior, chiefly French Empire.
Intact, including 1760 frescoes.
Model of church of S. Gregorio mishandled. Apse roof torn off and burnt.

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

9. FIDENZA P. 8994.

a) Duomo.
Intact except for points of cones on west facade towers knocked off. One has been recovered, and the other is easily replaceable. Brick coverings of west portal still in place.
This was a miraculous escape as houses on two sides are bombed right down to within ten yards.

b) Duomo Treasury.
Sec. Don Lorenzo Guaraschi stated that this was dispersed among various parishes in charge of parrocchi, and was intact.

c) S. Antonio.
Some glass out. Roof tiles shaken but repaired by Parrocco.

d) S. Michele.
Roof a bit shaken and needs going over. Light cracks to cupola. Roof over chapel with XVIth century fresco of Madonna loosened. Instructions were given to parrocco to have roofs gone over.

e) Municipio. Only front part antique.
Intact but for glass.

f) Roman Gate and Bridge.
Intact.

10. FONTANELLATO P. 9895.

a) Rocca dei Sanvitali. Very fine castle with moat and water.
A little glass only.
Parmigienine room, and XVIIth and XVIIIth century pictures, intact.

b) S. Croce. (Parish church).
Intact.

11. FONTEVIVO P. 9893. (Environs of Fontanellato).

a) Abbey Church.
Nearly all glass out. Facades pockmarked, but already repaired. Otherwise intact.

12. FORNOVO DI TARO. P. 9275.

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

adding various parishes in charge of parrocchi, and was intact.

c) S. Antonio.
Some glass out. Roof tiles shaken but repaired by Parrocco.

d) S. Michele.
Roof a bit shaken and needs going over. Light cracks to cupola. Roof over chapel with XVIth century fresco of Madonna loosened. Instructions were given to parrocco to have roofs gone over.

e) Municipio. Only front part antique.
Intact but for glass.

f) Roman Gate and Bridge.
Intact.

10. FONTANELLATO P. 9895.

a) Rocca dei Sanvitali. Very fine castle with moat and water.
A little glass only.
Famiglianino room, and XVIIth and XVIIIth century pictures, Intact.

b) S. Croce. (Parish church).
Intact.

11. FONTEVIVO P. 9893. (Environs of Fontanellato).

a) Abbey Church.
Nearly all glass out. Facades pockmarked, but already repaired. Otherwise intact.

12. FORNOVO DI TARO. P. 9275.

a) Parish Church.
Some glass out. Roof twice damaged but repaired by parrocco. Otherwise intact, including Byzantine carvings and figures.
Bad Hollywood restoration inside, said by parrocco to have been done under Prof Venè's direction.

13. NOCETO P. 9887.

a) Castle.
Intact.

b) S. Martino.
Some glass only.

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

14. POLESINE PARMENSE K. 9211.

a) Parish Church.
Intact.

b) Palazzo delle Due Torri. Modest palazzo at edge of Po river, now inhabited by poor people.
Intact.

15. ROCCABIANCA F. 0209.

a) Parish Church.
Intact.

b) Rocca.
Intact.

16. RONCOLE K. 9004.

a) S. Michele.
Intact but for slight roof damage, now repaired. The organ on which Verdi played suffered a little from leaks in roof, and one or two stops are out of order.

17. SALA BAGANZA L. 0277.

a) Castello di S. Lorenzo (Municipio).
Intact.

18. SAN SECONDO PARMENSE L. 0299.

a) Castello (Municipio).
Intact with all fine XVIth century frescoes, including great hall.

19. SANT'AGATA K. 8708. (Environs of Busseto).

a) Villa Verdi.
Intact with all Verdi's furniture, objects, piano and music in place, devotedly guarded and cared for by a nephew.

20. SERRAVALLE.

a) XVIIth century [illegible]

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

b) Rocca.
Intact.

16. ROCCOLE K. 9004.

a) S. Michele.
Intact but for slight roof damage, now repaired.
The organ on which Verdi played suffered a little from leaks in roof, and one or two stops are out of order.

17. SALA BAGANZA L. 0277.

a) Castello di S. Lorenzo (Municipio).
Intact.

18. SAN SECONDO PARMENSE L. 0230.

a) Castello (Municipio).
Intact with all fine XVIth century frescoes, including great hall.

19. SANT'AGATA K. 8708. (Environs of Busseto).

a) Villa Verdi.
Intact with all Verdi's furniture, objects, piano and music in place, devotedly guarded and cared for by a nephew.

20. SEGAVALLE.

a) VIIIth century octagonal Temple or Church.
No war damage. Settlement on one side had already taken place some time ago and an iron tie put round the building.
Roof in bad condition. Restoration needed when possible.

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21. SORAGNA E. 9401.

a) Rocca. Endless painted rooms; chapel; and magnificent heavy gilded royal rooms.
Intact but for a little glass.
Library, pictures and furniture intact.

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

22. TORRECHIARA L. 0570.

a) Magnificent Castle.
Intact.

b) All pictures put there by Prof. Quintavalle are intact, and judging by those whose cases have been opened are in good order. The only danger is from worm from the old castle timbers. This is being dealt with.
Owing to the Gallery at Parma being badly damaged, and the shortage of transport, the pictures will have to stay at Torrechiara for the present.
This was a fine piece of work for which Prof. Quintavalle, who had many troubles to overcome, deserves great credit.

23. VARANO DE'MELEGARI. P. 0474 (Not listed).

a) Castle.
Intact.

24. ZIBELLO. P. 9511.

a) S. Gervasio.
Intact.

b) Palazzo Pallavicino.
Intact.

C.R. Vincent

Copies to:
PC, Parma
Dir., MFAA S/C
File

C.R. VINCENT,
Capt.,
MFAA, AMG,
Emilia Region.

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23. VARANO DE'MELCHIORI. P. 8474 (Not listed).

a) Castle.
Intact.

24. ZIBELLO. K. 9511.

a) S. Germano.
Intact.

b) Palazzo Pallavicino.
Intact.

Cecil Vincent

C.R. VINCENT,
Capt.,
MFAA, AMG,
Emilia Region.

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

12 JUL. 1944

ALLIED MILITARY GOVERNMENT
RC EMILIA REGION
Monuments and Fine Arts Office.

12 July 45.

SUBJECT: Sitrep for week ending Thursday July 12th.

TO: RC, Emilia Region.

1.a) On July 1st of last week the 17 cases of Bologna church pictures that were deposited at Venice were brought back to the Pinacoteca at Bologna. They were found to be complete and in good condition.

b) The two Fra Angelico pictures belonging to Forli were also brought from Venice to Bologna. They will be sent to Forli in due course.

c) There was not room to load 3 cases from the Bologna Civic Museum, the cases belonging to Ravenna, or the (indifferent) Fusignano pictures. They will be transferred later.

2. On Monday 9th the undersigned went to CENTO with Prof. Sorrentino, Superintendent of Galleries, and a restorer. The pictures from the Cento Pinacoteca had all been got out and hung again. Beyond a little mildew on the varnish of a few of them (removed then and there by the restorer), the pictures and drawings were in good condition and all there except one drawing which is not yet accounted for.

3. Reports on Monuments in REGGIO City and Province were completed and sent off last week.

4. The inspection of Monuments in PARMA Province was completed. A report will follow shortly (Parma City has already been reported on).

5. The inspection of Monuments in PIACENZA Province was begun.

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

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Cecil Pinsent

C. R. Pinsent,
Capt.
MFAA, AMG,
Emilia Region.

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SECURITY INFO ARTS & MONUMENTS
16 LUG 1945
FILE No. Doc 71

12 GIU.

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

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
Monuments and Fine Arts Office

8 LUG 1945

8 July 45

SUBJECT: REGGIO EMILIA CITY. Report on Monuments.

TO : RC, Emilia Region.

The City of Reggio Emilia has escaped with only one monument damaged, (see N° 1 below), and that is already completely restored.

The following were visited by the undersigned on July 4th, accompanied by Prof. Barbacci (Superintendent of Monuments), and Dott. Degani (Director of Museo Comunale).

B. DAMAGED, BUT REBUILDING ALREADY CARRIED OUT.

1. Carceri di S. Tommaso. XVIth century.
Damage. Whole west side of enclosing wall down.
Work done. Wall completely rebuilt according to the old design.

D. INTACT OR PRACTICALLY INTACT.

2. Bussetti: Palazzo (was Seminario).

3. Domenico: San.
Glass only..

4. Mari: Palazzo. Fine unrestored terracotta Renaissance facade. Has some holes in it from previous explorations with a view to restoration.
The later unimportant part behind has some cracks to vaults. Roof damaged but repaired.

5. Pietro e Prospero: San.
Glass out from nearby bombing. Already patched up.

6. Prospero e Geminiano: Banco di SS. Facade entirely rebuilt before war.
Some glass only.

The following were not visited by undersigned. Information as to their being intact is from Dott. Degani, Director of Museo Comunale.

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

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The following were not visited by undersigned. Information as to their being intact is from Dott. Degani, Director of Museo Comunale.

7. Agostino: Sant'.

8. Ariosto: Casa dell' (Il Mauriziano).

9. Boiardi: Palazzo dei. (Reconstruction).

10. Canonici: Palazzo dei.

11. Capitano del Popolo: Palazzo del.

12. Caserma Mainero Taddi.

13. Cassa di Risparmio: Palazzo della.

14. Civica Galleria Parmeggiani.

15. Comunale: Palazzo. Some glass.

16. Duomo and Treasury.

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MONUMENTS FINE ARTS & ARCHIVES
SUB-COMMISSION
11 LUG 1945
FILE No 20091

8 LUG 1945

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

(Contd. D. INTACT OR PRACTICALLY INTACT).

17. Filippo Neri: San.
18. Francesco: San.
19. Giacomo e Filippo: Santi.
20. Giorgio: San. (now a store).
21. Giovanni: San. (Duomo Baptistry).
22. Girolamo: San.
23. Governo: Palazzo del.
24. Madonna della Ghiara.
(Maurisiano: Il. See N° 8, Ariosto, Casa dell').
25. Monte di Pietà: Palazzo del.
26. Mercanti: Palazzo.
27. Musei Civici.
28. Oratorio del Cristo.
29. Ottavi: Palazzo.
30. Prospero: San.
31. Rocca Saporiti: Palazzo.
32. Rocco: San.
33. Sacrati Terracini: Casa.
(Seminario: Palazzo del. See N° 2, Palazzo Bussetti).
34. Stefano: Santo.
35. Teatro Municipale.
36. Teresa: Santa.
37. Trivelli: Palazzo.
38. Vescovile: Palazzo.
39. Zenone: San.

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

23. Governo: Palazzo del.
24. Madonna della Chiara.
(Maurizianо: Il. See N° 8, Ariosto, Casa dell').
25. Monte di Pietà: Palazzo del.
26. Monzoni: Palazzo.
27. Musei Civici.
28. Oratorio del Cristo.
29. Ottavi: Palazzo.
30. Prospero: San.
31. Rocca Saporiti: Palazzo.
32. Rocco: San.
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(Seminario: Palazzo del. See N° 2, Palazzo Bussetti).
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36. Teresa: Santa.
37. Trivelli: Palazzo.
38. Vescovile: Palazzo.
39. Zenone: San.

C.R. Pinsent.

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C.R. PINSENT,
Capt.,
MFAA, AMG,
Emilia Region.

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

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
Monuments and Fine Arts Office

8 LUG 1945

8 July 45

SUBJECT: REGGIO EMILIA PROVINCE. Report on Monuments.

TO : RC, Emilia Region.

In the whole of Reggio Emilia Province, apart from Reggio Emilia City, only two monuments have suffered damage:-- the small Romanesque church at Toano (N° 1 below), not listed, but deserved to have been; and the not very important Castle at Castellarano (N° 2 below).

The following were visited by the undersigned on July 3 and 4, accompanied by Prof. Barbacci, Superintendent of Monuments.

1. TOANO. L.2637

a) S. Maria Assunta. Small Romanesque church on hill above village, with four carved Romanesque caps, two of which have striking carvings in high relief representing persons, scenes and animals from the Bible.

Damage. The roof was burnt off by the Germans on 5 Aug 1944, as part of the reprisals against the Patriots. The rest of the structure of the building is intact.

A corner of one of the carved caps was knocked off, but was found in the rubble and handed to the parrocco for safe-keeping.

Work urgently required: The rebuilding of the roof before winter, to save the walls, arches and apse from collapse from infiltration of water. Shaley sandstone slabs are the local roof covering, and are found locally. It should be possible to cut timber locally too.

An estimate has been ordered for this work.

2. CASTELLARANO. L. 4052.

a) Rocca. A not very interesting castle.

Damage. Interior blown up and set fire to by Germans on 20 July 1944. Outside walls and a few rooms remain standing.

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

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An estimate has been ordered for this work.

2. CASTELLARANO. L. 4052.

a) Rocca. A not very interesting castle.

Damage. Interior blown up and set fire to by Germans on 20 July 1944. Outside walls and a few rooms remain standing.

Tower intact.

b) S. Maria.

Intact, including small remains of XIth century crypt.

Roof damaged, but repaired.

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c) S. Croce. Modernized as a memorial to the fallen in the last war. Of no artistic interest now.

Intact.

A. C. C.
SUBCOMMISSION
11 LUG 1945
FILE No 20091

8 LUG 1945

Declassified E.O. 12356 Section 3.3/NND No. 779016

The following were all found to be intact:-

3. BRESCELLO L.2596.

a) Statue of Hercules.

b) Roman Mosaics.
Not seen, but school in which kept was intact.
Doors locked, and no custodian to be found.

4. CANOSSA L.1960.

a) Remains of Castle.

5. CASTELNUOVO NEI MONTI L.1445

a) Parish church, with Seicentesque frescoes.
Some glass out. Some tiles shaken but mended.

6. CORREGGIO L.4681

a) Palazzo dei Principi.
Archives and Library declared intact by Sig. Giovanni Scaltriti, Assessore Comunale and Librarian.

b) Congregazione di Carità. Building of no interest.
Two pictures were removed to the Library, and were for a time at Cuiglia.

c) S. Francesco.

d) S. Quirino, including XIVth century ivory casket.

7. FABBRICO L.4892

a) Parish church.

8. GUALTIERI L.3497

a) Palazzo Bentivoglio.

9. GUASTALLA L.3698

a) Cathedral, with fine Baroque chapel.

b) Madonna della Porta. Fine Baroque church.

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

a) Remains of Castle.

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a) Parish church, with Seicentesque frescoes. Some glass out. Some tiles shaken but mended.

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a) Palazzo Bentivoglio.

9. GUASTALLA L.3698

a) Cathedral, with fine Baroque chapel.

b) Madonna della Porta. Fine Baroque church.

c) Monument to Ferrante I Gonzaga.

d) Palazzo Gonzaga. Interior decorated in 1890's, including elaborate intarsia rooms.

e) Environs: Pieve di Guastalla. Much restored.

10. NOVELLARA L.4289

a) Rocca, with Archivio Comunale, Archivio Gonzaga, and Biblioteca Comunale.

b) S. Stefano.

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(Contd. All found to be intact:--)

11. SAN POLO D'ENSA L.1760

a) Castle.

12. SCANDIANO L. 3762

a) Rocca. Only outside of interest.
Some glass gone. Hole or two in roof, now mended.

C.R. PINSENT,
Capt.,
MFAA, AMG,
Emilia Region.

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Dir., MFAA S/C, HQ, AC
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C.R. PINSENT,
Capt.,
MFAA, AMG,
Emilia Region.

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2001

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

6 LUG 1945

ALLIED MILITARY GOVERNMENT
H EMILIA REGION
Monuments and Fine Arts Office.

5 July 45.

SUBJECT: Sitrep for week ending Thurs. July 5th.

TO: HC, Emilia Region.

1. On Mon. 2nd the undersigned went to Ravenna to interview Sig. Savini of the Ravenna Fine Arts Committee on the subject of accounts and estimates, and to call with him on the Ingegnere Capo del Genio Civile about final payments for works carried out under instructions from Maj. Newton.

2. The inspection of Monuments in Modena City and Province was completed and separate reports sent in.

3. The inspection of Monuments in Reggio Emilia Province and City is also completed. Separate reports will follow shortly.

4. The inspection of Monuments in Parma Province was begun.

C. R. Pinsent
Capt.
MFAA, AMG,
Emilia region.

cc Copy to:

Dir. MFAA S/C, HQ AC.
File.

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MONUMENTS FINE ARTS & ARCHIVES
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Declassified E.O. 12356 Section 3.3/NND No. 785016

2 LUG 1945

R. ARCHIVIO DI STATO
PARMA
IL DIRETTORE

PARMA, 2 luglio 1945

Prot. n. 173

Signor Maggiore H.E. Bell
Archives Officer
Emilia Region A.M.G.

Invio la relazione sulle condizioni ed i bisogni di questo Archivio di Stato pel Ministero dell'Interno (Ufficio Centrale degli Archivi del Regno), secondo gli accordi verbali presi con Lei nell'ultima sua visita a PARMA. Ho ritardato l'invio di essa desiderando potergli annunciare che ho fissato i nuovi locali per la sede dell'Archivio, come può apprendere dalla stessa relazione.

Le sarò grato se vorrà spiegare il suo ben noto zelo affinchè l'A.M.G. di PARMA fornisca i mezzi necessari all'adattamento dei nuovi locali, che saranno richiesti da parte dell'Amministrazione Provinciale.

Pto: G. Drei

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

R. ARCHIVIO DI STATO
in PARMA

Prot. n. 173

PARMA, 2 luglio 1945

Al Ministero dell'Interno
Direzione Gen/le Amm/ne Civile
Ufficio Centr. degli Archivi del Regno

ROMA

OGGETTO : Relazione sulle condizioni e sui bisogni attuali di questo Archivio di Stato.

Nell'incursione aerea del 13 maggio 1944 furono demoliti nella sede dell'Archivio di Stato, posta nel palazzo della Pilotta:

I) n° 2 saloni (gallerie), soprastanti l'uno all'altro, contenenti una scaffalatura di ml. 4200, con atti d'archivio, i quali, in gran parte, erano stati ivi collocati per ordine del locale Comitato Prov. Protezione Antiaerea, che riteneva non essere sicura dagli incendi la loro sede nei sottotetti del palazzo;

II) n° 3 camere degli uffici con mobili e parte della biblioteca.

Questa Direzione, secondo le istruzioni ministeriali aveva precedentemente messo in salvo, con criterio il più largo possibile, il materiale archivistico ritenuto d'importanza scientifica, in modo che i carteggi diplomatici e gli atti degli istituti ed uffici principali dei governi succedutisi nel ducato non presentassero gravi lacune. Naturalmente il Diplomatico membranaceo e tutti gli stati prefarnesiani furono messi pure in salvo.

Le sale colpite contenevano atti di carattere amministrativo dei sec. XVIII-XIX. Gran parte dei materiali sinistrati sono stati ricuperati in condizioni assai pietose dopo lunghi mesi di arduo e pericoloso lavoro e con scarsi mezzi e sono stati collocati nella Sezione del Carmine.

I locali degli uffici non colpiti direttamente devono essere abbandonati per le gravi lesioni subite. Perciò sono stati ingombrati dai mobili e dalla parte della biblioteca salvata e collocati in una sede provvisoria presa all'uopo in affitto in via Walter Branchi 14.

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2004

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

Questa Direzione dopo lunghe ricerche in città, ove locali decenti vasti sono introvabili, ha posto l'occhio per una nuova sede dell'Archivio sull'edificio dell'Ospedale vecchio (v. massimo d'Azeglio) di proprietà comunale. Il Comune ha accolto l'istanza e sono in corso le trattative tra l'Amministrazione Provinciale ed il detto Ente per fissare le modalità della cessione. Detti locali sarebbero sufficienti per installarvi tutto l'Archivio superstite, esclusa la Sezione detta del Carmine, che è stata preservata dai danni dell'incursione. Le spese dell'adattamento di tale locale da parte dell'Amministrazione provinciale sono ingenti ed essa è priva assolutamente di fondi. Essa farà prossimamente una perizia dei lavori più necessari e chiederà i fondi all'A.M.G. di PARMA. Sarebbe opportuno sollecitare detti lavori di adattamento e perciò la somministrazione dei mezzi occorrenti per potere al più presto possibile ricostituire nella nuova sede l'Archivio, anche perchè i materiali custoditi ancora nei locali soltanto lesionati dallo spostamento d'aria potrebbero eventualmente andare soggetti a deperimento. Si fanno pertanto voti a che l'A.M.G. venga incontro benevolmente alla domanda di fondi avanzata allo scopo dall'Amministrazione Provinciale.

Dato il grande lavoro straordinario in corso è necessario aumentare il personale subalterno, molto più che il Bagnalasta, come da nota 7 giugno u.s., è inservibile. Si propone perciò l'invio di due inservienti o se ciò non fosse possibile si chiede la autorizzazione di assumerli sul posto in qualità di avventizi.

IL DIRETTORE

Pto: G. DEXI

868

8 0 AIU. 1944

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
Monuments and Fine Arts Office

2

30 June 45

37

SUBJECT: MODENA CITY. Report on Monuments.

TO : RC, Emilia Region.

The following (A, B and C) were visited by the undersigned on the 25th and 26th June 1945, accompanied by Prof. Barbacci, (Superintendent of Monuments), and Sig. Gambino (Inspector of Galleries).

A. DAMAGED. REQUIRING ATTENTION.

1. Church of San Filippo Neri, with fine end-XVIth century painted coffered ceiling.
Damage. Roof leaks. Glass out.
Coffered ceiling and building otherwise intact.
Work ordered: Repairs to roof.

B. DAMAGED, BUT FIRST-AID REPAIRS ALREADY DONE.

2. Duomo.
Damage. Shell struck wall above south door (Porta dei Principi). The "edicola" over the door destroyed; some fragments collected. Principal ornamental parts of the doorway itself intact. Small XIIth century bas-relief on wall five girths destroyed. One bay of aisle vault down. XVth century fresco in bay next to door a little loosened.
Lower parts of two applied stone shafts on north front knocked off. Wall face splintered.
Slight splinterings to one or two carved caps, and to wall surfaces.
All protection works in place and intact, both external brick-work and internal sandbagging.
Work already done. Wall knocked out over south door bricked up. Roof repaired. Aisle screened off in case loose parts of damaged vault should fall.
No other damage to Duomo or Campanile.

C. DAMAGED, BUT NO ACTION FEASIBLE NOW. 867

3. Santa Barnaba. Fine XVIIIth century interior.
Damage. XVIIIth century sacristy roof and painted vault down. Sacristy furniture exposed to weather.
Main body of church intact.

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

of Galileo).

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Damage. Roof leaks. Glass out.
Coffered ceiling and building otherwise intact.
Work ordered: Repairs to roof.

B. DAMAGED, BUT FIRST-AID REPAIRS ALREADY DONE.

2. Duomo.
Damage. Shell struck wall above south door (Porta del Principi). The "Edicola" over the door destroyed; some fragments collected. Principal ornamental parts of the doorway itself intact. Small XIIth century bas-relief on wall five sixths destroyed. One bay of aisle vault down. XVth century fresco in bay next to door a little loosened.
Lower parts of two applied stone shafts on north front knocked off. Wall face splintered.
Slight splinterings to one or two carved caps, and to wall surfaces.
All protection works in place and intact, both external brick-work and internal sandbagging.
Work already done. Wall knocked out over south door bricked up. Roof repaired. Aisle screened off in case loose parts of damaged vault should fall.
No other damage to Duomo or Campanile.

867

C. DAMAGED, BUT NO ACTION FEASIBLE NOW.

3. Santa Barnaba. Fine XVIIIth century interior.
Damage. XVIIIth century sacristy roof and painted vault down. Sacristy furniture exposed to weather.
Main body of church intact.
Arrangement with Arciprete to have sacristy furniture moved and put under cover.

4. Congregazione di Carità. Building itself of no interest.
Three-quarters destroyed.

5. San Domenico. Fine oval barocque interior with transepts.
Damage. Vault and roof over choir down. Small room and superstructure in south-west corner down, and recess to south transept damaged.
Not important enough for action now.

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(Contd. C. Damaged, but no action feasible now).

6. San Vincenzo. XVIIth and XVIIIth centuries.
Damage. Whole nave-crossing and apse right down. Nave and north transept standing, with roof intact.
Elaborate but mediocre XVIIIth century marble altar and screen have upper parts damaged, and large marble Ciborio down. Fragments collected.
Good XVIIIth century carved wooden pulpit exposed to weather.
Arranged with Arciprete to have pulpit dismounted and put under cover.
No other action possible now.

7. Galleria Campori. Building modern.
Damage. Central part of upper stories knocked out.

8. Istituto San Carlo.
Damage. North-east corner destroyed.

9. Palazzo Arcivescovile.
Damage. Biggish bit of corner gone. Unimportant.

10. Palazzo Ducale or Reale. Large dull XVIIIth century and Empire building. Not of artistic importance except for one baroque painted ceiling to large hall. Now used as Transit Hostel for Displaced Persons.
"Salottino d'Oro" was dismounted and moved to safety in Pinacoteca in Nov. 1944.
Damage. One not very interesting painted room burnt out in March 1945, reportedly by Republican Fascists.
Shell through upper front room of modern addition to palace.

11. Cloister near Duomo. (north side).
Damage. Arches down. Some Epigraphs broken. Remainder saved.

D. INTACT OR PRACTICALLY INTACT.

Note: With the exception of 16 and 33, the information is from Prof. Selvini, Superintendent of Galleries.

1. CRUPCHES.

12. S. Agostino.

13. S. Bartolomeo.

14. S. Biagio.

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

8. Istituto San Carlo.
Damage. North-east corner destroyed.

9. Palazzo Arcivescovile.
Damage. Slight bit of corner gone. Unimportant.

10. Palazzo Ducale or Reale. Large dull XVIIIth century and Empire building. Not of artistic importance except for one baroque painted ceiling to large hall. Now used as Transit Hostel for Displaced Persons.
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11. Cloister near Duomo. (north side).
Damage. Arches down. Some Epigraphs broken. Remainder saved.

D. INTACT OR PRACTICALLY INTACT.

Note: With the exception of 16 and 33, the information is from Prof. Salvini, Superintendent of Galleries.

1. CHURCHES.

12. S. Agostino.

13. S. Bartolomeo.

14. S. Biagio.

15. S. Carlo.

16. Chiesa Nuova (Chiesa del Voto). One stone ball from top of pediment down. Nearly all glass gone.

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17. S. Francesco.

18. S. Giorgio.

19. S. Giovanni Battista.

20. S. Maria della Pomposa.

21. S. Maria della Purificazione.

22. S. Maria delle Grazie.

23. S. Pietro.

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(Contd. D. Intact or practically intact.)

ii. OTHER BUILDINGS.

24. Aragona: Palazzo d'.
25. Archivio Capitolare.
26. Archivio di Stato.
27. Archivio Storico Comunale.
28. Archivio Sopraintendenza Gallerie.
29. Banco di S. Geminiano e S. Prospero.
30. Bellentani-Pamconi: Palazzo.
31. Biblioteca Comunale.
32. Biblioteca Estense.
33. Cà del Bosco. Very small corner of terracotta cornice off.
34. Campanile: (Ghirlandina).
35. Comunale: Palazzo.
36. Galleria Estense.
37. Ferrari Moreni: Palazzo.
38. Giardini Pubblici: Palazzina.
39. Istituto Belle Arti Venturi.
40. Muratori: Casa del.
41. Musei: Palazzo dei. Some glass.
42. Museo Civico.
43. Museo del Risorgimento.
44. Ospedale Consorziale.
45. Teatro Comunale.
46. Universita.

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29. Banco di S. Geminiano e S. Prospero.
30. Bellentani-Rangoni: Palazzo.
31. Biblioteca Comunale.
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33. Cà del Bosc'. Very small corner of terracotta cornice off.
34. Campanile: (Ghirlandina).
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43. Museo del Risorgimento.
44. Ospedale Congregazionale.
45. Teatro Comunale.
46. Università.

Copy to:

PC, Modena.
Director, MFAA S/C, HQ, AC.
File

C.R. PINSENT,
Capt.,
MFAA, AMG,
Emilia Region.

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

80 GIU. 1945

ALLIED MILITARY GOVERNMENT
HC EMILIA REGION
Monuments and Fine Arts Office

30 June 45

SUBJECT: MODENA PROVINCE. Report on Monuments.

TO : HC, Emilia Region.

General Remarks. Only one serious loss is to be recorded in Modena Province (apart from Modena City), namely the little stone Romanesque church of Santa Giulia near Manchio (listed as "Castellaro, Parish Church"). The interiors of two castles, at Montefiorino and at Montecuccolo near Pavullo are burnt out, leaving the outer walls intact however. The Treasure and Abbey of Nonantola are intact, and the gay frescoes at the Palazzo degli Estensi at Sassuolo have survived rough occupation and looting, except for the burning of some doors over which the painting extended.

The following were visited by the undersigned between the 26th and 29th of June, in the company of Prof. Barbacci, Superintendent of Monuments:-

1. CARPI L.5481.

a) Archivio Comunale and Biblioteca Comunale.
Both intact. Information from Segretario Comunale, who also stated that they had been in their place all the time.

b) Castello del Pio.
Building intact. A little glass only.

c) Cathedral. Unimportant.
Intact.

d) S. Francesco. Hideous church.
A little glass only.

e) S. Maria in Castello and Campanile.
Both intact.

f) S. Niccolò.
Intact.

g) Portico Lungo e Portico del Mercato del Grano.

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as "Castellaro, Parish Church". The interiors of [illegible]
at Monteflorino and at Montecuccolo near Pavullo are burnt out,
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A little glass only.

e) S. Maria in Castello and Campanile.
Both intact.

f) S. Niccolò.
Intact.

g) Portico Lungo e Portico del Mercato del Grano.
Both intact.

h) Santuario del Crocifisso.
A little glass only.

2. CASTELLARO L.3437.

a) Parish Church. See MONCHIO.

3. FANANO L.4418.

a) Parish Church. Facade modern. Interior restored. XIIth century caps have all been tooled over.
Intact.

A. C. I.
MONUMENTS FINE ARTS & ARCHIVES
SUB-COMMISSION
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4. FINALE NELL'EMILIA L.8786.

a) Rocca Estense. Magnificent unrestored brick castle.
Now used as a prison.
Intact.

5. FIUMALBO L.3215.

a) Parish Church.
Intact.

b) Oratorio di S. Rocco.
Intact with frescoes.

c) Rocca.
Intact.

6. FRASSINORO L.2728.

a) Abbazia. Church of interest only for XIIth century columns and caps built into later altars and other XIIth century fragments recovered from old abbey and surrounding buildings.
Intact.
A very fine IXth century enamelled copper Dove is safe in possession of Arciprete.

7. GAIATO L.4827.

a) Parish Church. Uninteresting church in magnificent position.
Damage. Roof pierced, but already mended. Top corner of campanile belfry knocked off.
Two gilt baroque altars intact.
No action needed.

8. GHIGLIA L.5842.

a) Castello (Repository). Will be referred to in separate "Collections" report.

b) Parish Church.
Damage. Some roof damage and slight cracks in vaults. Both repaired by Parrocco. All glass out.
Intact: Early copy of painting by Correggio and fine gilt frame. Were in place on wall all the time. Advised taking down and putting in a chapel because

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c) Rocca.
Intact.

6. TRASSINORO L.2726.

a) Abbazia. Church of interest only for XIIth century columns and caps built into later altars, and other XIIth century fragments recovered from old abbey and surrounding buildings.
Intact.
A very fine IXth century enamelled copper Dove is safe in possession of Arciprete.

7. GAIATO L.4827.

a) Parish Church. Uninteresting church in magnificent position.
Damage. Roof pierced, but already mended. Toy corner of campanile belfry knocked off.
Two gilt baroque altars intact.
No action needed.

8. GUIGLIA L.5842.

a) Castello (Repository). Will be referred to in separate "Collections" report.

b) Parish Church.
Damage. Some roof damage and slight cracks in vaults. Both repaired by Parrocco. All glass out.
Intact:- Early copy of painting by Correggio and fine gilt frame. Were in place on wall all the time. Advised taking down and putting in a chapel because under a window without glass.

9. MARANO SUL PANARO L.5945.

a) Repository. Will be referred to in separate "Collections" report.

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10. MIRANDOLA L.6993.

a) Archivio Comunale.
Segretario Comunale said this had been in its proper archive room all the time and had not been affected by the war.

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(Contd. 10. MIRANDOLA).

b) San Francesco.
Practically intact, a few light pockmarks to facade.
Five tombs intact.

c) Gesù.
Damage. Two shells came in by window, but little interior damage except window jamb and frames, glass and ceiling pockmarks. Roof a bit shaken.
Repairs already done. Tiles repaired. Jamb of window built up.
Intact:- Remarkable carved dark wood baroque altars and two elaborate frames.

d) Palazzo del Pico. Rebuilt modern.
Intact.

11. MONCHIO L.3439.

a) S. Giulia. (listed as "Castellaro, Parish Church.") Was a small stone Romanesque church with apse, 935 m. up, half an hour's walk from the end of a rough ox-cart track. There are traces of ancient fortification trenches round.
Almost total loss. The local story is that ammunition and explosives were dropped by Allied parachute on this mountain for the Italian Partisans. The Partisans stored the explosives in the church (used only once a year for a local festa). The time came when the Germans found this out, and blew everything up. The force of the explosion was such that besides the heap of rubble which now stands in place of the church, the stones are spread out like a carpet for a radius of 50 to 100 yards.
Two carved Romanesque caps could be seen half buried in the rubble. Small portions of the side walls stand.

12. MONTEFIORINO L.3135.

a) Castello. Large square castle of little artistic value.
Damage. All roofs burnt off by Germans, and tops of walls damaged.
Not important enough for action, even if possible.

b) Oratorio. Charming small rustic structure with porch.
Intact.

13. NONANTOLA L.6669.

a) Abbey and annexes, with fine XIIIth century portal and crypt.

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d) Palazzo del Vico. Rebuilt modern.
Intact.

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Intact.

13. NONANTOLA L.6669.

a) Abbey and annexes, with fine XIIIth century portal and crypt.
All intact. Mons. Corradi showed a German "Off Limits" notice signed by Langsdorff.

b) Treasure intact, with IXth century silver casket, cross with enamel medallions, etc. The Treasure was hidden, and the Germans did not enquire about it.

c) Archives intact, with Byzantine illuminated manuscripts, etc. Langsdorff offered to take the archives under his care, but the offer was declined politely, with the help of a glass of wine.

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d) Library. This, according to Mons. Corradi, was dispersed in the XVth century. Only the catalogue remains, intact, at the Abbey.

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14. PAVULLO NEL FRIGNANO L.4633.

a) Archivio Notarile.
According to the Notaro at Pavullo this was moved to the Modena Archivio Notarile about 40 years ago.

b) Palazzo Ducale. (or Ferrari). Dull block of a house of no interest whatever.
Park, of the "Parco Inglese" type, has had many trees felled and much damage to timber.

c) Environs:- Castle at Montecuccolo.
Fine though neglected castle and keep.
Damage. Interior set fire to by Germans. Many roofs and floors burnt out.
All outside walls, and some interior buildings stand.

15. RENNO L.4629.

a) Parish Church.
Practically intact. Roof a bit damaged, now repaired. Romanesque caps have been painted grey by local enthusiast.

16. RONCOSAGLIA L.4022.

a) Parish Church, on top edge of rock face.
Damage. Rock face hit by shell under foot of side wall of church, leaving about 4 metres of wall with precarious foundations. Another bit of wall was slightly bulged out. Roof damaged. Glass out.
Umbrian School frescoes intact, but are on undermined wall.
Work ordered. A local builder was called by Superintendent Barbacci, and an estimate ordered for building up under the wall foundation; the work to be done before winter. Roof to be gone over.

b) Environs: Oratorio di S. Biagio, a XIIIth century stone church, with interesting but much worn portal and side door, a long way out in the fields by ox-cart track.
Intact.

17. SAN FELICE SUL PANARO L.7407.

a) Castello d'Este. A magnificent brick castle. Stairs in courtyard rebuilt.
Intact.

b) Parish Church. A dull building.

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Damage. Interior set fire to by Germans. Many roofs and floors burnt out.
All outside walls, and some interior buildings stand.

15. MEDOLLO L.4629.

a) Parish Church.
Practically intact. Roof a bit damaged, now repaired. Romanesque caps have been painted grey by local enthusiast.

16. MONCOBAGLIA L.4022.

a) Parish Church, on top edge of rock face.
Damage. Rock face hit by shell under foot of side wall of church, leaving about 4 metres of wall with precarious foundations. Another bit of wall was slightly bulged out. Roof damaged. Glass out.
Umbrian School frescoes intact, but are on undermined wall.
Work ordered. A local builder was called by Superintendent Barbacci, and an estimate ordered for building up under the wall foundation; the work to be done before winter. Roof to be gone over.

b) Environs: Oratorio di S. Biagio, a VIIIth century stone church, with interesting but much worn portal and side door, a long way out in the fields by ox-cart track.
Intact.

17. SAN FELICE SUL PANARO L.7467.

a) Castello d'Este. A magnificent brick castle. Stairs in courtyard rebuilt.
Intact.

b) Parish Church. A dull building.
Damage. Shell-hole in one wall; already mended. All glass out.
XVth century tryptych intact. Left in its place on apse wall behind altar. A lucky escape.

18. SASSUOLO L.4555. 861

a) Palazzo degli Estensi. Magnificent baroque palace, with statuary. Room after room of interior covered with the gayest frescoes by Boulanger and others.
On the whole in good order considering it was occupied and looted.
Damage. All window-frames and doors taken and burnt by Germans and fascist Italians, including the "secret" doors over which the paintings in some cases extended. One Boulanger frescoed wall damaged by stain from a broken toilet pipe.
A few tiles loosened? Have been repaired by the Custodi.

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(Contd. 18. SASSUOLO)

(Contd. a) Palazzo degli Estensi)

Two canvases from Sala dei Cavalli, and four small canvases from Camera delle Fonti looted. Some canvases are put away in cases in a ground floor room.

One small statue and a head from the top of the front facade are down and gone.

Work to be done. Go over all the roof, and close window-openings when possible.

The Custode, Luigi Rossi, is much to be commended for having stuck to his post and done good work in protecting this remarkable monument from further damage by vandal occupants.

b) Environs:- Castle at Monerribbio. A well-kept castle. Intact.

19. TRESIGLIO L.6739.

a) Parish Church, Intact, with XIth century pulpit, choir-parapet and baldacchino. As these are not even mentioned in the T.C.I. guidebook, there was some doubt as to their authenticity. It was not possible to examine them closely as Mass was being held.

20. VIGNOLA L.6247.

a) Palazzo Boncompagni, by Vignola, with oval spiral stair. Intact.

b) Rocca. Fine brick mass near Panaro river. XIVth and XVth century frescoes in many rooms, much repainted in many cases; in others bare traces. Intact.

Copies to:

Director, MFAA S/C, M., AC
PC, Modena
File

C.R. PINSENT,
Capt.,
MFAA, AMG,
Emilia Region.

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the Custode, Luigi Rossi, is known to be to be commended for having stuck to his post and done good work in protecting this remarkable monument from further damage by vandal occupants.

b) Environs:- Castle at Monecibbio. A well-kept castle. Intact.

19. TRESIO L.5739.

a) Parish Church. Intact, with XIth century pulpit, choir-parapet and baldacchino. As these are not even mentioned in the T.C.I. guidebook, there was some doubt as to their authenticity. It was not possible to examine them closely as Mass was being held.

20. VIGNOLA L.5247

a) Palazzo Boncompagni, by Vignola, with oval spiral stair. Intact.

b) Rocca. Fine brick mass near Panaro river. XIVth and XVth century frescoes in many rooms, much repainted in many cases; in others bare traces. Intact.

Copies to:

Director, MFAA S/C, HQ, AC
PC, Modena
File

C.R. PINSENT,
Capt.,
MFAA, AMG,
Emilia Region.

869

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

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30 JUL. 1946

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives
(Tel. 489081, ext.442 & 254; 478480)

20091/MFAA 30 June 1945

Subject: Jewish Manuscripts, PARMA.

To : MFAA Officer, EMILIA Region
(Capt. C.R. Pinsent).

1. At your convenience could you ask the Director of the appropriate library at PARMA (presumably the Palatina) if the three manuscripts mentioned in the attached correspondence are still at PARMA or whether they have been stored in safe custody.

2. It is doubtful whether at the present time they can be photographed, but at present the essential is to know whether they exist and where they are.

ERNEST T. DE WALD
Lt.Col.,Spec.Res.
Director.

859

30 JUL. 1946

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

35A

HEADQUARTERS RCHE AREA, MTOUSA
Office of the Chaplain
APO 794, U.S. Army

27 June 1945

TO : Capt. P.H.J. Maxse
M FA and A Sub Commission
Hq. Allied Commission.

Dear Capt. Maxse:

I am attaching copies of a letter received from Dr. Louis Finkelstein, President of the Jewish Theological Seminary of America in New York City, who desires to get copies of three Hebrew manuscripts which, before the war, were in the library of Parma.

Your kind help will be greatly appreciated.

Sincerely,

Jacob Hochman

JACOB HOCHMAN
Chaplain

858

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

COPY

To:
Chaplain Jacob Hochman
Hq. Rome Area, MTOUSA
APO 794, c/o Postmaster
New York City.

From:
Doctor Louis Finkelstein
Jewish Theological
Seminary of America
3080 Broadway
New York 27, N.Y.

May 9, 1945

Dear Chaplain Hochman:

I am wondering whether I can worry you about a job to be done to help us in some of our research studies in the midst of the storms of war and in the turbulence of reconstruction. If you can help, I would appreciate it very much.

As you know, next year will be the fiftieth anniversary of the discovery of the Cairo Genizah by Doctor Schechter. It will also possibly mark the hundreth anniversary of his birth, though we are a little uncertain about that because he, himself, was not sure of the date of his birth. Anyway, we are planning to arrange for a series of publications in his memory. One of the things about which I am particularly interested is a certain edition of the Abot of Rabbi Nathan on which I have been working for a long time. One of the most important manuscripts of this book was, before the war, in the library of Parma. Whether it is still there, of course I do not know. This manuscript was numbered, Cat. de Rossi, 327. This manuscript is a very big one and contains a number of other works.

In de Rossi's Catalogue, Abot of Rabbi Nathan is the ninth work included. I am sure that if you ever get the manuscript you would have no difficulty in identifying the page which includes the Abot of Rabbi Nathan.

The question is whether there are any facilities in Parma for photographing this part of the manuscript. If not, would there be any possibility of arranging for the manuscript to be photographed at the Vatican? Another manuscript in which we are interested and which is connected with Doctor Schechter is that containing the Midrash Zutta. That is Cat. de Rossi, 541; and the third one is Cat. de Rossi, 616. We will, of course, cover all the expense involved in making these photographs, if only they can be obtained.

D o let me hear from you about yourself, and also about these matters.

With warmest regards, Cordially, as ever,
Louis Finkelstein.

29 GIU. 1945

Copia

Relazione danni sofferti dalle Biblioteche e Archivi della Provincia di Piacenza

Piacenza 4 Giugno 1945

BIBLIOTECHE

Biblioteca Comunale di Piacenza = In seguito agli avvenimenti di guerra, nessun danno ha sofferto la Biblioteca per il materiale bibliografico in essa contenuto sia nella sua sede in PIACENZA (via Carducci 18) sia nelle località di sfollamento dei manoscritti, incunaboli, opere e collezioni pregevoli in TORRECHIARA (prov. Parma) per il materiale prezioso scelto in base a direttive del Ministero Nazionale, di RIVALTA (prov. Piacenza) per manoscritti e incunaboli e opere rare, di VILLO' (prov. Piacenza) per opere a stampa e collezioni di particolare interesse.

L'edificio della Biblioteca in PIACENZA ha avuto peraltro a causa dei bombardamenti un centinaio di vetri rotti e qualche danno a serramenti.

Biblioteche varie. Le altre biblioteche cittadine di particolare importanza storico bibliografica (del Capitolo Cattedrale, della Collegiata di Sant'Antonino, del Collegio Alberoni ecc.) sono pure rimaste incolumi.

Danni notevoli ebbe invece a sopportare la Biblioteca del Convento dei Padri Cappuccini (Stradone Farnese) per il crollo di parte del convento avvenuta in seguito a bombardamento del'11 gennaio 1945). La biblioteca, privata ad uso dei frati e circolante per il pubblico composta di circa 20.000 voll. prevalentemente di materie religiose, con molte opere antiche, ha avuto perdite di opere, danneggiamento a volumi singoli. Occorreranno forti spese per il riassetto, la scaffalatura, la schedatura, il completamento, spese che detti Frati non possono minimamente sopportare e per le quali si chiede l'intervento delle Autorità.

ARCHIVI

Anche gli Archivi storici della città segnatamente l'Archivio Storico Comunale, l'Archivio Notarile, Archivi dei Capitoli di Sante Antonino e della Cattedrale, degli Ospizi Civili ecc.nonché gli archivi privati di antiche famiglie(a quanto consta) non subirono danni

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

il materiale prezioso scelto in base a direttive del Ministero Nazionale, di RIVALTA (prov. Piacenza) per manoscritti e incunaboli e opere rare, di VILLO' (prov. Piacenza) per opere a stampa e collezioni di particolare interesse.

L'edificio della Biblioteca in PIACENZA ha avuto peraltro a causa dei bombardamenti un centinaio di vetri rotti e qualche danno a serramenti.

Biblioteche varie. Le altre biblioteche cittadine di particolare importanza storica bibliografica (del Capitolo Cattedrale, della Collegiata di Sant'Antonino, del Collegio Alberoni ecc.) sono pure rimaste incolumi.

Danni notevoli ebbe invece a sopportare la Biblioteca del Convento dei Padri Cappuccini (Stradone Farnese) per il crollo di parte del convento avvenuto in seguito a bombardamento del'11 gennaio 1945). La biblioteca, privata ad uso dei frati e circolante per il pubblico composta di circa 20.000 voll. prevalentemente di materie religiose, con molte opere antiche, ha avuto perdite di opere, danneggiamento a volumi singoli. Occorreranno forti spese per il riassetto, la scaffalatura, la schedatura, il completamento, spese che detti Frati non possono minimamente sopportare e per le quali si chiede l'intervento delle Autorità.

ARCHIVI

Anche gli Archivi storici delle città soprattutto l'Archivio Storico Comunale, l'Archivio Notarile, Archivi dei Capitoli di Santo Antonino e della Cattedrale, degli Ospizi Civili ecc.nonché gli archivi privati di antiche famiglie(a quanto consta) non subirono danni di sorta quanto al materiale archivistico.

L'edificio dell'Archivio notarile (Via Nova) subì peraltro vari danni a vetri e a serramenti per vari bombardamenti.

La parte più pregevole dell'Archivio Storico Comunale venne sfollato a RIVALTA dove rimase conservata in ottime condizioni. Anche le Biblioteche e gli archivi esistenti in Provincia (p.e. Castell'Arquato, Fiorenzuola, Castel (San Giovanni, Bobbio ecc.) per quanto consta non ebbero a subire danni.

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dem Inhalt nach 5/c/9

27 GIU. 1945
20091

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E' desiderio delle Autorità cittadine, degli Studiosi e della Direzione delle Biblioteche e dell'Archivio Storico Comunale, di potere effettuare quanto prima il ritorno alla sede del materiale trasferito per ragioni precauzionali. Per cortese concessione dell'Ufficiale dei Servizi Civili della A.M.G. alcune casse vennero già riportate da NIVALTA e PIACENZA. Ma per il trasporto delle rimanenti occorrerà avere a disposizione un congruo mezzo automobilistico che possa consentire il trasporto del restante materiale contenuto in circa cinquanta grosse casse e in varie migliaia di volumi scelti.

Si prega la apposita Commissione Alleata e le Autorità Italiane a volere prestare in proposito un sollecito ed efficace aiuto.

IL DIRETTORE DELLA BIBLIOTECA COMUNALE
DI PIACENZA E DELL'ARCHIVIO STORICO
(dott. prof. Emilio Nasalli Rocca)

fto. Emilio Nasalli Rocca.

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

a voler eccettare il progetto un soliecito ed affabile lavoro.

IL DIRETTORE DELLA BIBLIOTECA COMUNALE
DI PIACENZA E DELL'ARCHIVIO STORICO
(dott. prof. Emilio Nasalli Rocca)

fto. Emilio Nasalli Rocca.

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

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
Monuments and Fine Arts Office.

2 C AMG. 1945

28 June 45.

SUBJECT: Sitrep for week ending Thurs. June 28th.

TO: HQ, Emilia Region.

1. A message was received from Col. Sutherland, AMG 5th Army, through Maj. Freese, Executive Officer AMG Emilia Region, to say that the Tuscan Works of Art would not be passing through Bologna by truck, but would go by rail. The authorities concerned in Bologna, and Lt. Hartt, were informed.

2. On Friday 22nd the undersigned went to Ferrara, taking with him a restorer to detach the fresco on the damaged wall of S. Apollinare, Superintendent Capezzuoli, and Prof. Gnudi. In the company of Arch. Capezzuoli an interview was held with the Ingegnere Capo of the Genio Civile about passing estimates for repairs to Monuments through the Genio Civile. The Ingegnere Capo was cooperative and a programme was made.
With Prof. Gnudi the damaged pictures from Palazzo dei Diamanti were inspected, and as, contrary to reports, there was room to move them about and handle them, the report that had been requested some time ago, but which did not seem to be forthcoming, was insisted on.
Photographs were taken of the principle damaged monuments in the city.

3. On Sat. 23rd Prof. Romanelli, Director General of Antiquities, representing Sig. Bianchi Bandinelli, Director General of all Fine Arts, called, and a satisfactory discussion on the question of the two doubtful Superintendents, Prof. Jacopi and Arch. Capezzuoli, was held. Prof. Romanelli will report on Prof. Jacopi on his return to Rome.

4. On ~~Sat~~ Sun. 24th the undersigned accompanied by Prof. Romanelli and Prof. Gnudi went to Ravenna. The three members of the Ravenna Fine Arts Committee appointed by Lt. Newton, namely Sig. Savini, Prof. Orselli and Prof. Benini, were gathered together for a talk with Prof. Romanelli on the subject of Arch. Capezzuoli and his dismissal from his function as Superintendent in Ravenna. It was decided between them, and approved by the undersigned, that a third person, neither Arch. Capezzuoli nor Prof. Orselli, should be nominated Superintendent of Monuments for the Romagna provinces. This person would be proposed from Rome and his name submitted for approval to the authorities concerned in the three provinces. Arch. Capezzuoli would be nominated to a post

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

formed.

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With Prof. Gnudi the damaged pictures from Palazzo dei Diamanti were inspected, and as, contrary to reports, there was room to move them about and handle them, the report that had been requested some time ago, but which did not seem to be forthcoming, was insisted on.

Photographs were taken of the principle damaged monuments in the city.

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5. On Mon. 25th the undersigned accompanied by Prof. Barbacci, Superintendent of Monuments for the western provinces, started on a tour of inspection of Monuments in Modena City and Modena Province. Thurs. 28th found them nearly at the end of their tour. Reports will follow next week.

C. R. Pinsent, Capt.
MFAA, AMG,
Emilia Region. 854

Copy to:
Director, MFAA S/C, HQ AC.
File.

A. C. C.
MONUMENTS FINE ARTS & ARCHIVES
SUB-COMMISSION
2 LUG 1945
FILE No 4091

2 C 670. 1943

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

22 AUG. 1945

HEADQUARTERS ALLIED COMMISSION JB:P/ps
APO 394
Subcommission for Monuments Fine Arts and Archives
(Tel. 39481, ext. 412 & 234; 473400)

20091/MFAA 22 June 1945

Subject: Attached Documents.

To : MFAA Officer, MMLNA Reg.

1. The attached D.O. dated 13 June 45 appears to have been forwarded to this office in error.

2. May the enclosed envelope for Chief Clerk, MFAA, MMLNA Region please be consigned to him.

GEORGE P. DE HAULD
Lt.Col., Spec.Res.
Director.

853

22 AUG. 1945

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
Monuments and Fine Arts Office.

21 June 45

SUBJECT: BOLOGNA PROVINCE. Report on Monuments.

TO: HQ, Emilia.

1. BAGNAROLA BUDRIO M.0255.

a) Villa Malvezzi-Campeggi (or Abbazia). Grandiose XVIIIth century villa with long curved portico and outbuildings, covering a large area.
Damaged: Main building: two rooms and roof and corresponding part of portico in one wing are down. All windows out; some pockmarking. Two un-important terracotta statues on stairs on garden side are broken. All roof shaken but already repaired. Otherwise main building intact.
An XVIIIth century chapel in the garden, with frescoes and stuccos, is half down and the walls bulged out.
No action.
Intact:- Casino d'Aurelio (original villa), with frescoes and frescoed chapel, in poor condition before the war.
Fanciful Icehouse also intact.

b) Villa Malvezzi-Medici.
Intact, with fine coloured loggia, frescoed hall, and upstairs rooms with XIXth century decorations representing drapery and lace.

2. BAZZANO L.6861.

a) Chiesa Parrocchiale (S. Stefano). Not important.
Damage. Roof all gone. North walls and arches partly down and partly shaken; can only be demolished. South chapels and east end standing.
No action possible now.

b) Rocca.
Intact. Fine court, with little restoration. (No museum).

c) Municipio.
Building badly damaged.
No action, because modern.
(Archives dealt with by Maj. Bell).

A. C. C.
MONUMENTS FINE ARTS & ARCHIVES SUB-COMMISSION
25 Oct 1945
FILE NO. 2087

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Damage: Roof partially off, and roof and corresponding part of portico in one wing are down. All windows out; some pockmarking. Two unimportant terracotta statues on stairs on garden side are broken. All roof shaken but already repaired. Otherwise main building intact.

An XVIIIth century chapel in the garden, with frescoes and stuccoe, is half down and the walls bulged out.

No action.

Intact:- Casino d'Aurelio (original villa), with frescoes and frescoed chapel, in poor condition before the war.

Fanciful Icehouse also intact.

b) Villa Malvezzi-Medici.

Intact, with fine coloured loggia, frescoed hall, and upstairs rooms with XIXth century decorations representing drapery and lace.

2. BAZZANO L.6851.

a) Chiesa Parrocchiale (S. Stefano). Not important.

Damage. Roof all gone. North walls and arches partly down and partly shaken; can only be demolished. South chapels and east end standing.

No action possible now.

b) Rocca.

Intact. Fine court, with little restoration. (No museum).

c) Municipio.

Building badly damaged.

No action, because modern.

(Archives dealt with by Maj. Bell).

A. C. C.
MONUMENTS FINE ARTS & ARCHIVES
SUB-COMMISSION
25 SEP 1945
FILE No. 20071

3. BUDRIO M.0453.

a) Sant'Agata.

Only portico on street of interest. This is intact.

Damage, to unimportant interior: Hole in choir brick vault and hole in nave plaster vaults. Nearly all glass out. Roof damaged but already patched up.

No action.

b) San Lorenzo.

Damage. Not very interesting Campanile mined and brought right down. A rough model of it exists. Bell in bits.

Part of apse of church with fine XVIIIth century stuccos brough down by falling campanile. Roof over this part

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21 SEP 1945

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gone. Altar painting saved, though damaged.
Corner of cloister also crushed.
Ex-refectory with XVIIIth century paintings and stuccos is roofless and has only end walls standing.
No action possible now.

c) Palazzo Communale. (Modern reconstruction).
Practically intact.

d) Pinacoteca Inzaghi.
Intact. Material locked up on spot and safe. Is to be got out now.

4. CASTEL DEL RIO M.0117 (Not visited by undersigned).

a) Municipio (Palazzo Alidosi).
Damage. Two small holes in roof (ECM 24.11.44).
Comune will do repair.

b) Osta Parish Church. Of no artistic interest.
Sacristy objects in safety.
Damage. Campanile in dangerous condition (ECM 24.11.24)
Demolition agreed to (Keller 27.2.45).

c) Fonte degli Alidosi.
Intact except for slight parapet damage (ECM 24.11.44).

5. CASTEL SAN PIETRO M.0837.

a) San Bartolomeo. Only portal of interest. Church used as store.
Damage. Shell hole in right wall. Some roof damage. (Newton 29.4.45).
No action.

b) Chiesa Parrocchiale (S. Maria Maggiore).
Practically intact. Original XVIth century Madonna and Angels in terracotta intact, fixed on wall inside church. Those on facade are copies.
One small shell-hole in side wall; will be filled up.
Campanile intact.

c) Mediaeval Gateway. No action possible now.
Damage. Shell-hole in inside left corner, and corner a bit shaken. One or two battlements off in front.

d) Oratorio del Crocefisso. Of no great interest.
Practically intact. Slightly marred on walls and campanile (Newton 29.4.45).
No action.

e) Palazzo Comunale.

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a) Municipio (Palazzo Alidosi).
Damage. Two small holes in roof (ECM 24.11.44).
Comune will do repair.

b) Costa Parish Church. Of no artistic interest.
Security objects in safety.
Damage. Campanile in dangerous condition (ECM 24.11.24)
Demolition agreed to (Keller 27.2.45).

c) Ponte degli Alidosi.
Intact except for slight parapet damage (ECM 24.11.44).

5. CASTEL SAN PIETRO M.0837.

a) San Bartolomeo. Only portal of interest. Church used as store.
Damage. Shell hole in right wall. Some roof damage. (Newton 29.4.45).
No action.

b) Chiesa Parrocchiale (S. Maria Maggiore).
Practically intact. Original XVIth century Madonna and Angels in terracotta intact, fixed on wall inside church. Those on facade are copies.
One small shell-hole in side wall; will be filled up.
Campanile intact.

c) Mediaeval Gateway. No action possible now.
Damage. Shell-hole in inside left corner, and corner a bit shaken. One or two battlements off in front.

d) Oratorio del Crocefisso. Of no great interest.
Practically intact. Slightly marred on walls and campanile (Newton 29.4.45).
No action.

e) Palazzo Communale. Mediocre structure.
Damage. Some to roof (Newton 29.4.45).
No action needed by MFAA.

f) Roman Bridge (4km to west).
Destroyed. Blown up by Germans. Only stumps of piers remain in place.
Blocks are being cleared by 291 Army Troops Co RE (HQ at S. Lazzaro), to build brick bridge.

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6. CROARA L.9243.

a) Santa Cecilia and Cloister. Good Renaissance cloister. Church of little interest.
Cloister intact.
Damage. Hole in choir apse vault. Glass out. Roof shaken, now under repair. Top of campanile damaged.
No action now.

7. DOZZA M.1133 (Not visited by undersigned).

a) Castello Malvezzi and Collection.
Damage; Shell-hits to walls and roof.
Roof repaired.
Collection intact (Newton 29.4.45).
No action now.

b) Villa del Monte del Re (Repository).
(Will be reported on in separate "Collections" report).

8. FARNETO L.9832. (Environs of Castel San Pietro).
(Not visited yet because inaccessible).

9. IMOLA.

A. Damaged. Requiring attention:-

a) San Francesco (Museum, Gallery and Library).
Damage. Tall hole in one wall. Already strutted and a pier built, but hole not closed yet.
Roof has been checked over, but needs more careful repair. Much glass out, but windows closed with boards etc. where most needed.
Estimate ordered to finish closing hole, for security of contents of Gallery etc. and to utilise these rooms.
Collections will be reported on in separate "Collections" report.

B. Damaged, but first aid repairs already done.

a) Cathedral and treasury.
Damage. Dome roof hit. Campanile pockmarked. Some glass out.
Treasury intact (Newton 16.4.45).
Roof repaired (RC Bologna, 20.4.45).

b) Santa Maria in Regola.
Damage. Two holes in apse walls. Roof damaged. Slight damage to interior. Glass out. Campanile lightly hit. (Newton 16.4.45).
Cloister int[illegible]

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Roof repaired.
Collection intact (Newton 29.4.45).
No action now.

b) Villa del Monte del Re (Repository).
(Will be reported on in separate "Collections" report).

8. FARNETO L.9832. (Environs of Castel San Pietro).

(Not visited yet because inaccessible).

9. IMOLA.

A. Damaged. Requiring attention:-

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Roof has been checked over, but needs more careful repair. Much glass out, but windows closed with boards etc. where most needed.
Estimate ordered to finish closing hole, for security of contents of Gallery etc. and to utilise these rooms.
Collections will be reported on in separate "Collections" report.

B. Damaged, but first aid repairs already done.

a) Cathedral and treasury.
Damage. Dome roof hit. Campanile pockmarked. Some glass out.
Treasury intact (Newton 16.4.45).
Roof repaired (PC Bologna, 20.4.45).

b) Santa Maria in Regola.
Damage. Two holes in apse walls. Roof damaged. Slight damage to interior. Glass out. Campanile lightly hit. (Newton 16.4.45).
Cloister intact.
Repairs done: Apse holes filled. Roof repaired. Glass still out. (CF this date).

c) Monte di Pietà. (Not important).
Damage. Hole in roof. Some glass.
Roof now repaired.

d) Palazzo Paterlini.
Damage. Facade struck by shell. (Newton 16.4.45).
Now repaired. (PC Bologna 20.4.45).

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(Contd. 9. Imola.)

C. Damaged, but no action.

a) San Domenico.
Damage. Some shell scars. One hole in cloister corridor. Some glass.
Caracci a bit scratched. Stored in sacristy. (Newton, 16.4.45).

b) Rocca.
Damage. Vaults of two rooms one above the other down. Unimportant chapel damaged.

c) Madonna del Piratello (Environs of Imola).
Damage. Small (modernised) porch down. One small shell-hole in wall, covered by adjoining house. Skylight glass out (ceiling frescoes dull modern). Slight roof damage, already repaired by Frati.

D. Intact, or practically intact.

a) Sant'Agostino. A few tiles only. (Newton).

b) Santa Maria delle Grazie. (Newton).

c) Ospedale, Pramacia and collection. (Newton).

d) Serasanti: Palazzo. Light damage easily repaired. (PC Bologna. 20.4.45).

e) Volpe: Palazzo della. Roof slightly damaged, but repaired. (PC Bologna, 20.4.45).

f) Chiesa della Croce. Column and Romanesque cross intact. Unimportant building also intact. (CP this date).

10. LIZZANO IN BELVEDERE L.5213.

a) Chiesa Parrocchiale and campanile.
Intact (Keller 4.3.45).
Church rebuilt about 1930. No artistic interest today. Campanile base antique; upper part XIVth century, but already due to be demolished because leaning at dangerous angle. (Barbacci).

11. MARZABOTTO L.7732.

a) Etruscan City. (Between road and river).
Underground and not disturbed by war.

b) Etruscan Acropolis.
[illegible] disturbed by trenches and defence works.

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

damage, already repaired by Trail.

D. Intact, or practically intact.

a) Sant'Agostino. A few tiles only. (Newton).

b) Santa Maria delle Grazie. (Newton).

c) Ospedale, Fresacis and collection. (Newton).

d) Gerasanti: Palazzo. Light damage easily repaired. (PC Bologna. 20.4.45).

e) Volpe: Palazzo della. Roof slightly damaged, but repaired. (PC Bologna, 20.4.45).

f) Chiesa della Croce. Column and Romanesque cross intact. Unimportant building also intact. (CP this date).

10. LIZZANO IN BELVEDERE L.5213.

a) Chiesa Parrocchiale and campanile.
Intact (Keller 4.3.45).
Church rebuilt about 1930. No artistic interest today. Campanile base antique; upper part XIVth century, but already due to be demolished because leaning at dangerous angle. (Barbacci).

11. MARZABOTTO L.7732.

a) Etruscan City. (Between road and river).
Underground and not disturbed by war.

b) Etruscan Acropolis.
Part of remains disturbed by trenches and defence works.

c) Etruscan Museum.
Blown up by Germans and now roofless.
Contents will be reported in separate "Collections" report.

d) Villa Aria (Repository).
Will be reported in separate "Collections" report.

849

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

. MINERBIO. L.0162 (Not visited by undersigned).

a) Chiesa Parrocchiale (San Giovanni) Modernised XVIIIth cent.
Church intact. Treasury safe.
Damage. Campanile mined and fell into sacristy. (Newton, 29.4.45).
No action.

b) Colombaria.
Intact. (Newton 29.4.45).

c) Palazzo Isolani (Repository).
Will be reported in separate "Collections" report.

d) Rocca Isolani.
Intact. (Newton).

e) Environs: Castello di San Martino.
Damage. Shell-hits. Roof damaged. Outbuildings bombed.
Work already done: Roof repaired. (Newton).
No further action.

13. MONTE ARMATO L.9534.

a) Romanesque Abbey.
Damage. Three-quarters destroyed. Facade stands. Roof all gone. Small fragment of XIVth century fresco remains.
Top of Campanile off; remainder intact.
No action possible now.

14. MONTE BELLE FORNICHE L.6946.

a) Santa Maria. Uninteresting XVIIIth century church in magnificent position at top of rough mountain track.
Damage. Almost complete ruin. Apse and campanile standing.
No action possible.
Remains of Convent could not be identified among much damaged farm-buildings.

15. MONTEVEGLIO L.6946.

a) Santa Maria.
Damage. Roof tiles of SE apse all broken. Small bit of eaves off, already repaired. Chips in wall of central

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

e) Environs: Eremitio di San Martino.
Damage. Shell-hits. Roof damaged. Outbuildings bombed.
Work already done: Roof repaired. (Newton).
No further action.

13. MONTE AMIATO L.9534.

a) Romanesque Abbey.
Damage. Three-quarters destroyed. Facade stands. Roof all gone. Small fragment of XIVth century fresco remains.
Top of Campanile off; remainder intact.
No action possible now.

14. MONTE DELLE FORMICHE L.6946.

a) Santa Maria. Uninteresting XVIIth century church in magnificent position at top of rough mountain track.
Damage. Almost complete ruin. Apse and campanile standing.
No action possible.
Remains of Convent could not be identified among much damaged farm-buildings.

15. MONTEVEGLIO L.6946.

a) Santa Maria.
Damage. Roof tiles of SE apse all broken. Small bit of eaves off, already repaired. Chips in wall of central apse. Slight pockmarking elsewhere. Some modern glass gone.
Interior and rear loggia intact.
Work urgently needed. Repair of roof of SE apse. Superintendent of Monuments has been notified.

16. MONTOVOLO L.6619.

a) Santa Caterina.
Slight damage. Chipped only. Door broken in.
No action.

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b) Santuario.
Slight damage. Near-by shell shifted roof-tiles. Already repaired. Some glass out.
No further action.
Some looting, but best things put in safety.

c) Environs; VIGO L.6818. Only crypt of importance.
Crypt intact.
Damage. Shell holes in roof, already repaired. Hole in vault.
No further action needed.

17. PERSICETO: SAN GIOVANNI IN: L.7765.

a) Collegiate.
Practically intact. Some tiles shifted, already repaired. Some glass out.

b) Palazzo Municipale. Only cortile of interest.
Cortile intact.
Modern facade slightly damaged.

c) Theatre (1872).
Intact.

d) Environs: Castel Urbano.
Could not be identified, and not known to local inhabitants.

18. RIOLA L.6520 or 6423. Repository?
Will be referred to in separate "Collections" report.

19. SALA BOLOGNESE L.6262 (Not visited by undersigned.)

a) Chiesa Parrocchiale.
Church intact.
Slight damage to campanile from shell fire (CAO, Lt. Col. E.B.Fox, 21.5.45).

b) Certosa (1.5km south of church). Now dwelling houses and farm. Superficially no trace of Convent.
Intact (CAO, Lt. Col. E.B.Fox, 21.5.45).

20. VARIGNANA M.0238.

a) Chiesa Parrocchiale, with XIIth century Crypt.
Crypt intact.
Damage. Modernised XVIIth century church much damaged. Roof over nave gone. Structure of roof over choir (which covers crypt) is there, but all tiles are broken.

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

a) Collegiate.
Practically intact. Some tiles shifted, already repaired. Some glass out.

b) Palazzo Municipale. Only cortile of interest.
Cortile intact.
Modern facade slightly damaged.

c) Theatre (1872).
Intact.

d) Environs: Castel Urbano.
Could not be identified, and not known to local inhabitants.

18. RIOLA L.6520 or 6423. Repository?
Will be referred to in separate "Collections" report.

19. SALA BOLOGNESE L.6262 (Not visited by undersigned.)

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Church intact.
Slight damage to campanile from shell fire (CAO, Lt. Col. E.B.Fox, 21.5.45).

b) Certosa (1.5km south of church). Now dwelling houses and farm. Superficially no trace of Convent.
Intact (CAO, Lt. Col. E.B.Fox, 21.5.45).

20. VARIGNANA M.0238.

a) Chiesa Parrocchiale, with XIIth century Crypt.
Crypt intact.
Damage. Modernised XVIIth century church much damaged. Roof over nave gone. Structure of roof over choir (which covers crypt) is there, but all tiles are broken.
No action needed to protect crypt.

b) Palazzo Barzellini, Villa-castle outside town. Only exterior of interest.
Exterior intact.
Some roof damage affecting interior now under repair.
No action.

847

21. ZOLA PREDOSA L.7848.

a) Palazzo (Villa) Albergati-Braschi. (This is listed as two separate villas, but is only one). Enormous bare

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brick exterior; ambitious and vast XVIIIth century interior.
Practically intact. Part of balcony gone. A few pockmarks. Roof intact.
(ECM Protection Notice (1)78 and (4)97).

C. R. Pinsent
Capt.
MTRA, A.G.,
Dublin Region.

Copy to:

PC, Dolocma.
Director, MTRA S/C, HQ AC.
File.

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Copy to:

IC, Bologna.
Director, MAAA S/C, HQ AC.
File.

Capt.
MAAA, AAC,
Dallia Region.

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

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
Monuments and Fine Arts Office.

21 GIU. 1945

21 June 45.

SUBJECT: PARMA CITY. Report on Monuments.

TO: HQ, Emilia.

The following were visited on June 16th in company of Prof. Barbacci (Superintendent of Monuments), Prof. Quintavalle (Superintendent of Galleries), and the Ingegnere Capo of the Genio Civile.

Recommended: That assistance be provided in finance and access to materials for carrying out the works described in the text below.

A. REQUIRING URGENT ATTENTION:

1. Teatro Farnese. (In Palazzo della Pilotta). The interior decoration of the theatre was done for a temporary purpose within already existing walls. The technique is of a stage set-up. The concealed framework is of the roughest timbers, and the surface is of thin boards painted and decorated to give the illusion of solidity. The life-size plaster figures and horses which form part of the wall decoration appear solid, but actually consist of a core of hay covered in cloth, on which a thin coating of plaster was laid and modelled.

The result is that first the bomb and then the rain through the uncovered roof had the most devastating effect on this flimsy surface decoration.

A certain amount of material was rescued - wooden balusters, carved wooden heads etc. Prof. Quintavalle reports that the plaster figures still attached to the walls were too delicate to handle. One figure which was detached now stands misshapen and with parts of the plaster surface off. However, if good-will and means had been available a great deal more could have been dismounted and put under shelter to prevent staining and warping from wet. So much of the elaborate wooden false architecture on the walls is completely destroyed that it would take large sums and much time to reconstruct it.

The time may come when this is possible, so meanwhile it seems right to preserve what is left at least by covering and completing the roof. About three quarters of the roof-trusses and joists are in place. Enough timber could be found to make the missing trusses by dismantling a roof over an unimportant large space behind the stage and by using the rough timbers of the stage substructure etc.

Damage. For details see Capt. Croft Murray's report 5 May 45.
Estimates ordered from the Ingegnere Capo del Genio Civile:
a) Putting tiles on the part of the roof where the timbers exist, that is over the stage and a large part of the audi-

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

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The result is that first the bomb and then the rain through the uncovered roof had the most devastating effect on this flimsy surface decoration.

A certain amount of material was rescued - wooden balusters, carved wooden heads etc. Prof. Quintavalle reports that the plaster figures still attached to the walls were too delicate to handle. One figure which was detached now stands misshapen and with parts of the plaster surface off. However, if good-will and means had been available a great deal more could have been dismounted and put under shelter to prevent staining and warping from wet. So much of the elaborate wooden false architecture on the walls is completely destroyed that it would take large sums and much time to reconstruct it.

The time may come when this is possible, so meanwhile it seems right to preserve what is left at least by covering and completing the roof. About three quarters of the roof-trusses and joists are in place. Enough timber could be found to make the missing trusses by dismantling a roof over an unimportant large space behind the stage and by using the rough timbers of the stage substructure etc.

Damage. For details see Capt. Croft Murray's report 5 May 45.

Estimates ordered from the Ingegnere Capo del Genio Civile:

a) Putting tiles on the part of the roof where the timbers exist, that is over the stage and a large part of the auditorium.

b) The same over a short section of roofs with timbers still in place at the entrance end.

c) Constructing new roof-trusses out of the timbers referred to ~~under~~ above, and building a new roof over the missing 10 metre section.

2. Pinacoteca. (In Palazzo della Pilotte). 875

Damage. The entire roof of the Pinacoteca has gone, part of one wall is down, and access to the intact offices of the Soprintendenza alle Gallerie is cut off. Some rooms have the floors caved in as well. Space is urgently needed to bring the pictures back from the repositories, attend to them and hang them.

27 GIU.

MONUMENTS FINE ARTS & ARCHIVES SUB-COMMISSION
25 G.C. 945
FILE No. Prov 11

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

(Contd. A. Requiring urgent attention)

Estimate ordered from the Ingegnere Capo del Genio Civile:
for building up the missing section of wall, and constructing a roof over part of the Pinacoteca, namely the long gallery and the oval room.

The following were visited in company of Prof. Barbacci and Prof. Quintavalle:

3. Palazzo del Giardino.
Damage. A large section of building at the left end and a smaller one at the back are right out, and the inside corner of the left wing is badly hit, with roof off and floors down. A large hole is knocked in the vault over a room with fine Galasso frescoes, and the roof over this and another frescoed room is gone. Other frescoed roomsin the front enfilade have a roof over them, but it needs going over. All windows are out and the window-frames looted.
Estimate ordered for building temporary roofs over the two roofless frescoed rooms as the least that could be done for preservation purposes.

B. REQUIRING SECOND PRIORITY ATTENTION:

4. Camera di Correggio (di S. Paolo). Protection Notice (4)42.
Damage. Glass partly missing to the two windows, and frames partly broken.
Estimate ordered for repairing frames and replacing glass.

5. Santa Teresa, Strada Farnese. Covered all over interior with brilliant slapdash XVIIIth century scenographic painting, by Sebastiano Galletti.
Damage. Roof all down. Vault over nave gone. Too big a job to build a new roof over it now, and other examples of Galletti's work exist in Parma. The frescoes from the missing vault are gone forever.
Work to be done later. Build a new roof if possible.

C. NOT REQUIRING ATTENTION OR DAMAGED BEYOND REPAIR:

6. Concezione: Oratorio della. Via Borgo Felino.
Small unimportant chapel. Some cracks to plaster ceiling.

7. Governatore: Palazzo del.
Walls spattered. All glass and window-frames out.

8. Pallavicino: Palazzo.
Main part of palace, with charming front cortile, intact except for glass.
All building, of small importance, at back of seccond cortile

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

ving is badly hit, with roof off and floors down. A large hole is knocked in the vault over a room with fine Maloosso frescoes, and the roof over this and another frescoed room is gone. Other frescoed roomsin the front enfilade have a roof over them, but it needs going over. All windows are out and the window-frames looted.

Estimate ordered for building temporary roofs over the two roofless frescoed rooms as the least that could be done for preservation purposes.

B. REQUIRING SECOND PRIORITY ATTENTION:

4. Camera di Correggio (di S. Paolo). Protection Notice (4)42.
Damage. Glass partly missing to the two windows, and frames partly broken.
Estimate ordered for repairing frames and replacing glass.

5. Santa Teresa, Strada Farnese. Covered all over interior with brilliant slapdash XVIIIth century scenographic painting, by Sebastiano Galleotti.
Damage. Roof all down. Vault over nave gone. Too big a job to build a new roof over it now, and other examples of Galleotti's work exist in Parma. The frescoes from the missing vault are gone forever.
Work to be done later. Build a new roof if possible.

C. NOT REQUIRING ATTENTION OR DAMAGED BEYOND REPAIR:

6. Concezione: Oratorio della. Via Borgo Pelino.
Small unimportant chapel. Some cracks to plaster ceiling.

7. Governatore: Palazzo del.
Walls spattered. All glass and window-frames out.

8. Pallavicino: Palazzo.
Main part of palace, with charming front cortile, intact except for glass.
All building, of small importance, at back of second cortile down, including chapel.

9. Prefettura. Neo-Classic.
Top storey mostly gone. Other walls in part gone or leaning out. Altogether badly ruined.

10. Steccata: Madonna della.
Roof and vault over one corner off. A vertical crack shows in wall, but is not dangerous. Windows already strutted. Frescoes safe.

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(Contd. C. Not requiring attention or damaged beyond repair.)

11. Università.
One corner of court, four storeys high, right down. Rubble already cleared away.

12. Vitale: Palazzo San.
Main part practically intact. Unimportant part beyond cortile down

B. INTACT, OR PRACTICALLY INTACT.

(Information partly from undersigned and partly from Prof. Quintavalle)

CHURCHES 1. CHURCHES:-

13. Alessandro. Sant'.

14. Andrea: Sant'.

15. Annunziata.

16. Antonio Abbate: Sant'.

17. Battistero.

18. Benedetto: San.

19. Carmine. Slight damage.

20. Caterina: Cella di Santa.

21. Cristina: Santa.

22. Croce: Santa.

23. Duomo. Some glass.

24. Francesco del Prato: San. Church intact. Stairs slightly damaged.

25. Francesco di Paola: San. (Only facade of interest).

26. Giacomo: San. (Only tower of interest).

27. Gioverni Evangelista: San.(Monastero dei Benedettini). Hole in roof; mended by monks.

28. Giuseppe: San.

29. Ilario: Oratorio di Sant'.

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

i. CHURCHES:-

13. Alessandro. Sant'.
14. Andrea: Sant'.
15. Annunziata.
16. Antonio Abbate: Sant'.
17. Battistero.
18. Benedetto: San.
19. Carmine. Slight damage.
20. Caterina: Cella di Santa.
21. Cristina: Santa.
22. Croce: Santa.
23. Duomo. Some glass.
24. Francesco del Frate: San. Church intact. Stairs slightly damaged.
25. Francesco di Paola: San. (Only facade of interest).
26. Giacomo: San. (Only tower of interest).
27. Giovanni Evangelista: San.(Monastero dei Benedettini). Hole in roof; mended by monks.
28. Giuseppe: San.
29. Ilario: Oratorio di Sant'.
30. Lucia: Santa.
31. Marcellino: San.
32. Maria del Quartiere: Santa.
33. Ognissanti.
34. Quintino: San.
35. Sepolcro: San.
36. Teatini: Chiesa dei.

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(Contd. D. Intact or practically intact.)

(Contd. Churches.)

37. Tempietto delle Cappuccine.
38. Tomaso: San.
39. Trinità dei Rossi: Santa.
40. Ulderico: Sant'.
41. Vitale: San.

ii. PUBLIC BUILDINGS, PALACES and MONUMENTS:

42. Anfiteatro Romano (Small remains).
43. Conservatorio di Musica.
44. Fountain in Piazzetta S. Vitale.
45. Fontana del Trianon, in the Giardino Pubblico.
46. Intendenza: Palazzo dell'. Some glass only.
47. Marchi: Palazzo.
48. Municipio: Palazzo del.
49. Ospedale Antico della Misericordia. Surface camouflaged.
50. Pinacoteca Giovanni Stuard.
51. Seminario Vescovile: Palazzo del. Monumental facade intact.
52. Tarasconi: Palazzo.
53. Teatro Regio.
54. Teatro Romano (underground).
55. Vescovile: Palazzo.

C. R. Pinsent
Capt.
MFAA, AMG,
Emilia Region.

Copy to:

[redacted]
FC Parma.
Director, MFAA S/C, HQ AC.
File.

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

42. Anfiteatro Romano (small remains).

43. Conservatorio di Musica.

44. Fountain in Piazzetta S. Vitale.

45. Fontana del Trianon, in the Giardino Pubblico.

46. Intendenza: Palazzo dell'. Side glass only.

47. Murchi: Palazzo.

48. Municipio: Palazzo del.

49. Ospedale Antico della Misericordia. Surface camouflaged.

50. Pinacoteca Giovanni Stuard.

51. Seminario Vescovile: Palazzo del. Monumental facade intact.

52. Tarasconi: Palazzo.

53. Teatro Regio.

54. Teatro Romano (underground).

55. Vescovile: Palazzo.

C. R. Pinsent
Capt.
MFAA, AMG,
Emilia Region.

Copy to:

~~MCHEADQUARTERS~~
PC Parma.
Director, MFAA S/C, HQ AC.
File.

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

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
Monuments and Fine Arts Office.

21 BID. 1945

21 June 45.

SUBJECT: PIACENZA CITY. Report on Monuments.

TO: HC, Emilie.

The following were visited on June 17th in company of Prof. Barbacci (Superintendent of Monuments), and Prof. Emilio Nasalli-Rocca (Ispettore Onorario).

Recommended: That assistance be provided in finance and access to materials for carrying out the works described in the text below.

A. REQUIRING URGENT ATTENTION:

1. Sant'Agostino.
Damage. Roof and two walls of Refectory down. Lomazzo fresco on end wall down among rubble. Some small portions visible on half-buried blocks of brickwork.
Magnificent late XVIth century disused church intact.
Estimate ordered for going through rubble to recover fragments of fresco.

2. Carmine Vecchio.
Damage. South-east corner of church right down, with vaults and roof over apse and half nave-crossing. All remaining roof shaken. One flying buttress sunk and in critical condition.
Part of first ciborium and large corner of second (both restored) down.
Estimates ordered:
i) Building small bit of roof over remaining half of vault over nave-crossing to save it from collapsing from water infiltration. Going over all remaining roof.
ii) Rebuilding the flying buttress.

3. Madonna di Campagna.
Damage. All glass and some window-frames out, putting in danger the important frescoes with which the whole interior is covered, from staining by rain.
Some good protection strutting was done before the war to some internal arches.
Estimate ordered to replace window-frames and glass.

B. REQUIRING SECOND PRIORITY ATTENTION:

4. Cappuccini.

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

Recommended: That assistance be provided in finance and access to materials for carrying out the works described in the text below.

A. REQUIRING URGENT ATTENTION:

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   Damage. Roof and two walls of Refectory down. Locazzo fresco on end wall down among rubble. Some small portions visible on half-buried blocks of brickwork.
   Magnificent late XVIth century disused church intact.
   Estimate ordered for going through rubble to recover fragments of fresco.

2. Carmine Vecchio.
   Damage. South-east corner of church right down, with vaults and roof over apse and half nave-crossing. All remaining roof shaken. One flying buttress sunk and in critical condition.
   Part of first cloister and large corner of second (both restored) down.
   Estimates ordered:
   i) Building small bit of roof over remaining half of vault over nave-crossing to save it from collapsing from water infiltration. Going over all remaining roof.
   ii) Rebuilding the flying buttress.

3. Madonna di Campagna.
   Damage. All glass and some window-frames out, putting in danger the important frescoes with which the whole interior is covered, from staining by rain.
   Some good protection strutting was done before the war to some internal arches.
   Estimate ordered to replace window-frames and glass.

B. REQUIRING SECOND PRIORITY ATTENTION:

4. Cappuccini.
   Damage. Light cracks to vaults due to blast from bomb in (modern) cortile. Roof shaken; monks doing repairs. Hole in south chapel wall already filled in.
   Estimate ordered for grouting cracks in vaults to prevent loosened bricks from falling.

5. Malvicini-Fontana: Palazzo. (Barattini ?)
   Damage. Top of upper storey of one corner of fine arcaded cortile knocked out, leaving wall one side and arches the other in critical condition. Adjacent roof shaken.
   Roof over fine staircase shaken.
   Remainder of cortile intact.
   Estimates ordered: a) For rebuilding corner, for rebuilding wall at end of rooms and last part of roof, and removing rubble. b) For repairing roof over stairs.

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? ? GIU. [illegible]

MONUMENTS FINE ARTS & ARCHIVES
25 OCT 1945
FILE No. 20091

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

(Contd. B. Requiring second priority attention)

6. S. Francesco.
Damage. South chapel, which was sinking on foundations before the war, and had had new foundations put in, has moved again owing to blast air-pressure. It is pulling the aisle wall with it, setting up movement in aisle and nave vaults, and putting uneven pressure on one of the nave piers. This pier shows vertical cracks.
Estimates ordered for fixing iron-bands (already prepared for this purpose) to bind the pier in.

7. Galleria Ricci-Oddi (Modern Art): Pictures stored in safety elsewhere
Damage. Skylight glass.
Replacement of same required. Low priority.

C. FIRST AID REPAIRS ALREADY DONE

8. S. Giovanni in Canale.
Damage. Munitions explosion shook the church and set latent stresses going. Slight displacement outwards of nave vault in one section.
Work already done. Diagonal ties fixed across from piers to piers.

D. INTACT OR PRACTICALLY INTACT

(Information partly from undersigned and partly from Prof. Rusalli-Rocca, Ispettore Onorario)

i. CHURCHES:

9. Antonino: Sant'.
10. Duomo: Slight pockmarks. Some of glass.
11. Eufemia: Sant'.
12. Savino: San. Glass only.
13. Sepolcro: San. Glass only.
14. Sisto: San. Glass only.
15. Vincenzo: San. Glass only.

ii. PUBLIC BUILDINGS, PALACES and MONUMENTS

16. Biblioteca Comunale.

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C. FIRST AID REPAIRS ALREADY DONE

8. S. Giovanni in Canale.
   Damage. Munitions explosion shook the church and set latent stresses going. Slight displacement outwards of nave vault in one section.
   Work already done. Diagonal ties fixed across from piers to piers.

D. INTACT OR PRACTICALLY INTACT

(Information partly from undersigned and partly from Prof. Rosalli-Rocca, Ispettore Onorario)

i. CHURCHES:

9. Antonino: Sant'.
10. Ducco: Slight pockmarks. Some ✓ glass.
11. Eufemia: Sant'.
12. Savino: San. Glass only.
13. Secolero: San. Glass only.
14. Sisto: San. Glass only.
15. Vincenzo: San. Glass only.

ii. PUBLIC BUILDINGS, PALACES and MONUMENTS

16. Biblioteca Comunale.
17. Colla: Casa (dei Visconti).
18. Comunale: Pal. (Il Gotico).
19. Equestrian Statues: (in safety in country).
20. Farnese: Pal. (Caserma) (No collections).
21. Istituto Comunale.
22. Longhi: Pal. (Same as Pal. dei Tribunali)
23. Mandelli: Pal. (Banca d'Italia)
24. Mazzoni: Pal.
25. Scotti da Fombio: Pal.

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(Contd. D. INTACT OR PRACTICALLY INTACT.)
(Contd. II. PUBLIC BUILDINGS, PALACES and MONUMENTS.)

26. Teatro Verdi.

27. Tedeschi: Pal.

28. Tribunali: Pal. dei (see Landi Pal.)

Copy to:

PC, Piacenza
Dir., MFAA S/C
File

C.R. PINSENT,
Capt.,
MFAA, AMG,
Emilia Region.

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

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

Cmdg. Gen.,
Allied Armies,
Italy, APO 512.

Hq. Fifth Army
Dir., MFAA S/C
File

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
Monuments and Fine Arts Office.

21 June 45.

SUBJECT: Sitrep for week ending Thurs. June 21.
TO: HQ, Emilia Region.

1. The Dep. Director AFHQ S/C, HQ AC, writes that the demobilization of the undersigned, due now, has been postponed till July 31st. Postponement beyond that date is problematical, but is hoped for.
The Dep. Director says that, should the undersigned go, a full time replacement would not be available. A Fine Arts Officer from an adjacent Region would pay occasional visits.

2. On June 16th a Command car was allotted to this office by Region. This entirely alters the outlook, previously very gloomy. It should now be possible to complete the detailed inspection of monuments in the whole Region, and, if not to start all works, at least to have all estimates prepared, and all displaced works of art accounted for by the date line July 31st.

3. The inspection of monuments in Bologna province is completed and a separate report has been sent in.

4. On June 16th and 17th Parma and Piacenza cities were inspected and estimates ordered for essential works. Separate reports have been sent in.

5. On June 19th Capt. Deane Keller, 5th Army Fine Arts officer, called in in passing to arrange for the transit through Bologna of the famous displaced Tuscan works of Art from the north back to Florence. If they go by truck, 50 trucks and about 125 men would need garage and sleeping space for one night in Bologna, at the earliest on Sat. June 23rd.

6. For the purpose of para. 5 the Bologna Stadium and an ex-cavalry barracks were inspected by Pfc Paul O. Kloecker, Prof. Barbacci (Superintendent of Monuments) and the undersigned. The Stadium was chosen as the most suitable place, and Prof. Barbacci would attend to certain small works needed and to getting some more of the toilets cleaned out and activated. Water, and if necessary a kitchen, are available. Pfc. Paul O. Kloecker has also arranged for a hot meal to be provided for all the company, on condition that they come to table before 20.00 hrs.
A telephone call was put through to Col. Sutherland, 5th Army (for information of Capt. Keller) informing him of the arrangements made should they be needed. Lt. Marti has also been informed.

838

Declassified E.O. 12356 Section 3.3/NND No. 783016

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4. On June 16th and 17th Parma and Piacenza cities were inspected and estimates ordered for essential works. Separate reports have been sent in.

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A telephone call was put through to Col. Sutherland, 5th Army (for information of Capt. Keller) informing him of the arrangements made should they be needed. Lt. Hartt has also been informed.

838

Copy to:
Fine Arts Officer, 5th Army (Capt. Keller).
Fine Arts Officer, Toscana Reg. (Lt. Hartt)
— Director MFAA S/C, HQ AC.
File.

Cecil Pinsent.

C. R. Pinsent,
Capt.
MFAA, AAC,
Emilia Region.

21 JUL 1945

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

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

16 MAG. 1945

HEADQUARTERS

EMILIA REGION A M G

18th May 1945

MOD/

SUBJECT: Communications for Forwarding.

TO : Director M F A A Sub-Commission
H Q, Allied Commission

(1) The enclosed communications from the Soprain= tendenza alle Gallerie, Modena, to the Ministero del= la Pubblica Istruzione are forwarded with the request that, if agreeable, Director MFAA will pass them to the Ministry.

(2) If it is desired to retain copies of these do= cuments may these please be made in the Sub-Commission, as this office lacks facilities for copy-typing.

Capt.C.R. Pinsent, MFAA Officer

DOCUMENTS FINE ARTS & ARCHIVES SUB-COMMISSION
21 MAG 1945
FILE No 20091

20091.

18 MAG. 1945

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

Mod.n.1 (Art.)

Roma, 13 GIU. 1946

Ministero
della Pubblica Istruzione

DIREZIONE GENERALE
DELLE ANTICHITA' E BELLE ARTI

Prot. N° 579 /.

Al Colonnello E.Re Wald
Capo della Sotto-Commissione Alleata per i Monumenti le Belle Arti e gli Archivi
R O M A

Risposta al f. del
Gio. Ter. N°

OGGETTO Invio copia relazione.

E' pervenuta al Ministero una relazione del Soprintendente alle Gallerie di Modena sull'attività svolta per salvaguardare il patrimonio artistico dai pericoli della guerra.

Se ne trasmette copia alla S.V. per opportuna conoscenza.

p. IL MINISTRO

826

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
Monuments and Fine Arts Office.

14 June 45.

14 810. 1945

SUBJECT: Sitrep for week ending Thurs. June 14th.

TO: HC, Emilia Region.

1. Inspection of Monuments in Bologna province was continued on Fri. 8th.

2. General report on monuments of Bologna City was completed and sent of on 10th.

3. On Sat. 9th Maj. Bell received an order from MFAA S/C, HQ AC, to hand over his Jeep to Arch. Officer, Lombardia Region. The jeep was sent off, with Italian driver, and accompanied by Pfc Paul Bleecker, on the 10th.

4. The loss of the jeep creates a serious problem. Civilian cars will not negotiate many of the roads or tracks that have to be followed in inspecting isolated monuments on the tops of mountains, for instance. The calls on the Car Pool have been such that access to suitable transport is very uncertain, and trips have had to be several times postponed. A verbal request has been made to the Executive Officer for a jeep or a command car to be assigned to this office at any rate for a time until the preliminary inspections are completed.

C. M. Pinsent,
Capt.
MFAA, AAI,
Emilia Region.

S35

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

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C. H. Vincent,
Capt.
MFAA, AMG,
Emilia Region.

835

A. C. of S.
G-5 SECTION
17 Civil Affairs Det.
FILE No 20091

14 AUG. 1946

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

13 SEP 1945

HEADQUARTERS

EMILIA REGION A.M.G.

ARC/1 13th. June 1945

SUBJECT: Supplementary Report on Libraries in Emilia.

TO : Regional Commissioner, Emilia Region.

(1) Deposit of Mss., Incunabula etc. at the Badia of Torrechiara.

This deposit contains material from the following Libraries in the Region - University Library, Bologna; Malatestiana Library, Cesena; Comunal Library, Imola; Estense Library, Modena; Palatina Library, Parma; Comunal Library, Piacenza. It also contains material from the ~~Comunal~~ University Library, Padova.

Undersigned, accompanied by Prof. Domenico Fava, Soprintendente Bibliografico, visited Torrechiara on 12th. June 1945. The contents of this deposit had a narrow escape in the last days of the fighting, when a bomb fell uncomfortably close to the Badia. Apart from broken windows however (and these are boarded up) no damage seems to have been done.

The least satisfactory feature revealed by the visit referred to was that the key of the deposit proved to be held, not at the Badia itself but by Dr. Massi, Librarian of the Palatina at Parma. For obvious reasons this is a highly undesirable state of affairs, and Prof. Fava and undersigned have instructed Dr. Massi to return the key to the Badia without delay. In addition to being locked, the entry to the deposit is also sealed.

The present position with regard to the return of material deposited at Torrechiara is as follows:-

(a) Material from Bologna, Cesena, Imola. With assistance from Education Division this HQ, Prof. Fava has plans in an advanced state of preparation for the removal of this material to the University Library, Bologna, from which Cesena and Imola will arrange to collect their parts of it. During his recent visit to Torrechiara with undersigned, Prof. Fava was able to make final arrangements about loading etc., and the removal should now take place reasonably soon.

(b) Material from Modena. Undersigned has consulted with the Provincial Commissioner, Modena, on this subject,

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

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(b) Material from Modena. Undersigned has consulted with the Provincial Commissioner, Modena, on this subject, and obtained directions as to how the Librarian concerned should proceed; these instructions have been passed on to the Librarian. 834

(c) Material from Padova, Parma and Piacenza. To undersigned's knoledge no arrangements for transfer have yet been made. So far as Parma is concerned, it is desirable that the material should remain where it is; the other two Libraries, however, might well move their deposits.

(2) Biblioteca Palatina, Parma. 3v071

Conversations with Prof. Fava (Soprintendente - Bologna, Ancona, Ascoli, Forli, Macerata, Pesaro, Ravenna) and Dr. Stendardo (Soprintendente - Modena, Ferrara, Parma, Piacenza)

MONUMENTS FINE ARTS & ARCHIVES SUB-COMMISSION
14 DEC. 1945
FILE No.

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13 AU.

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

have revealed no outstandingly important library problems except at Parma.

There, as reported by undersigned on 1st. May 1945, the situation is difficult. Two factors add to the normal difficulties consequent upon bombardment. First, that the final reconstruction of the Library can only be considered in relation to the greater problem of the reconstruction of the Palazzo della Pilotta, of which it is part; second, that the Librarian (Dr. Massi) is not very notable for initiative - considering that over a year has elapsed since the bombardment of the Library, disappointingly little has been achieved.

Following recent collapse of additional parts of the Library roof, the Genio civile is now erecting a new roof over parts of the premises. It is out of the question, however, for these to accomodate all the contents of the Library and, pending reconstruction of the Pilotta, additional temporary premises will be necessary. In this connection, undersigned has inspected two possible locations and brought them to the notice of the Provincial Commissioner, Parma, with the request that he supports the Librarian's application to have one or the other.

H.E. Bell Major

Major H.E.BELL, A.A.C., Archives Officer.

Copy to: Director, MFAA Sub-Commission,
HQ, Allied Commission.

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

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Copy to: Director, MFAA Sub-Commission,
HQ, Allied Commission.

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

HEADQUARTERS

EMILIA REGION AMG.

1 C BIO. 1945

ARC/1

13th. June 1945

SUBJECT: Supplementary Report on Archivio di Stato, Parma.

TO : Regional Commissioner, Emilia Region.

(1) The Director of the above Archive (Dr. Giovanni Drei) has now returned to duty. His previous absence is explained by the fact that, in the last days before the liberation, he was wanted by the Fascists.

(2) Dr. Drei has been asked by undersigned to prepare a full report on the Archive; this will be forwarded to Director, MFAA Sub-Commission when received.

(3) Dr. Drei has alternative premises in view for the ordering and housing of the Archive. These are the Ospedale Vecchio, Parma, and undersigned has requested the Provincial Commissioner, Parma, to consider whether he can support Dr. Drei's proposal to use this building.

(4) Dr. Drei reports the following private and semi-public archives safe: the Archivio Sanvitale, the Archivio del principe di Soragna, the Archivio Lalatta, the Archivi Tarasconi e Magnani, the Raccolta Micheli and the Archivio dell'Accademia di Belle Arti. The last two are in deposit along with records from the Archivio di Stato at Montecelli.

He has no information of any damage to Archivi Comunali in the Province.

H.E. Bell Major

Major H.E. Bell, A.E.C., Archives Officer.

Declassified E.O. 12356 Section 3.3/NND No. 778501/6

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H.E. Bell Major

Major H.E. Bell, A.E.C., Archives Officer.

Copy to: Director MFAA Sub-Commission.

A C. C.
MONUMENTS FINE ARTS & ARCHIVES
14 Oct. 1945
FILE No. 832
20091
13 OCT. 1945

Copy-
1+6

20091

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

8 JUN. 1945

EMILIA REGION
ALLIED MILITARY GOVERNMENT
Monuments & Fine Arts

22

8 Jun 45

SUBJECT: Sitrep for past week from Sun, Jun 3, to Thurs, 7th incl.
TO : RC, Emilia Region.

1. Maj. Bell returned on the 5th from Archives inspection in Milan and Turin, but had to go back on the sick list and is now confined to his room again.

2. Owing to the expected visit of the Italian Direttore Generale, Sig. Bianchi Bandinelli, the Parma and Piacenza tours have again been postponed by the undersigned.

3. Inspections in Bologna province have continued, in single-day trips. The only serious problem is the Museum at Marzabotto, blown up by the Germans. Owing to the absence of any kind of roof it is not possible to have a custodian there or to proceed with the clearing of the rubble to recover what Museum material there may be.

4. Urgent works in Ferrara city are in hand, and estimates for other works have been passed by this office for submission to Finance Officer.

5. Pfc. Paul O. Bleecker arrived on the 4th to take up his duties as assistant to this MFAA Officer.

C.R. PINSENT, Capt.,
MFAA, AMG,
Emilia Region.

Copies to:
Dir., MFAA S/C, Hq, AC
File

A C. C.
MONUMENTS FINE ARTS & ARCHIVES
SUB-COMMISSION

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

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C.R. PINSENT, Capt.,
MFAA, AMG,
Emilia Region.

Copies to:
Dir., MFAA S/C, Hq. AC
File

A. C. C.
MONUMENTS FINE ARTS & ARCHIVES
SUB-COMMISSION
10 DEC. 1945
FILE No 20091

831

8 DEC. 1945

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

HEADQUARTERS

EMILIA REGION A.M.G.

6 GIU. 1945

ARC/1

6th. June 1945

SUBJECT: Report on Archives and Libraries in Piacenza. Province.

TO : Regional Commissioner, Emilia Region.

(1) PIACENZA.

The Archivio Storico Comunale and the Biblioteca Comunale. Both buildings and contents are safe - the Library building lacking some window-glass. The Director (Conte prof. Nasalli Rocca di Corneliano) reports deposits as under: -

Castello di Rivalta 25 kms. from Piacenza, with roughly fifteen chests of material from the Archivio and fifteen from the Library. The deposit has been seen by the Director within the last fortnight, and is in good condition.

Torrechiara, with material from the Library. This we know from Capt. Keller's reports to be a satisfactory deposit.

Villa, with material from the Library; the Director says that it is safe.

The question of the return of material from all three will receive undersigned's attention in the near future.

The Archivio Notarile is safe, though the building has suffered slight structural damage, mainly to window-frames.

Ecclesiastical Archives are reported by Conte Nasalli Rocca di Corneliano to be safe, as also (he states) are the following:

Private Archives - Archivio del Collegio Alberoni, Archivio Barattieri di S.Pietro, Archivio Landi, Archivio Casarti, Archivio Gazzola di Settima, Archivio Anguissola Scotti, Archivio Fogliani d'Aragona Pallavicino and the Raccolta Prof. Papetti.

(2) FIORENZUOLA.

The Archivio della Cassa di San Fiorenzo is intact and

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

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(2) FIORENZUOLA.

The Archivio della Chiesa di San Fiorenzo is intact and in position. It contains a rather good collection of pergamene. The late 15th. century illuminated Office of S.Fiorenzo is also safe.

(3) CASTEL S.GIOVANNI.

The Archivio della Chiesa Collegiata is reported by [illegible] assistant priest to be safe.

H.E. Bell Major

Major H.E. Bell., A.M.F.A.O.

Copy to: Director MFAA
Sub-Commission, HQ. Allied Commission.

A.C.
MONUMENTS FINE ARTS & ARCHIVES
SUB-COMMISSION
Officer.
10 DEC 1945
FILE No. 2008/1

6 GIU.

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

2 BIO. 1945

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
Monuments and Fine Arts Office.

2 June 45.

SUBJECT: Sitrep for week ending 2 June 45.

TO: RC, Emilia Region.

1. Undersigned was back at work on 28th. On the same day Maj. Bell had his turn on the sick list for four days.

2. Maj. Bell left on June 1st for Milan and Turin to deal with Archives.

3. Undersigned inspected monuments in some towns in Bologna province. Full report on Bologna city and province will follow when province inspection is completed.

4. Estimates are beginning to come in for repairs or restoration work in Bologna and Ferrara cities.

5. Information is accumulating on displaced Emilia Region works of Art, many of which have already been located. Report will follow when information is more complete.

6. Glass has been made accessible for the repair of the Bologna Art Gallery skylights, and paintings continue to be unpacked and hung. The return of paintings deposited in or near Milan and in Venice is the next problem.

7. Beginning June 4th (subject to transport being available), undersigned plans to make the projected inspection of Parma and Piacenza cities and Piacenza province, accompanied by Professor Barbacci, Superintendent of Monuments for the western provinces.

8. Prof. Capezzuoli, Superintendent of Monuments for the Romagna provinces, who was turned down in Ravenna province as already reported, is functioning in Ferrara and Forli provinces. He has been back to Ferrara city, and goes on the 4th to Rimini to watch over the interests of the Monuments office in connection with the "Piano Regolatore". Prof. Jacopi, Superintendent of Antiquities, has already been there in connection with the remains of a small two-arched Roman gateway involved in the Plan.

9. A car has been made available for the use of Superintendents for three or four days a week.

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

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C. R. Pinsent

C. R. Pinsent, Capt.
AFAA, AMG,
Emilia Region.

A C C.
MONUMENTS FINE ARTS & ARCHIVES SUBCOMMISSION
329
4 GIU 1945
FILE No 20091

2 GIU. 1945

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

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

1 BIU.

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives
(Tel. 489081, ext. 442 & 254; 478480)

20091/MFAA

1 June 1945

Subject: Copy-Reports Attached.

To : Monuments and Fine Arts Officer, EMILIA Region.

Herewith two copy reports for Major Bell (Archives, BERGAMO, dated 22 May 45; Prelim. Rpt., LIGURIA , dated 7 May 45). Please forward to him in case he has now gone further north again.

For the Director:

J.B. WARD PERKINS
Lt.Col. R.A.
D/Director.

1 BIU.

COPY

31 MAG. 1945

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LOMBARDIA REGION
APO 394

20bis

20003/3/MFAA

31 May 1945

Subject: Condition of Archivi di Stato in North Italy.

To : Regional Commissioner, LOMBARDIA Region.

1. The attached account of the state of affairs of the Archivi di Stato in the recent territory of the Repubblica Sociale Italiana was prepared (completed 18 May 1945) by Dr. Guido Cunali, a former employee of the Archivio di Stato of BOLZANO and more recently an employee of the Ufficio Centrale degli Archivi di Stato, Direzione Generale Amministrazione Civile, Ministero dell'Interno, Repubblica Sociale Italiana. The report was prepared from information in the files of the Ufficio Centrale degli Archivi di Stato, which is now located in the Scuole Elementari Cesare Arici, Via Ambarega 29, MONTPIANO (a village near BRESCIA), and is an excellent survey of the Archivi di Stato in the northern part of Italy.

/s/ William D. McCain

/t/ William D. McCain
Capt., CAC
Archives Officer,
Lombardia Region.

Copies to:
MFAA, Allied Commission.
Archives Officer, Emilia Region.
MFAA, Liguria Region.
MFAA, Piemonte Region.

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1. The attached account of the state of affairs of the Archivi di Stato in the recent territory of the Repubblica Sociale Italiana was prepared (completed 18 May 1945) by Dr. Guido Sonali, a former employee of the Archivio di Stato of BOLZANO and more recently an employee of the Ufficio Centrale degli Archivi di Stato, Direzione Generale Amministrazione Civile, Ministero dell'Interno, Repubblica Sociale Italiana. The report was prepared from information in the files of the Ufficio Centrale degli Archivi di Stato, which is now located in the Scuole Elementari Cesare Arici, Via Ambaraga 29, MONPIANO (a village near BRESCIA), and is an excellent survey of the Archivi di Stato in the northern part of Italy.

/s/ William D. McCain

/t/ William D. McCain
Capt., CAC
Archives Officer,
Lombardia Region.

Copies to:
MFAA, Allied Commission.
Archives Officer, Emilia Region.
MFAA, Liguria Region.
MFAA, Piemonte Region.

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Cenni informativi sullo stato degli Archivi (e dei rispettivi atti) dei territori testè liberati, al 25 Aprile c.a. in base a dati ricavati dagli atti d'ufficio.

ARCHIVIO DI STATO DI ALESSANDRIA (Sezione di -)

Sede dell'Archivio : Palazzo Trotti-Bentivoglio, Via Vescovado.

Sede di ricovero degli atti pregevoli: Castello di Castelnuovo Bormida (ALESSANDRIA). Ricoverativi l'Archivio del Comune di ALESSANDRIA (circa 2000 pacchi), l'Antico Archivio Notarile del MONFERRATO (circa 5000 pacchi) le pergamene e gli inventari.

Incursioni, danni : Nell'incursione aerea del 30 Aprile 1944 il Palazzo Trotti-Bentivoglio venne duramente colpito, ma i locali dell'Archivio rimasero illesi.

ARCHIVIO DI STATO DI BOLOGNA :

Sedi dell'Archivio: Sede centrale in Piazza Celestini.
Sezione in Via Chiari
Sezione in Via Foscherari
Palazzo Comunale

Sedi di ricovero degli atti pregevoli: Villa Talon a VOLTA DI RENO (Com. di ANGELATO), Villa Aria in località MARZABOTTO.

A Villa Aria, cinque casse. A Villa Talon trasportati 600 quintali circa di documenti. Nel giugno del 1944 si insediarono nella predetta villa forze armate germaniche. Per il brutale disfacimento di mazzi e cartelle da parte di soldati tedeschi gran numero di carte rimasero sciolte. Si lamentarono, inoltre, dispersioni e sottrazioni di volumi e codici. Il materiale venne poi riportato in sede.

Incursioni, danni : Nell'incursione del 29 Gennaio 1944 si ebbero lievi danni nelle Sezione di Via Foscherari, insignificanti nella Sezione di Via dei Chiari e nella Sede centrale in Piazza dei Celestini.

ARCHIVIO DI STATO DI BOLZANO :

Sede dell'Archivio : Castel Mareccio.

Sede di ricovero atti pregevoli : Castel Sabino (SANCHE, prov.

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Incursioni, danni : Nell'incursione aerea del 10 Aprile 1944 il Palazzo Trotti-Bentivoglio venne duramente colpito, ma i locali dell'Archivio rimasero illesi.

ARCHIVIO DI STATO DI BOLOGNA :

Sedi dell'Archivio: Sede centrale in Piazza Celestini,
Sezione in Via Chiari
Sezione in Via Foscherari
Palazzo Comunale

Sedi di ricovero degli atti pregevoli: Villa Talon a VOLTA DI RENO (Com. di ARGELATO), Villa Aria in località MARZABOTTO.

A Villa Aria, cinque casse. A Villa Talon trasprtati 600 quintali circa di documenti. Nel giugno del 1944 si insediarono nella predetta villa forze armate germaniche. Per il brutale disfacimento di mazzi e cartelle da parte di soldati tedeschi gran numero di carte rimasero sciolte. Si lamentarono, inoltre, dispersioni e sottrazioni di volumi e codici. Il materiale venne poi riportato in sede.

Incursioni, danni : Nell'incursione del 29 Gennaio 1944 si ebbero lievi danni nella Sezione di Via Foscherari, insignificanti nella Sezione di Via dei Chiari e nella Sede centrale in Piazza dei Celestini.

ARCHIVIO DI STATO DI BOLZANO :

Sede dell'Archivio : Castel Mareccio.

Sede di ricovero atti pregevoli : Castel Toblino (SARCHE, prov. di TRENTO).

Il materiale ricoverato a Castel Toblino comprendeva l'Archivio di BRESSANONE al completo; l'Archivio del Magistrato Mercantile di BOLZANO; i mazzi di atti amministrativi del Regno Italico; le pergamene e i codici di vari archivi comunali e vari, compreso quello di VITIPENO che non figurava nella consistenza degli atti all'inizio della guerra: il tutto per complessive n.1500 buste e registri e n. 10.000 pezzi pergamenacei.

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Da informazioni private allo scrivente, gli atti già a CASTEL TOBLINO vennero poi fatti trasportare dal commissario reggente Dr.Franz Huter, dopo il 9 Settembre 1943, in altra località più a nord, non si sa bene se nell'ALTO ADIGE o addirittura oltre BRENNERO; così pure gran parte del materiale ancora conservato

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a CASTEL MARECCIO dovette venir trasportato altrove.

ARCHIVIO DI STATO DI BRESCIA (Sezione di -):

Sede dell'Archivio : Via Moretto

Sede di ricovero degli atti pregevoli: ISEO; Villa Lechi ad ERBUSCO.

A ISEO, trasportati atti per il peso complessivo di Q.li 23,30, oltre quattro mazzi dell'Archivio Gigola ed un mobile in noce contenente 533 mappe napoleoniche riguardanti la città e la provincia di BRESCIA.

A ERBUSCO, registri catastali di BRESCIA e provincia, più opere a stampa e mss. della biblioteca dell'Archivio.

ARCHIVIO DI STATO DI GENOVA :

Sedi dell'Archivio : Palazzetto Criminale, Via Tommaso Reggio
Palazzo ex Doria, Via S. Benedetto.

Sedi di ricovero atti pregevoli : SCOFFERA-TERCESI; Castello Bacchi in TERCESI (TORRIGLIA).

A SCOFFERA - TERCESI vennero trasportati nel 43 pezzi pergamenacei n.4871 e mazzi e volumi n.5544 (di cui 5290 imballati in 324 casse e gli altri 1254 sciolti) già depositati parte nella villa comunale di POSALUNGA e parte nei locali a pianoterra delle sedi di Via T. Reggio e dell'ex Palazzo Doria. Successivamente; nel castello Bacchi, vennero trasportati altri 2687 mazzi, filze e volumi (registri della Finanza dell'antico comune di Genova, secolo XIV-XV; lettere dei Governatori di Corsica e statuti e trattati relativi a quell'isola, sec. XVI-XVIII, atti del Governo Repubblicano Ligure,sec. XVIII-XIX, atti della Prefettura francese e del Gabinetto della Prefettura sarda, atti e registri di maggior pregio dell'Archivio della R.Università di Genova.)

Il Castello Bacchi in TERCESI venne al principio del novembre 1944 occupato da truppe germaniche. Venne poi sgombrato nel Febbraio 45, grazie all'intervento dell'Ufficio Germanico per la protezione degli Archivi e delle Biblioteche in Italia.

Bombardamenti, danni : Bombardamento navale inglese del [illegible] materiale distrutto o danneggiato, mazzi e volumi

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A ERBUSCO, registri estratteli di BRESCIA e provincia, più opere a stampa e mss. della biblioteca dell'Archivio.

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ARCHIVIO DI STATO DI GENOVA :

Sedi dell'Archivio : Palazzetto Criminale, Via Tommaso Reggio
Palazzo ex Doria, Via S. Benedetto.

Sedi di ricovero atti pregevoli : SOCCHERA-TERCESI; Castello Becchi in TERCESSI (TORRIGLIA).

A SOCCHERA - TERCESI vennero trasportati nel 43 pezzi pergamenacei n.4871 e mazzi e volumi n.6544 (di cui 5290 imballati in 324 casse e gli altri 1254 sciolti) già depositati parte nella villa comunale di POSALUNGA e parte nei locali a pianoterra delle sedi di Via T. Reggio e dell'ex Palazzo Doria. Successivamente; nel castello Becchi, vennero trasportati altri 2687 mazzi, filze e volumi (registri della Finanza dell'antico comune di Genova, secolo XIV-XV; lettere dei Governatori di Corsica e statuti e trattati relativi a quell'isola, sec. XVI-XVIII, atti del Governo Repubblicano Ligure, sec. XVIII-XIX, atti della Prefettura francese e del Gabinetto della Prefettura sarda, atti e registri di maggior pregio dell'Archivio della R.Università di Genova.)

Il Castello Becchi in TERCESSI venne al principio del novembre 1944 occupato da truppe germaniche. Venne poi sgombrato nel Febbraio 45, grazie all'intervento dell'Ufficio Germanico per la protezione degli Archivi e delle Biblioteche in Italia.

Bombardamenti, danni : Bombardamento navale inglese del 9/2/1941 : materiale distrutto e danneggiato, mazzi e volumi n. 752.

Incursione aerea del 19/5/44 : la sede in Via T.Reggio danneggiata per effetto di spostamento d'aria, ma nessun danno alle carte.

Incursioni del 2 e 13 Agosto 1944 :colpita la sede succursale Palazzo ex Doria con gravi danni all'edificio nessun danno alle carte.

Incursione del 4 Settembre 1944 : Notevolmente danneggiato anche il palazzo demaniale di via T.Reggio, sede principale dell'Archivio, senza peraltrochè il materiale archivistico subisse danni.

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ARCHIVIO DI STATO DI MILANO:

Sedi dell'Archivio : Palazzo del Senato, Via Senato
Villa Reale, Via Marina (succurs.)
S. Eustorgio, Pza. S. Eustorgio (suc.)

Sedi di ricovero degli atti pregevoli :Villa Greppi a MONTICELLO BRIANZA; Chiesa in località TURBA in INERATE (COMO); INERATE, rimessa del Marchese Brivio; Teatro dell'Oratorio in ROVAGNATE; Teatro Comunale di BARZAGO, Palestra ginnastica della G.I.L. in BARZANO'.

Trasportati a MONTIVELLO BRIANZA 657 pacchi e 449 casse contenenti atti del Museo diplomatico, pergamene, bolle pontificie, carteggi dell'Archivio Sforzesco, segreteria di Stato del Regno Italico e processi, politici riservati.

Nell'Oratorio maschile di ROVAGNATE (COMO) e in alcuni edifici in località TURBA e INERATE, 32/mila cartelle di atti di governo 30/mila cartelle di atti storici di altre serie e 11/mila pezzi del catasto detto di Maria Teresa in totale 73/mila mazzi del peso complessivo di circa Kg.365.000.

Archivio Notarile Regionale di Milano, già conservato nel Palazzo della Regione nel centro della città, trasportato nell'agosto-settembre 1944 a BARZAGO, nel teatro comunale.

Incursioni, danni: Nell'incursione della notte sul 15/2/43 vennero colpiti: il Palazzo del Senato, la succursale di Villa Reale e la succursale di S.Eustorgio (con principio di incendio, prontamente domato). Andati distrutti 150-200 mazzi di atti giudiziari.
Incursione della notte sull'8/8/43: Colpiti il Palazzo del Senato e i padiglioni di Villa Reale, con gravi danni.
Incursione della notte sul 14/8/43:Andato completamente distrutto il Palazzo del Senato.
Incursione della notte sul 14 e 15/8/43:Andata completamente distrutta la succursale di S.Eustorgio.

ARCHIVIO DI STATO DI MANTOVA:

Sede dell'Archivio : Via Ardigò.

Sedi di ricovero degli atti pregevoli:Villa Eremo (MONTANARA); Villa Marsini in PALIDANO, fraz.di GONZAGA.

Villa Greppi, depositato tra l'altro,tutto l'Archivio Gonzaga.

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carteggi dell'Archivio Sforzesco, segreteria di Stato del Regno Italico e processi, politici riservati.

Nell'Oratorio maschile di ROVAGNATE (COMO) e in alcuni edifici in località TURRA a MEDIATE, 32/mila cartelle di atti di governo 30/mila cartelle di atti storici di altre serie e 11/mila pezzi del catasto detto di Maria Teresa in totale 73/mila mazzi del peso complessivo di circa Kg.365.000.

Archivio Notarile Regionale di Milano, già conservato nel Palazzo della Regione nel centro della città, trasportato nell'agosto-settembre 1944 a BARSAGO, nel teatro comunale.

Incursioni, danni: Nell'incursione della notte sul 15/2/43 vennero colpiti: il Palazzo del Senato, la succursale di Villa Reale e la succursale di S.Eustorgio (con principio di incendio, prontamente domato). Andati distrutti 150-200 mazzi di atti giudiziari.
Incursione della notte sull'8/8/43: Colpiti il Palazzo del Senato e i padiglioni di Villa Reale, con gravi danni.
Incursione della notte sul 14/8/43:Andato completamente distrutto il Palazzo del Senato.
Incursione della notte sul 14 e 15/8/43:Andata completamente distrutta la succursale di S.Eustorgio.

ARCHIVIO DI STATO DI MANTOVA:

Sede dell'Archivio : Via Ardigò.

Sedi di ricovero degli atti pregevoli:Villa Bremo (MONTANARA); Villa Marzini in PALIDANO, fraz.di GONZAGA.

A Villa Bremo, depositato tra l'altro,tutto l'Archivio Gonzaga.

ARCHIVIO DI STATO DI MODENA:

Sede dell'Archivio : Via Cavour.

Sede di ricovero degli atti pregevoli:Villa Molza (com. di NONANTOLA).

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A Villa Molza depositato tra l'altro,l'Archivio Estense. La Villa venne occupata nell'ottobre del 1944 da un reparto autonomo di paracadutisti tedeschi e malgrado l'intervento della locale Prefettura e del Comandante germanico della Piazza,l'arbitraria occupazione non potè dapprima venir impedita.Per l'intervento dell'Ufficio Germanico per la protezione degli Archivi e delle Biblio-

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tache in Italia,interessato dal Ministero, si potè poi, sul finire del Novembre 1944, far sgomberare la villa,ma frattanto la vandalica azione dei paracadutisti tedeschi aveva distrutto o disperso buona parte del materiale documentario conservatovi.

Come è noto,il direttore dell'Archivio di Stato di MODENA, il Dr.Alfredo Breghirelli, cadde vittima di un'azione di rappresaglia disposta dai fascisti di MODENA nell'agosto dello stesso anno.

Incursioni, danni: Incursione del 13/5/44: Danneggiato il fabbricato dove ha sede l'Archivio, ma il materiale archivistico rimasto integro.

ARCHIVIO DI STATO DI PARMA :

Sedi dell'Archivio: Palazzo della Pilotta, sede centrale
Sezione ex Chiesa del Carmine, Via A. Cocconcelli.

Sedi di ricovero degli atti pregevoli:Villa Paganini in località GAIONE di VIGATTO, MONTICELLI BAGNI.

La Villa Paganini venne nel maggio del 1944 minacciata di requisizione da parte del Comando Germanico.

Incursioni, danni : Nell'incursione del 14 Maggio 1944 la sede centrale dell'Archivio (Palazzo della Pilotta) restò gravemente colpita.

ARCHIVIO DI STATO DI RAVENNA (Sezione di -):

Sede dell'Archivio : Locali di Classe in città.

Sede di ricovero degli atti pregevoli:Villa Monaldini (RAVENNA).

A Villa Monaldini, depositato N.20 buste e registri e N.7069 pezzi pergamenacei.

ARCHIVIO DI STATO DI REGGIO EMILIA (Sezione di -):

Sede dell'Archivio : Via Farini

Sede di ricovero degli atti pregevoli :Dispensario Provinciale a VILLA S.PELLEGRINO (REGGIO E.);Scuole di Barco frazione del comune di BIBBIANO (REGGIO E.).

Nel Dispensario Provinciale trasportati atti dell'antico Comune

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ARCHIVIO DI STATO DI PISTOIA:

Sedi dell'Archivio: Palazzo della Pilotta, sede centrale
Sezione ex Chiesa del Carmine, Via
A. Cocconcelli.

Sedi di ricovero degli atti pregevoli: Villa Paganini in località GALOGNE di VIGATTO, MONTICELLI BAGNI.

La Villa Paganini venne nel maggio del 1944 minacciata di requisizione da parte del Comando Germanico.

Incursioni, danni : Nell'incursione del 14 Maggio 1944 la sede centrale dell'Archivio (Palazzo della Pilotta) restò gravemente colpita.

ARCHIVIO DI STATO DI RAVENNA (Sezione di -):

Sede dell'Archivio : Locali di Classe in città.

Sede di ricovero degli atti pregevoli: Villa Monaldini (RAVENNA).

A Villa Monaldini, depositato N.20 buste e registri e N.7069 pezzi pergamenacei.

ARCHIVIO DI STATO DI REGGIO EMILIA (Sezione di -):

Sede dell'Archivio : Via Farini

Sede di ricovero degli atti pregevoli :Dispensario Provinciale a VILLA S.PELLEGRINO (REGGIO E.);Scuole di Barco frazione del comune di BIBBIANO (REGGIO E.).

Nel Dispensario Provinciale trasportati atti dell'antico Comune di REGGIO e cimeli preziosi; in località BARCO atti delle OO.PP., della Corporazioni religiose soppresse ed atti notarili.

ARCHIVIO DI STATO DI SAVONA (Sezione di -):

Sedi,dell'Archivio: Biblioteca Civica, Piazza Malta.
Palazzo di Via Sacco, N.I.

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Sede di ricovero degli atti pregevoli: Santuario della Pace ad ALBISOLA SUPERIORE.

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Sedi dell'Archivio: Sezione I. Piazza Castello, Palazzo del Governo (- Juvara)
Sezione riunite, Ex Ospedale San Luigi Via S. Chiara.

Sedi di ricovero degli atti pregevoli: CASTELLO di MONTALDO TORINESE; CASTELLO S.GIORGIO CANAVESE (AOSTA), CASTELLO di AGLIE' (AOSTA); CASTELLO di FUBINE (ALESSANDRIA); CASTELLO di UVIGLIE(ALESSANDRIA);CASTELLO di CASINO (ALESSANDRIA).

Nel CASTELLO di MONTALDO TORINESE, trasportato n.218 casse, delle quali 15 contenenti la totalità dei cimeli costituenti il Museo storico della Casa di Savoia, 150 i documenti scelti dell'Archivio di Corte e 50 i documenti scelti delle Sezioni Riunite, in prevalenza dell'Archivio Camerale.

Nel CASTELLO di S. GIORGIO CANAVESE, trasportato l'Archivio di Corte.

Il materiale pregevole sfollato ammonta complessivamente a 65462 fra mazzi, volumi e rotoli, rinchiuso in 1528 casse delle quali 218 nel Castello di MONTALTO TORINESE, n.703 in quello di S.GIORGIO CANAVESE, n.178 in quello di AGLIE', n.95 in quello di UVIGLIE, n.95 in quello di FUBINE, n.239 in quello di CASINO.

Incursioni, danni:

Incursione notte sul 29/11/42: Nel palazzo del Juvera (Piazza Castello) nessun danno. Nei locali di Via S.Chiara, danni, con principio di incendio, ma carte illese.

Incursioni sera dell'8/12/42: Nel fabbricato di Via S.Chiara gravi danni.Andato distrutto all'ultimo piano della parte vecchia del caseggiato e perduti n.10.928 mazzi e volumi di atti amministrativi (secoli XVIII-XIX).

Incursione sera 4/2/43: Edificio delle Sezioni Riunite in Via S.Chiara colpito da spezzoni, ma senza danni alle carte.

Incursione della notte sul 13/7/43 : Seriamente danneggiate le due sedi dell'Archivio, ma le carte illese.

Incursione della notte sull'8/8/43: Danni di lieve entità al fabbricato delle Sezioni Riunite in Via S.Chiara, senza danni alle carte.

Incursione della notte sul 14/8/43. Notevoli danni all'Edificio di Piazza Castello, sede della Soprintendenza e dell'Archivio.

ARCHIVIO DI STATO DI TORINO :

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di Corte.

Il materiale pregevole sfollato ammonta complessivamente a 65462 fra mazzi, volumi e rotoli, rinchiuso in 1528 casse delle quali 218 nel Castello di MONTALTO TORINESE, n.703 in quello di S.GIORGIO CANAVESE, n.178 in quello di AGLIE', n.95 in quello di UVIGLIE, n.95 in quello di RUBIANA, n.239 in quello di CAMINO.

Incursioni, danni:

Incursione notte sul 29/11/42: Nel palazzo del Juvara (Piazza Castello) nessun danno. Nei locali di Via S.Chiara, danni, con principio di incendio, ma carte illese.

Incursioni sera dell'8/12/42: Nel fabbricato di Via S.Chiara gravi danni. Andato distrutto all'ultimo piano della parte vecchia del caseggiato e perduti n.10.928 mazzi e volumi di atti amministrativi (secoli XVIII-XIX).

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Incursione della notte sul 13/7/43 : Seriamente danneggiate le due sedi dell'Archivio, ma le carte illese.

Incursione della notte sull'8/8/43: Danni di lieve entità al fabbricato delle Sezioni Riunite in Via S.Chiara, senza danni alle carte.

Incursione della notte sul 14/8/43. Notevoli danni all'Edificio di Piazza Castello, sede della Soprintendenza e dell'Archivio.

ARCHIVIO DI STATO DI TRENTO :

Sede dell'Archivio: Ex Seminario dei Gesuiti, Via Roma.

Sedi di ricovero degli atti pregevoli: Castello del Buonconsiglio in TRENTO, Villa Salvadori a CORREGLIO di POVO, ex Chiesa parrocchiale di ALBIANO; ex Chiesa parrocchiale di BASELGA di PINE'.

Nel Castello del Buonconsiglio, depositato l'Archivio Principesco Vescovile, l'Archivio Capitolare, i codici, le pergamene più antiche degli archivi comunali, i registri, più antichi dei notai della provincia di TRENTO.

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Il noto Prof. Franz Huter, incaricato per gli Archivi presso il Commissario Supremo Germanico per la zona d'operazioni nelle Prealpi (province di BOLZANO, TRENTO e BELLUNO), cogliendo il pretesto che la zona di MERA, con provvedimento in data 20/9/43 del Commissario Supremo, era staccata dalla provincia di TRENTO ed aggregata

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a quella di BOLZANO, aveva già preteso la consegna degli archivi dei Comuni di BRONZOLO, BORA, MAGRE'; MONTAGNA, CALDARO, TERMENO e VALDAGNO, nonché dei libri di archivazione della Pretura di BORA, vietando al f.f. dirigente dell'Archivio di TRENTO, Sig.G.Caiafa, di avvertire il Ministero, onde previamente ottenere la prescritta autorizzazione.

Successivamente lo stesso Hater, adducendo a pretesto che l'attuale sede di ricovero degli atti pregevoli dell'Archivio di TRENTO nel Castello del Buonconsiglio non offriva sufficienti garanzie contro il pericolo dell'offesa aerea, faceva rimuovere e trasferire in altra sede (Castello Taufers in VAL PUSTERIA) n.83 casse contenenti appunto la parte più pregevole degli atti del predetto Archivio, oltre una cassa contenente i relativi indici.

Incursioni, danni: Nell'incursione del 20 Gennaio 45 l'edificio dove ha sede l'Archivio ebbe a soffire danni.

ARCHIVIO DI STATO DI TRIESTE:

Sede dell'Archivio : Palazzo in Via 30 Ottobre n.7

Sedi di ricovero degli atti pregevoli: Monastero di Praglia (PADOVA); Castello del Cattajo; Chiesa di Oderzo e poi Casa di S.Lorenzo ad Oderzo (TREVISO).

Nel Monastero di Praglia (PADOVA), trasportate nel Maggio 1943 n.42 casse di atti (atti segreti dell'ex polizia austriaca) e successivamente atti riservati dell'I.R.Luogotenenza del Litorale (1914-18), buste e volumi n.496; gli atti riservati del R.Consolato Generale d'Italia in TRIESTE (1867-1915), buste e volumi n.78; i processi politici dell'I.R.Tribunale Provinciale di TRIESTE (1852-1917), buste n.58.

Nel Castello del Cattaio a BATTAGLIA TERME (PADOVA), n.77 casse. Gli atti e documenti quivi ricoverati vennero successivamente, nel 1944, trasportati a VENEZIA e sistemati in quell'Archivio di Stato, in n.68 casse. Così quelle di PRAGLIA.

Ad ODERZO, trasportati atti e dovumenti originali di stato civile e militare. Riportati poi in sede, a TRIESTE nell'ottobre 1944.

Gran parte degli atti e documenti già in ODERZO, e cioé tutti quelli riferentesi a militari del cessato esercito austro-ungarico, vennero trasferiti a VIENNA per ordine delle autorità tedesche di occupazione (Supremo Commissario nella zona di operazioni "Litorale Adriatico" nel luglio 1944.

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Incursioni, danni: Nell'incursione del 20 Gennaio 45 l'edificio dove ha sede l'Archivio ebbe a soffire danni.

ARCHIVIO DI STATO DI TRIESTE:

Sede dell'Archivio : Palazzo in Via 30 Ottobre n.7

Sedi di ricovero degli atti pregevoli: Monastero di Praglia (PADOVA);Castello del Cattajo; Chiesa di Oderzo e poi Casa di S.Sangiacomi ad Oderzo (TREVISO).

Nel Monastero di Praglia (PADOVA),trasportate nel Maggio 1943 n.42 casse di atti (atti segreti dell'ex polizia austriaca) e successivamente atti riservati dell'I.R.Luogotenenza del Litorale (1914-18), buste e volumi n.496; gli atti riservati del R.Consolato Generale d'Italia in TRIESTE (1867-1915), buste e volumi n.78; i processi politici dell'I.R.Tribunale Provinciale di TRIESTE (1852-1917), buste n.58.

Nel Castello del Cattaio a BATTAGLIA TERME (PADOVA), n.77 casse. Gli atti e documenti quivi ricoverati vennero successivamente, nel 1944, trasportati a VENEZIA e sistemati in quell'Archivio di Stato, in n.68 casse. Così quelle di PRAGLIA.

Ad ODERZO, trasportati atti e dovumenti originali di stato civile e militare. Riportati poi in sede, a TRIESTE nell'ottobre 1944.

Gran parte degli atti e documenti già in ODERZO, e cioé tutti quelli riferentesi a militari del cessato esercito austro-ungarico, vennero trasferiti a VIENNA per ordine delle autorità tedesche di occupazione (Supremo Commissario nella zona di operazioni "Litorale Adriatico" nel luglio 1944.

Incursioni, danni : Incursione del 10 Giugno 1944:Nessun danno. Incursione del 7 Febbraio 1945: lievi danni alla sede.

ARCHIVIO DI STATO DI VENEZIA :

Sedi dell'Archivio :Sede principale ai Frari, Campo Frari.
Sede succursale alla Giudecca, Corte Berlomoni.

821

Sedi di ricovero degli atti pregevoli:Castello del Cattajo in BATTAGLIA TERME (PADOVA);Monastero di PRAGLIA; Ca' Pesaro VENEZIA; Palazzo Ducale, Chiesa dei Frari, Sala del Capitolo, Archivio Notarile in VENEZIA.

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

Occupato il Castello del Cattajo, nell'ottobre del 1943, da truppe germaniche, nel gennaio successivo 1944 vennero riportate a VENEZIA n.401 casse di atti ivi ricoverati e così pure n.356 casse depositate presso il Monastero di PRAGLIA contenenti anche documenti degli Archivi di Stato di TRIESTE e di FIUME.

Sede succursale alla Giudecca: Il locale Comando Germanico ordinò nel Dicembre del 1944 la requisizione dell'area e dei manufatti adibiti a sezione distaccata dell'Archivio per conto di quelle Forze Armate e li pose a disposizione dei Cantieri Navali Toffolo. Venne proposto, per la necessità, dell'Archivio, l'ex convento di S.Nicolò da Tolentino. La pratica per il prezzo dell'acquisto dell'area con la ditta Toffolo è tuttora pendente.

Incursioni, danni: Offesa aerea del 21/3/45 :lievissimi danni alla sede dell'Archivio per effetto dello spostamento d'aria provocato da esplosioni.

ARCHIVIO STORICO MORELLIANO (Archivio degli Stati provinciali goriziani)

N.12 casse contenenti documenti dell'Archivio Storico Morelliano di GORIZIA già depositato nel Museo Provinciale di quella città, vennero trasportate nel novembre 1944, per ordine del Supremo Commissario del Litorale Adriatico impartito col tramite dell'Ufficio Scienze del Consulente germanico della Prefettura di GORIZIA nella Pretura di TARVISIO. Anche altre 12 casse, contenenti la rimanente parte del suddetto Archivio, in attesa di trasporto a quella data, dovrebbero essere state poi trasferite altrove.

~~Incursioni, danni: Offesa aerea del 21/3/45 lievissimi danni alla~~

DOCUMENTI DALMATI : Nel Luglio 1944 vennero trasportate nell'Archivio di VENEZIA, per essere ivi temporaneamente custodite, n.149 casse di documenti dalmati ritirati, come è noto da CHERSO, dal Prof. Giorgio Censetti.

ARCHIVIO DI STATO DI VERONA (Sezione di -):

Sede dell'Archivio: Edificio della Biblioteca Comunale, Via Cappell

Sede di ricovero degli atti pregevoli: Villa Perez Pospei ad ILLASI (VERONA), poi di nuovo a VERONA, in uno degli arcovoli dell'Anfiteatro.

Incursioni, danni: Nell'incursione del 4 Gennaio 45 rimase colpito l'edificio della Biblioteca Comunale. L'Archivio soffrì danni nei locali

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elle sede dell'Archivio per effetto delle [illegible]
to da esplosioni.

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Sede dell'Archivio: Edificio della Biblioteca Comunale, Via Cappelli

Sede di ricovero degli atti pregevoli: Villa Perez Pompei ad ILLASI (VERONA), poi di nuovo a VERONA, in uno degli arcovoli dell'Anfiteatro.

Incursioni, danni: Nell'incursione del 4 Gennaio 45 rimase colpito l'edificio della Biblioteca Comunale. L'Archivio soffrì danni nei locali ma il materiale rimase incolume.

ARCHIVIO DI STATO DI VICENZA (Sezione di -):

Sede di ricovero degli atti pregevoli: MAROLA (Vicenza) poi a VENEZIA Palazzo Pisani (42 casse), Biblioteca Marciana e Palazzo Ducale.

ARCHIVIO DI STATO DI ZARA:

Sede dell'Archivio: ZARA; ex Palazzo Generalizio della Repubblica Veneta.

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Per effetto di bombardamenti, questa città rimase semidistrutta. Il Palazzo sede dell'Archivio, a quanto risulta allo scrivente da informazioni private, non sarebbe stato colpito.

A ZARA, come é noto, fungeva da reggente il Prof. Giuseppe Praga. Dimessosi questi; restò il condiutore capo Enrico Böttner, poi morto.

18/5/45

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18/9/45

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26 MAG. 1945

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
Monuments & Fine Arts Office

26 May 45

SUBJECT: Sitrep for week ending 26 May 45

TO : R C, Emilia Region

1. Visitors:-

a) Lt.Col.J.B.Ward Perkins, Deputy Director, MFAA S/C, called in on his way south, and reported that 75% of the works of art missing from Tuscany had been recovered. He verbally approved the calling of Pfc. Paul Bloecker as assistant to this office, if no longer required as assistant to MFAA Office, Toscana Region.

b) Col. Newton, head of the Commission for the recovery of displaced works of art in Europe, called in on his way south, accompanied by Mr. Brown.

2. Report on monuments in Ferrara city and part of province was completed and sent in. Routine matters were dealt with, chiefly protection notices and provision of materials.

3. The undersigned has been confined to his room on the sick list since Wedns 23rd. The visit to Parma city and Piacenza city and province has had to be postponed. Maj. Bell has kindly attended to routine matters during these days.

C.R. Pinsent Capt.
MFAA, A.C.
Emilia Region

Copy to:
Director, MFAA S/C, HQ AC.
File

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MONUMENTS FINE ARTS & ARCHIVES
SUBCOMMISSION
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FILE No 20091

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26 MAG. 1945

26 MAG. 1945

HEADQUARTERS

EMILIA REGION A.M.G

ARC/1

26th. May 1945

SUBJECT: Archives and Libraries in Reggio Province.

TO : Regional Commissioner, Emilia Region.

1. The present report is based on inspections made on 25th. May 1945. The state of the archives in this province is excellent.

2. CORREGGIO.

The Archivio Comunale and the Biblioteca Comunale are both reported by the segretario comunale to have suffered no damage whatever.

3. GUALTIERI.

The Archivio del Consorzio di Bonificazione Bentivoglio-Gualtieri, on which the Bologna Superintendency appears to set some store, is unharmed; at no stage of the war have documents been moved from their normal repository.

4. GUASTALLA.

The Archivio Storico Comunale, the Archivio Gonzaga, and the Biblioteca Maldottiana, all three housed in the same building, are safe. The Archivio Gonzaga, together with the best things from the Library, is walled up in a refuge under the principal stairway of the Library. Undersigned stressed to the Librarian the importance of opening up this deposit at a very early date and replacing archives and books in their normal places.
Modern administrative archives of the Comune are safe in the Municipio.
The Archivio Vescovile and the Archivio Capitolare are both reported by the Bishop to be safe. He also states that there has been no war-damage to any of the parish archives of his diocese.

5. NOVELLARA.

The Archivio Comunale, the Archivio Gonzaga, the Biblioteca Comunale and the little Biblioteca dei Cappuccini are all safe in the Rocca. The Archivio Gonzaga is in process of being ordered under the direction of Prof. Carlini of the University of Ge=

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6. THE MONTAGNA.

Undersigned talked with Capt. Coling, C.A.O. for twenty-four mountain communes in the province. He reports that at Villaminozzo the Municipio (along with most of the village) was burnt by the Germans as a reprisal for Partisan activity; at Toano it was destroyed by shell-fire; at Baiso, though the Municipio is safe, archives appear to have been dispersed by the Germans. Otherwise there is no destruction reported, and under these circumstances undersigned will not tour the area.

Copy to:
Director MFAA
Sub-Commission
HQ, Allied Commission

26 MAG

H.E. Bell Major

Major H.E. Bell, A.U.S.C. 2 [illegible] 1945
Archives Officer.

MONUMENTS FINE ARTS & ARCHIVES SUBCOMMISSION
FILE No 7-0/

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24 MAG. 1945

HEADQUARTERS

EMILIA REGION A.M.G.

24th. May 1945

AMG/1

SUBJECT: Archives and Libraries of Province of Ferrara.

TO : Regional Commissioner, Emilia Region.

(1) The present report is based on inspections made during the past week.

(2) FERRARA.

Archives in this city have suffered heavy damage. The place, indeed, provides a most illuminating case-book of the whole range of dangers that beset records in wartime, and of the disasters to which they are subject. In an otherwise sad history, however, there are two satisfactory features

(a) the very valuable collections of the Biblioteca Ariostea and of the Archivio Comunale have escaped damage;

(b) where damage to archives has occurred, in no case reported has it been through the fault or negligence of Allied Troops.

Details are as follows:

(i) The Archivio Comunale is unharmed, and all records in place in the Municipio, except for one chest evacuated to the Pinacoteca at Cento. This contains registers of the atti della Civica Amministratura, 1393-1567. For arrangements regarding its return to Ferrara, see (viii) below.

(ii) The Archivio Notarile was in two sezione. The first, containing originals of notarial instruments, is in premises in the Castello Estense, and is intact. The second, consisting of copies, the so-called Memoriali, was in the Palazzo di Giustizia, and was totally destroyed by fire on 22nd. April 1945. Categories of documents thus destroyed are as follows:-

atti del memoriale, 1422-1816;
copie atti pubblici degli uffici Registri, Ferrara and Portomaggiore, 1816-1930 and 1846-1923 respectively;
copie atti pubblici del soppresso archivio, Bondeno, 1822-61.

From two points of view this loss is disastrous. First, the Memoriali are a peculiar feature of Emilian Notarial Archives (undersigned has met them previously, for instance, at Modena and at Bologna.) They are the forerunners of Notarial Archives proper, and as such have a great historical interest. Second, these copies serve to fill in many gaps in the record where originals are missing.

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(iii) Ecclesiastical Archives. The Archivio Arcivescovile and the Archivio della Mensa Arcivescovile are reported by the Archbishop's Chancellor (Mons.Bassi) intact, and all evacuated documents returned. The only damage to the locale in which they are housed is some breakage of window-glass. With them there is also the valuable Archivio dei Residui Demaniali of 152 suppressed religious houses; it, too, is safe.

The Archivio Capitolare is reported by the Chancellor to have been destroyed. Undersigned failed to contact the Chapter Archi-

A. C. C.
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viat, and has at present no details as to whether anything - in deposit or otherwise - was saved.

Parish Archives in the city are all safe. The Chancellor kindly offered to supply undersigned with all details in his possession regarding the archives of country parishes, where there has been considerable damage.

(iv) The Archivio della Prefettura. Modern documents, along with the offices concerned, were evacuated to Vigarano Mainarda, but ar are now all safely returned to the Castello Estense. For the destruction of the archives of the ex-Papal Legation see under (4) NO FERRARESE, below.

(v) The Archivio del Tribunale was almost wholly destroyed in the fire of 22nd. April 1945, which gutted the Palazzo di Giustizia. Only a few civil and criminal processes remain in rooms connected to the Palazzo by a kind of first-floor bridge, along which the fire did not spread. This fire was not caused by any act of war, but is thought to have been started by persons wishing to destroy the records of criminal processes in the Cancellaria. It will be remembered that similar action was attempted at Bologna (undersigned's report, reference as above, dated 24th.April 1945 para 4, refers.)

Undersigned arranged with the Sindaco to have all fragments of documents collected and saved.

(vi) The Archives of the Procura del Re, are said to be safe; undersigned inspected some of them, in one of the rooms referred to in (v) above, but is unable to say if the archive is intact.

(vii) The Archives of the Questura are safe.

(viii) The Archives of the University are safe.

(ix) The Archivio dell'Universitè Israelitica. An Italian officer, Colonel Amerigo Manzini, interested himself some months back in saving these records. In an undated report on what he has done, he says " Ho selezionato, di tutto il resto, quanto ha valore documentario, e che suggerirei consegnare alla Biblioteca Comunale". The documents referred to are now, in fact, in the Biblioteca Ariosten.

(x) The Archivio del Luogo Pio degli Esposti, which dates from 1549, is reported by the Hospital porter to have suffered no damage; the secretary of the Hospital not being available, undersigned was unable to make a personal inspection.

(xi) The Archivio dell' Arcispedale di S.Anna, which is said to have pergamene from 1075, was seen by undersigned in good rooms at the Hospital. It appeared in good order and undisturbed.

(xii) Private Archives. The Archivio della Famiglia Bentivoglio, covering dates from the end of the 12th. to the end of the 18th.

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(4) RO FERRARESE, below.

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(xii) Private Archives. The Archivio della Famiglia Bentivoglio, covering dates from the end of the 12th. to the end of the 18th. century, was recently given to the Comune, and is safe in the Biblioteca Ariostea.

The Archivio Strozzi Sacrati was housed in the Palazzo Strozzi, via Garibaldi. This palace was heavily hit by bombs on 28th January 1944. Actually the room housing the archive was not seriously damaged, but civilians entered and stole much of the collection. An English Major (name unknown) recently called on

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the Provincial Commissioner Ferrara and, upon presentation of credentials from the Marchese Strozzi, was allowed to enter the Palazzo and remove, on the marchese's behalf, such papers as remained.

Undersigned was able to get on the track of further records from this archive and found them being used as wrapping-paper in a greengrocer's shop at Via Garibaldi 91. The shopkeeper said she had bought them from an itinerant paper-vendor. As the Marchese Strozzi has no fattore resident in Ferrara, undersigned has requested the Librarian of the Biblioteca Ariostea to collect the papers concerned from the greengrocer and hold them in safety for their proprietor. MFAA Officer Toscana Region has been asked to inform the Marchese, who is resident in Florence, of action taken.

Prolonged cross-questioning of the greengrocer failed to produce any indication of the identity of the paper vendor; the scent is cold, and the great part of the archive must be considered lost.

(xiii) The Biblioteca Ariostea is safe. The Reggente (the Marchese Raoul Manfredini) reports that 25 chests of incunabuli and mss. are in deposit, along with one chest from the Archivio Comunale, at the Pinacoteca at Cento. Capt.C.R. Pinsent was recently informed by the segretario comunale that arrangements have been made for the return of this deposit.

The Library also houses at least part of the important Biblioteca del Talmud Tora, saved by Colonel Mancini from the collections of the Università Israelitica.

(3) CENTO

(i) The Archivio Comunale is in the Municipio, beautifully and elaborately arranged on a system that can only be described as an archivist's nightmare. It is totally unharmed.

(ii) The Archivio Notarile is in the same building as the Pinacoteca, and is reported safe.

(iii) The Archivio della ex-Congregazione di Carità is in the old hospital, the secretary of which reports that it has suffered no war damage.

(iv) The Biblioteca Cesare Cremonino was occupied by Germans, who destroyed and dispersed some of the books; in December 1944 others were taken, for safe keeping, to the Pinacoteca, but have now been returned to the Library.

(4) RO FERRARESE.

(i) The Archivio della Legazione Pontificia

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(4) RO FERRARESE.

(i) The Archivio della Legazione Pontificia , from the Prefettura, Ferrara, was in deposit in the Municipio. There it was largely destroyed in the air-attack of 24th.April 1945, which flattened the whole Municipio. Undersigned, along with Corporal-Major M.Ciancotta, collected all documents (some of them considerably charred) that remained easily accessible on the surface of the rubble. These were transported in Jeep 203258 70 to the new provisional seat of the comune, where the segretario comunale will hold them in safe custody for the time-being. P.C. Ferrara has been requested, if circumstances per=

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mit, to instruct the Prefect to send employees to RO FERRARE= SE to recover other documents from under the rubble. Excavation, properly speaking, is not involved, as the building is thoroughly destroyed and burnt out, and little rubble remains. There are, however, one or two caches of surviving archives- quite sufficient to justify the action that undersigned has requested be taken.

(ii) The Archivio Comunale was totally destroyed in the air-raid referred to above.

(iii) Parish archives, on a separate occasion, were destroyed by thy Germans setting fire to the room in which they were housed.

H.E. Bell Major

Major H.E. Bell, A.E.C.

Archives Officer

Copy to: Director, MFAA Sub-Commission,
H.Q., Allied Commission

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H.., Allied Commission

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24 MAG. 1945

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives
(Tel. 489051, ext. 442 & 254; 78480)

24 May 1945

20051/MFAA

Subject: IXXI (Prov. Ancona) MS. of Tacitus: Agricola and Germania.

To : MG, ETLIA Region attn. MFAA Officer.

1. The c/n 10th century MS. of Tacitus, property of Conte Baldeschi-Balleani of IXXI, was stated to be not in his possession when Eighth Army officers made a check on its safety last August and September. The overseer of the Conte's villa declared (and later, 4 Sep 45, the Conte himself confirmed) that the German "had tried to discover the whereabouts of the Codex" but that it was safe in the VATICAN "or elsewhere". Nothing more satisfactory has been learned since from IXXI and the Inspection General of Libraries, ROME, has no relevant information to give.

2. An enquiry is being sent to the VATICAN. Meantime it is thought wise that Conte Baldeschi-Balleani be approached by the competent Italian authority and asked to make a fuller and more exact statement about his MS., which must, in some way, be under State supervision.

3. It is requested therefore that you make such a suggestion urgently to the R. Soprintendenza Bibliografica or BOLOGNA, within whose jurisdiction IXXI appears to fall, and communicate to this office the findings of that Superintendency.

ROBERT T. M. WARD
Lt.Col., Spec.Res.
Director.

Copy to:
File 20091
File 20912

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24 MAG. 1945

HEADQUARTERS
EMILIA REGION A.M.G.

22 MAG. 1945

ARC/1

22nd.May 1945

SUBJECT: Archives and Libraries of Provinces of Bologna and Ravenna.
TO : Regional Commissioner, Emilia Region.

(1) The present report is designed to give a picture of war damage to archives in the area immediately north of the winter line; it is in a sense, therefore, supplementary to undersigned's two previous reports, reference as above, dated 9th. April 1945, which sought to convey similar information about the position south of the winter line.

Experience to date shows that it is among the little townships, lying on, or flanking, Route 9, that the heaviest damage to communal archives has occurred. Nor is this in any way surprising: it is simply a matter of history sadly repeating itself. " Romagna tua non é, e non fu mai, senza guerra"_ and in the process she has lost much of the raw materials of her own, and Italy's, history. For the Emilian townships have a significance in Italian history, and incidentally in the development of democratic institutions generally, that has never perhaps been sufficiently stressed. In comparison with the records of, for instance, Toscana, the communal archives of Emilia are relatively unworked. That makes their loss the more serious, and is undersigned's reason for attempting to pick up the bits in this area before proceeding to pressing duties elsewhere.

(2) BOLOGNA PROVINCE.

Bazzano, the Archivio Comunale, is in the Municipio, a building hit by bombs on 26 February 1945. Luckily the room actually holding records remained fairly sound - though lacking window-glass and a door capable of being locked. The latter difficulty was overcome by the comune arranging, with commendable promptitude, to have the doorway bricked up.

At undersigned's request sufficient of the brickwork was removed to make possible a general view of the state of the archive. It seems in fair condition, but Sindaco and Segretario agree that the time is now ripe to remove this excellent

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At undersigned's request sufficient of the brickwork was removed to make possible a general view of the state of the archive. It seems in fair condition, but Sindaco and Segretario agree that the time is now ripe to remove this excellent emergency block and replace it with a door which, while it can be locked, will permit access to authorised persons. They will see to this.

This archive is of particular importance as it contains records of the vicariates of Bazzano, Savigno, Monteveglio, Serravalle, S.Lorenzo in Collina, Ozzano and Piumazzo, and is therefore almost regional in its significance.

Castel Guelfo, the Archivio Storico appears to be safe, though it was difficult to check the existence of some of the best series that it is supposed to contain, since the whole archive is swamped in modern records, originally in another

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MONUMENTS FINE ARTS & ARCHIVES
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part of the Municipio, then transferred to the bell-tower over the town gate and, when it was hit, brought back and placed with these more ancient documents. The segretario is optimistic and thinks that not much was lost in these transfers; but not until the whole archive is re-ordered will it be known with certainly how much is missing.

Parish archives are safe.

Dozza, the Archivio Comunale was occupied by Germans. It is the most conscientiously ordered and labelled comunal archive yet seen by undersigned, boasting an excellent printed list (Comune di Dozza, Archivio Storico, published at Imola, 1913.)

The existence of this list enabled undersigned to make a rapid check of certain sections of the archive - with rather distressing results. Boxes nos. 147, 148, 150, 151, 152 (references to printed list) appear to be missing - though a few loose papers, which undersigned arranged to have collected and kept in a single box, are no doubt part of the contents of these boxes. More serious, the oldest document of the archive, the " concessione di diritti e privilegi alla chiesa di Dozza " of 1175, is missing from its envelope.

The German occupation accounts for the loss of the boxes of records (soldiers were, indeed, seen removing these), but it does not necessarily account for the absence of the single early document. If the thief was indeed a German soldier, he showed a nice sense of values.

At undersigned's request, the Segretario is noting on the relevant envelope the circumstances in which the loss was discovered.

Monteveglio, the Archivio Comunale was in the Municipio, heavily hit in the last days before liberation; all that could be saved, except for some States of Families, has now been moved to the proviaional premises of the comune; the segretario promised that the States of Families will also be moved as soon as he can procure a ladder long enough to reach the eerie height at which they are marooned.

Parish archives of the abbey church are safe. As the first Allied Officer to enter the little hill-top community that clusters round the abbey, undersigned had a particularly pleasant welcome.

Mordano, the Archivio Comunale is in two sezione in different parts of the Municipio. The modern records are behind a door so effectively battened down that undersigned did not get in to see them, rather reluctantly, accepting the segretario's assurance that they are in their normal room, substantially intact, and dry. Older records are less fortunate. They are stacked

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(Bollettino di Storia, Archivio Storico, Pubblicazioni di Storia, 1913.)

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Pieve di Cento, the Archivio Comunale, including a volume of Statuti of 1525, is safe in the Municipio.

The Archivio Notarile is safe in a jolly little room in the Municipio; it has most attractive 18th. century painted presses.

The Library of the ex-Scuola dei Padri Scolopi is in the Municipio, and unharmed.

S.Giovanni in Persiceto, the Archivio Comunale is safe. It contains only modern records from 1871, and nobody knows what

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has become of the 11th. century diploma that used to be here.

The Archivio del consorzio dei partecipanti, dating from the 15th. century and most interesting institutionally, is in deposit at Decima di Persiceto, Via Carradona 1. It is reported to be safe.

(3) RAVENNA PROVINCE.

Bagnara di Romagna, the Archivio Comunale undoubtedly suffered heavy losses when, on 11 April 1945, the Municipio was hit. The Stato Civile from 1866 is safe, and also all other documents that could be salvaged from the wreckage were placed in the Rocca, where a little towards re-ordering the archive has already been done. Undersigned examined the Municipio itself, but this has been cleaned up and any chance that there may have been of recovering further documents from the rubble no longer exists.

Castel Bolognese, the Archivio Comunale, which used to be a rather valuable little archive, was badly smashed when some months back, the Municipio was hit. Some documents (and perhaps parts of the more important series are amongst them; it is difficult to say) were recovered and placed in the provisional seat of the commune; others were used by the Germans to wrap up rations; others are, just conceivably, still under the rubble. Undersigned feels, however, that the last possibility is too long a shot to justify the labour necessary for excavations. There is much work for every pair of hands in this hard-hit little town.

Massa Lombarda, the Archivio Comunale remains in its usual quarters in the Istituto di Invalidi. So does the Archivio Notarile and, in spite of miscellaneous junk that fills every inch of archive-free space, both seem in fair shape.

Solarolo, the Archivio Comunale is totally destroyed, except for a very few modern records and an 18th. century manuscript history of the place salvaged by the Arciprete.

The Germans are blamed for piecemeal destruction.

H.E.Bell Major

Major H.E. Bell A S C, Archives Officer

Copy to:

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Copy to:
Director, MFAA, Sub-Commission
HQ, Allied Commission
S.C.A.O. 5th. Army (attention MFAA Officer.)

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ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
Monuments and Fine Arts Office.

22 MAG. 1945

22 May 45 15

SUBJECT: FERRARA PROVINCE. Report on Monuments etc.

TO: HQ, Emilia Region.

The following were visited between the 11th and 13th May by the undersigned accompanied by Prof. Capezzuoli, Soprintendente ai Monumenti (see Sitrep for 19 May 45).

Copies of this report are forwarded to FC, Ferrara, for distribution to CAOs concerned.

Recommended: That assistance be provided in finance and access to materials for carrying out the works mentioned in the text below.

1. ARGENTA.

A) Requiring urgent attention:

i. San Giovanni. Church with Oratory behind. Striking interiors. One section of Oratory roof down, between two roof-trusses, bringing that section of painted ceiling-canvas down with it. Whole roof shaken. Some holes in walls.
Work urgently required:
a) Recovery of canvas from rubble on floor.
b) Reconstruction of section of roof.
c) All roof to be gone over.
d) Shell holes in walls to be filled up.

ii. Municipio. Two ends of building gone. Only middle standing.
Archives. Can be seen from road as part of room on first floor has been blown away. Part of archives still on shelves, part in heap on floor exposed to weather. Sindaco absent on day of visit, but message sent by another citizen to recommend material being moved under cover. Conditions difficult as only 10% of houses in Argenta remain intact.
Small collection of pictures still walled up in room of Municipio. Will be moved as soon as space can be provided.
Recommended: That assistance be given in freeing space elsewhere to house archives and pictures.

B) Requiring attention when possible:

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Small collection of pictures still walled up in room of Municipio. Will be moved as soon as space can be provided.
Recommended: That assistance be given in freeing space elsewhere to house archives and pictures.

B) Requiring attention when possible:

iii. San Domenico. Fine brick exterior standing firm. Interior abandoned since war broke out. Now locked and used to store printer's machines and stocks.
Roof pierced and shaken. Frescoes in apse long neglected.
Work required (not urgent): Repairs to roof.

C) Damaged beyond repair; not requiring attention; or intact:

iv. San Francesco. All gone except choir arch and parts of apse walls. Mediaeval campanile just standing but very badly shaken. No action possible.

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v. San Giacomo (Chiesa Parrocchiale). Half gone. Remainder badly shaken. No action possible.

vi. Madonna della Seliciata. Front standing but part missing. Side walls and all roof gone. Interior uninteresting. No action.

vii. San Niccolo (Cathedral, or Collegiata). Practically complete ruin. Facade, some parts of walls, some columns and arches standing, but all badly shaken. No action possible.

viii. Palazzo Aletti. XVIIth cent. facade intact. Interior of no importance. Roof in bad order.
Work required (low priority): Repair roof over facade to prevent infiltration.

Environs:

ix. Pieve (Oratorio di San Giorgio). Small abandonsd chapel. Romanesque portal has a few chips (and old cracks on lintel). Byzantine Ciborio and small columns over altar intact.

x. Madonna della Celletta. Oval church 2km along road towards Ravenna. Blasted, cracked, holed and bulged, and yet largely standing, a Piranesiesque ruin. No action possible.

2. BONDENO. (Not visited). Repository.
Assured by Prof. Jacopi, Soprintendente alle Antichità, that all material had been taken back to Ferrara.

3. CENTO. Whole town intact. Saw Sindaco & Prof. Costa, Isp. On.
Repositories.
All material had been cleared back to Ferrara, except 22 cases of manuscripts and Incunabulae. Arrangements are being made for these to be moved back now.
Pinacoteca of Cento.
Material still part in Chiesa della Rocca dei Cappuccini, and less important things walled up in Pinacoteca itself. Undersigned conveyed letter from Soprintendente Sorrentino giving instructions to open up and put everything back in Pinacoteca.
Church of the Rosario.
Guercino from altar had been removed and was safe with Frati. Guercino on ceiling still there and intact. Bibbiena high altar intact.
Environs:
Villa Giovannina.
Completely restored - overrestored - castle, intact.

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Work required (low priority): Repair roof over facade to prevent infiltration.

Environs:

ix. Pieve (Oratorio di San Giorgio). Small abandoned chapel. Romanesque portal has a few chips (and old cracks on lintel). Byzantine Ciborio and small columns over altar intact.

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Guercino from altar had been removed and was safe with Frati. Guercino on ceiling still there and intact. Bibbiena high altar intact.
Environs:
Villa Giovannina.
Completely restored - overrestored - castle, intact. Much touched-up Guercino frescoes intact.

4. PIEVE DI CENTO.
Town Gate, intact.
Municipio. Building intact.
Pictures. About 30 were put in Hospital. A shell entered the room, and a few not important Bolognese school pictures were damaged. Guercino Annunciation safe in Collegiata church.
SS. Trinita. Locked. Assured by Segretario Comunale that Lionello Spada and Brizio paintings were there and intact.

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5. POGGIO RENATICO.
Castello Lambertini.
Much restored. Intact except for shell-hole in roof and ceiling of unimportant part used as Municipio.

6. POMPOSA.
Intact as already reported. Instructions were left with Parroco to carry out small repairs to roofs and windows.
Recommended. Small financial assistance may be needed for this work.

7. PORTOMAGGIORE.
Parish Church (Romanesque transformed in XVIIth century).
A heap of ruins, as already reported.
Instructions were left with Parroco Don Vincenzo Tamba to employ labour under his direction to work through rubble to collect fragments of terracotta Madonna by Domenico di Paris (part already recovered), and of a life-size terracotta Pietà group by Mazzoni. All paintings on canvas are lost.
Recommended. That small financial assistance be provided for going thorugh the rubble.

8. SAN VITO.
Intact as already reported. Church had been reversed, and apses built in place of later facade. Only campanile is unrestored.

9. STELLATA. (Not visited). Repository.
Assured by Prof. Sorrentino, Soprintendente alle Gallerie, that all material had been taken back to Ferrara.

C. R. Pinsent

C. R. Pinsent, Capt.
MFAA, AMG,
Emilia Region.

Copies to:

PC, Ferrara (4) for distribution to respective CAOs.
Director, MFAA S/C, HQ AC.

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

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22 MAG. 1945

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
Monuments and Fine Arts Office.

22 May 45

SUBJECT: FERRARA City. Report No 2.
A) Damaged Monuments not requiring attention or damaged beyond repair.
B) Intact Monuments.

TO: RC, Emilia Region.

The following were visited between the 11th and 12th May by the undersigned accompanied by Prof. Capezzuoli, Soprintendente ai Monumenti (see Sitrep for 19 May 45), and Prof. Medri, Direttore Museo Schifanoia.

CHURCHES: A) Not requiring attention or damaged beyond repair: (The numbering follows on Report No 1).

13. San Benedetto. All outside walls and roof gone. Piers and arches stand. Both cloisters badly damaged. No action possible now. Campanile chipped only.

14. Cappuccini. (Not visited. Report by Prof. Medri). A good deal damaged, but roof now patched up.

15. Duomo. The Winter Choral Room, between the campanile and the duomo, that was blown up, was not of great architectural importance. It appeared to open up an opportunity for freeing the campanile, but it was found that the facing of the campanile where the Choral Room stood against it was never completed. The reconstruction of this room, if it is ever carried out, will be a matter for the Italian authorities.
A XVIth cent. terracotta Madonna was broken; the fragments have been recovered.

16. San Giorgio. Only superficial chips on exterior. Interior: slight chipping to wood choir stalls. Renaissance tomb intact.
One column out of bifora window of Campanile. Cloister intact.

17. San Giuseppe. Two small shell-hits to roof. Now under repair. Not of artistic importance.

18. Madonnina, Via Formignana. South-east apse holed. Now being repaired by Padri. Glass out.

19. Santa Maria Nuova. XIVth cent. facade intact (interior XVIIIth cent.). East end down. Modern crypt formed in between

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Medri, Direttore Museo Schifanoia.

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19. Santa Maria Nuova. XIVth cent. facade intact (interior XVIIIth cent.). East end down. Modern crypt, formed in between XIVth cent. column bases, filled with rubble. No present action possible.

20. Santo Stefano. Facade and campanile intact. Body of church (XIXth cent.) gone, but not of artistic importance.

21. Stimmate. North aisle hit. Not of artistic importance.

PALACES AND PUBLIC BUILDINGS.

22. Alfonso: Case di, Via Colomba 25. Facade splintered; roof all shaken. 805
Work required when possible: Covering top of facade to protect walls from infiltration.

A. C. C.
MONUMENTS FINE ARTS & ARCHIVES SUBCOMMISSION
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23. Ariostea, Casa. Via Giuseo Pallone. Heap of ruins (the Casa Ariostea next to it is intact).

24. Bevno: Palazzo di. Shell fell to one side of portal, slightly damaging a part of [redacted] wall. Corner of not important SE [redacted] wing hit. Floors and ceilings down. Loggia intact. No action.

25. Bentivoglio: Palazzo. Front part intact. Bit of artistically unimportant east side blown out. No action.

26. Bevilacqua-Mazzucchi: Palazzo. North-west corner gone, with two arches of loggia. No action (private property).

27. Biblioteca Comunale. Except for 22 cases of Manuscripts and Incunabulae still at Cento (arrangements being made to bring them back now), all material is in place and the Library is in use.

28. Castello Estense. The dangerous parts have been pulled down from the bombed tower of the SW drawbridge.

29. Cini: Casa. Front facade with two grand arches intact. Right hand end of back facade, on Via Cento Vergari, down. No action.

30. Crispi: Palazzo. Intact except for stone window-jamb knocked out in fighting between Patriots and Fascists.

31. Fiaschi: Palazzo, Via Garibaldi 112. Heap of rubble.

32. Giulio d'Este: Palazzo. One corner, about 3m x 3m, gone. Otherwise intact but for glass.

33. Guglielmini: Casa, Via Madama. Half destroyed. Of little interest however.

34. Massari: Palazzo. Pockmarked outside. Some damage to artistically unimportant interior.

35. Museo del Duomo. Small hole made by splinter. Glass of one case broken. No urgent action.
Pictures stored in Palazzo Ludovico il Moro. Other material in safety in Campanile. Exhibits fixed to walls still under sandbags.

36. Prosperi-Sacrati: Palazzo. Balcony over portal knocked away. Prof. Medri stated that this was done by a bomb and not by Patriots (see Maj. Newton report, 25.4.45).

37. Roverella: Palazzo. The small amount of terracotta ornament shaken off by blast was reduced to powder. The loosened facings which did not fall have been detached and put in safety.

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34. Massari: Palazzo. Pockmarked outside. Some damage to artistically unimportant interior.

35. Museo del Duomo. Small hole made by splinter. Glass of one case broken. No urgent action.
Pictures stored in Palazzo Ludovico il Moro. Other material in safety in Campanile. Exhibits fixed to walls still under sandbags.

36. Prosperi-Sacrati: Palazzo. Balcony over portal knocked away. Prof. Medri stated that this was done by a bomb and not by Patriots (see Maj. Newton report, 25.4.45).

37. Roverella: Palazzo. The small amount of terracotta ornament shaken off by blast was reduced to powder. The loosened facings which did not ~~fall~~ have been detached and put in safety.

38. Saracco: Palazzo, Via Cairoli. Three-quarters destroyed. Not of great artistic importance however.

39. Strozzi: Palazzo. Five-sixths entirely demolished. Walled-up rooms appear undisturbed.

40. Varano: Palazzo. (Banca d'Italia). XVIIIth cent. garden wall at back knocked about. Restorable.

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B) Intact or practically intact Monuments:
(Those marked "Medri" were not visited by undersigned, but are reported on information from Prof. Medri.)

CHURCHES:

41. Sant'Andrea (ruined church). (Medri).
42. Sant'Antonio Vecchio.(Beata Beatrice), Convent of. A little glass. Frescoes all intact.
43. Sant'Apollonia.
44. Santa Barbara.
45. San Carlo.
46. Cappuccine; Le. Wood door chipped.
47. Corpus Domini, Via Pergoleto, with fine XVIIIth cent. interior decoration.
48. San Cristoforo dei Bastardini (Capodale) (Only facade of artistic interest). Some glass.
49. San Domenico. A little glass. (Top of campanile was missing before).
50. Santa Francesca.
51. San Francesco, Via Savonarola. Some glass.
52. San Giacomo, Via del Carbone (now a storage depot).
53. San Girolamo. A little glass only.
54. San Giuliano (restored in 1880's). A few small pockmarks.
55. San Gregorio.

PALAZZI and CASE:

56. Ariosto, Casa dell'. Practically intact. Some glass.
57. Ariostea, Casa, Via del Carbone 13-15.
58. Ariostea, Casa, Via Giuoco Pallone. (There are two side by side here. The other is destroyed).
59. Bevilacqua: Pal. Via Volta Paletto.
60. Crema: Pal. Via Cairoli 13. (Only a loggia) (Medri).
61. Diaschi: Pal. Corso Ercole d'Este. Only small corner of original Bramantesque house exists.
62. Genta: Pal. Via Madama 35. Some glass.
63. Gambi: Casa. Via Carlo Mayer.
64. Magni: Pal. Via Savonarola.
65. Mazzini: Casa (Cottarelli) (Only facade of interest). Window-frames and glass gone.
66. Mazza: Casa. Via Giovecca. Some glass.
67. Paradiso: Pal. (see Universita).
68. Pareschi: Pal. Via Savonarola.
69. Pisani: Casa. Via Coperta 9.
70. Romei: Casa.
71. Rondinelli: Pal.
72. Rossetti: Casa. Via XX Settembre.
73. Saracco: Pal. (Medri).
74. Seminario: Pal. del. A little glass.
75. Teatro Comunale. (Medri).
76. Universita (Pal. del Paradiso).

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decoration.
48. San Cristoforo dei Bastardini (Ospedale) (Only facade of artistic interest). Some glass.
49. San Domenico. A little glass. (Top of campanile was missing before).
50. Santa Francesca.
51. San Francesco, Via Savonarola. Some glass.
52. San Giacomo, Via del Carbone (now a storage depot).
53. San Girolamo. A little glass only.
54. San Giuliano (restored in 1880's). A few small pockmarks.
55. San Gregorio.

PALAZZI and CASE:

56. Ariosto, Casa dell'. Practically intact. Some glass.
57. Ariostea, Casa, Via del Carbone 13-15.
58. Ariostea, Casa, Via Ginoco Pallone. (There are two side by side here. The other is destroyed).
59. Bevilacqua: Pal. Via Volta Paletto.
60. Crema: Pal. Via Cairoli 13. (Only a loggia) (Medri).
61. Fieschi: Pal. Corso Ercole d'Este. Only small corner of original Bramantesque house exists.
62. Genta: Pal. Via Madama 35. Some glass.
63. Gombi: Casa. Via Carlo Meyer.
64. Magni: Pal. Via Savonarola.
65. Mayrini: Casa (Cottarelli) (Only facade of interest). Window-frames and glass gone.
66. Mazza: Casa. Via Giovecca. Some glass.
67. Paradiso: Pal. (see Università).
68. Pareschi: Pal. Via Savonarola.
69. Pisani: Casa. Via Coperta 9.
70. Romei: Casa.
71. Rondinelli: Pal.
72. Rossetti: Case. Via XX Settembre.
73. Saracco: Pal. (Medri).
74. Seminario: Pal. del. A little glass.
75. Teatro Comunale. (Medri).
76. Università (Pal. del Paradiso).

Facades on streets:

77. Camello, Via, 15.
78. Garibaldi, Via. Several facades.
79. Madama, Via, 31.
80. Porta Mare, Via. Several facades. No19 was pulled down for Pieno Napolatore in about 1939.
81. Volta Paletto, Via. Several facades.

And:

82. Column of Ariosto.

Copies to:
PC Ferrara (1)
Director, MFAA S/C, HQ AC. (1)

913

C. R. Pinsent

C. R. Pinsent, Capt.
MFAA, AMG,
Emilia Region.

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22 MAG. 1945

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION
Monuments and Fine Arts Office.

13

22 May 45

SUBJECT: FERRARA City. Report No 1.
Damaged Monuments requiring:
A) Urgent attention.
B) Second priority attention.

To: RC, Emilia Region.

The following were visited between the 11th and 12th May by the undersigned accompanied by Prof. Capezzuoli, Soprintendente ai Monumenti (see Sitrep for 19 May 45), and Prof. Medri, Direttore Museo Schifanoia.

Recommended: That assistance be provided in finance and access to materials for carrying out the works described below.

A) REQUIRING URGENT ATTENTION:

CHURCHES:

1. Sant'Apollinare. Brick facade bulged slightly forward. West end of north wall bulged dangerously inwards. Cracks in side walls (also some old cracks). Section of roof gone between two roof-trusses. All roof leaky.
Ring of XVIth cent. frescoes in danger from missing part of roof or from leaks. XIVth cent. fresco at one end safe.
Work urgently required:
a) Restorer to detach fresco on bulged part of wall.
b) Reconstruction of this part of wall.
c) Reconstruction of missing part of roof.
d) All roof to be gone over.
Prof. Medri was requested to get estimates prepared.

2. San Cristoforo della Certosa. Top of campanile blown off, knocking in vault over apse and dome over high altar.
Wood choir-stalls are safe but for a few fragments stolen. Intarsias are safe. Ciborio from high altar, in the form of a huge walnut and gilt model of a tempietto, has been saved.
Vault of one chapel on south side is down, bringing the XVIth cent. coloured altar down with it. Roof over this is already repaired. All other similar XVIth cent. altars in other chapels are intact.
Work urgently required:
Reconstruction of roofs over apse and high altar. Reconstruction of vaults could come later. Estimates were ordered.

3. Gesù. Facade intact. Roof tiles all shaken. Badly blasted inside. Late XVIth cent. plaster ornament nearly all down. Glass all gone.
Terracotta Deposition by Guido Mazzoni (1450) still under brick-covering. Had been slightly splintered before being covered. Monument to Arciduchessa di Ferrara at east end in-

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dente al Monumenti [illegible]
Medri, Direttore Museo Schifanoia.

Recommended: That assistance be provided in finance and access to materials for carrying out the works described below.

A) REQUIRING URGENT ATTENTION:

CHURCHES:

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Work urgently required:
Reconstruction of roofs over apse and high altar. Reconstruction of vaults could come later. Estimates were ordered.

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Terracotta Deposition by Guido Mazzoni (1450) still under brick-covering. Had been slightly splintered before being covered. Monument to Arciduchessa di Ferrara at east end intact.
Work required:
a) All plaster on floor to be gone through carefully to recover fragments of ornament.
b) Roof to be repaired as soon as possible.
c) Plaster ornament to be secured where loose.
Prof. Medri was requested to get estimates prepared.

4. Santa Maria in Vado. (Renaissance and XVIIIth cent. frescoes all over). Base of north portal and base of outside walls chipped. Roofs shaken. Have been patched up, but need going over properly. One or two holes in ceilings. Some painted plaster on vaults off. All glass gone.

(see over)

A C. C.
MONUMENTS FINE ARTS & ARCHIVES
SUBCOMMISSION
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(Contd. A) Requiring urgent attention:)
(Churches contd.)

Work urgently required:
Roof to be put in order and glass put in as soon as possible, to save frescoes from weather.
Prof. Medri was requested to get estimates prepared.

PALAZZI & PUBLIC BUILDINGS:

5. Diamanti: Palazzo. Facade and rear loggia intact. NW corner of palazzo lightly hit.
South-east wing badly blown out by bomb. Roof and walls of one big room gone, and staircase uncovered. One side wall above stairs gone, and steps broken. Roofs near this section all shaken
Large heavy XIVth cent. frescoes and other paintings left in place either ruined or badly damaged. Conte Giglioli will supply details.
Work urgently required to make remaining rooms utilizable:
a) Light wall to be built on one side of the staircase.
b) Lean-to roof to be constructed over the stairs.
c) Steps to be mended.
d) A division wall to close the gaping end of an otherwise intact exhibition room.
e) All shaken roofs to be gone over.
A message was sent to Conte Giglioli to have estimates prepared.

6. Ludovico il Moro: Palazzo. Building practically intact. Much glass gone however . One shell came in through window of Sala XII of Museo Archeologico di Spina. Broke all glass of exhibition cases in that room. Chipped walls a bit. Best Museum exhibits safe.
Garofolo ceilings were holed, but have been repaired.
Work urgently required:
a) Repair to window-frame.
b) Replacement of glass in all windows.
The exhibition cases can be patched up, with glass on front only, for the present.

7. Marfisa: Palazzina della. Main house intact. Still occupied by Signals Unit, but well looked after.
Hole in roof and ceiling (painted all over with vines and animals), of Loggia Grande.
Work urgently required:
Repair to hole in roof of loggia to save frescoes.

8. Schifanoia: Palazzo. Facade a bit pockmarked. The protecting walls to the frescoes in the Sala dei Mesi, put up on Prof. Capezzuoli's initiative, are still there and have done their work well. Several splinters pockmarked the wall, but did not reach the frescoes. A wall at the end of the room, with faint traces of frescoes, was pierced by a shell-splinter.

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wall above stairs gone, and steps broken. [illegible]
section all shaken.

Large heavy XIVth cent. frescoes and other paintings left in place either ruined or badly damaged. Conte Giglioli will supply details.

Work urgently required to make remaining rooms utilizable:

a) Light wall to be built on one side of the staircase.
b) Lean-to roof to be constructed over the stairs.
c) Steps to be mended.
d) A division wall to close the gaping end of an otherwise intact exhibition room.
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Garofolo ceilings were holed, but have been repaired.

Work urgently required:

a) Repair to window-frame.
b) Replacement of glass in all windows.

The exhibition cases can be patched up, with glass on front only, for the present.

7. Marfisa: Palazzina della. Main house intact. Still occupied by Signals Unit, but well looked after.

Hole in roof and ceiling (painted all over with vines and animals). of Loggia Grande.

Work urgently required:

Repair to hole in roof of loggia to save frescoes.

8. Schifanoia: Palazzo. Facade a bit pockmarked. The protecting walls to the frescoes in the Sala dei Mesi, put up on Prof. Capezzuoli's initiative, are still there and have done their work well. Several splinters pockmarked the wall, but did not reach the frescoes. A wall at the end of the room, with faint traces of fresco, was pierced by a shell-splinter.

Roof has been patched up temporarily.

Work urgently required:

a) Careful going over of roof.
b) Replacement of glass to protect frescoes from effects of damp air

Not urgent: Demolition of protecting walls to recover materials for use elsewhere.

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B) MONUMENTS REQUIRING SECOND PRIORITY ATTENTION:

CHURCHES:

9. San Paolo. Church intact. Four arches of south-east corner of cloister down. Cloister was locked and custodian inaccessible.
Work required. Fragments to be collected from rubble and taken to Casa Romei. Prof. Medri was requested to give instructions. Financial assistance will be required.

10. San Romano. Church practically intact. Cloister (walled up for safety) all down but three arches.
Work required. Collection of fragments as above. Financial assistance may be needed.

11. Teatini. Bomb entered NW corner. Bite out of (unfaced) facade. Roof tiles all shaken. Some plaster cracked. Glass all out. Apse frescoes intact.
Work required when possible: Build up corner of facade and repair and go over roof.

12. Sant'Anna. One column of small front loggia knocked out.
Work required (low priority): Replacement of column.

Cecil Pinsent.

C. R. Pinsent, Capt.
MFAA, AMG,
Emilia Region.

Copy to:

PC Ferrara.
Director, MFAA S/C, HQ AC.

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

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Work required when possible: Build up corner of facade and repair and go over roof.

12. Sant'Anna. One column of small front loggia knocked out.
Work required (low priority): Replacement of column.

Cecil Pinsent

C. R. Pinsent, Capt.
MFAA, AMG,
Emilia Region.

Copy to:

PC Ferrara.
Director, MFAA S/C, HQ AC.

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

20 MAG. 1945

ALLIED MILITARY GOVERNMENT
FC EMILIA REGION
Monuments and Fine Arts Office. 20 May 45.

SUBJECT: Sitrep for week ending 19 May 45. CONFIDENTIAL

TO: FC, Emilia Region.

1. From 11th to 14th May the undersigned, accompanied by Prof. Capezzuoli, Superintendent of Monuments (see para 3), inspected monuments in Ferrara city and in the principle towns of Ferrara province.

2. Instructions were given to Italian Inspectors on the spot to prepare estimates for the more urgent works of repair or restoration to damaged monuments. Enquiries were made as to the state and location of movable works of art. A separate report is in preparation.

3. a) Prof. Capezzuoli is Superintendent of Monuments for Ferrara, Ravenna and Forli Provinces. After the tour of Ferrara Province Prof. Capezzuoli was taken to Ravenna to take up his post. At Ravenna it was learnt, and confirmed by FC Ravenna, that he was not persona grata in that province and had been dismissed from his post for having abandoned it for 7 months and for other reasons. A committee of three had been appointed to take his place. Prof. Capezzuoli was brought back to Bologna to await developments.

b) Being dismissed from his post in Ravenna Province makes his position in Forli and Ferrara provinces doubtful.

c) As the new Director General of Fine Arts in Italy, Sig. Bianchi Bandinelli, is expected in Bologna shortly, it has been considered advisable to await his arrival for settlement of this question.

d) Essential works will be carried on in Ravenna Province through the Committee of three, and in Forli and Ferrara Provinces through the minor officials.

4. Bologna city.
a) The pictures of the Bologna Pinacoteca are being got out, and those unpacked up to date have been found in good condition. The activities of Prof. Torrentino, Superintendent of Galleries, have been admirable throughout.

b) Estimates are in preparation for the continuation of the restoration of the few - though badly - damaged monuments of Bologna.

5. The undersigned proposes to inspect Parma and Piacenza cities, and Piacenza Province, next week. Transport is fortunately available in the North Italy Archives Officer's jeep.

Capt. Rodgers.

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2. [illegible] prepare estimates for the [illegible] works of repair or restoration to damaged monuments. Enquiries were made as to the state and location of movable works of art. A separate report is in preparation.

3. a) Prof. Capezzuoli is Superintendent of Monuments for Ferrara, Ravenna and Forli Provinces. After the tour of Ferrara Province Prof. Capezzuoli was taken to Ravenna to take up his post. At Ravenna it was learnt, and confirmed by PC Ravenna, that he was not persona grata in that province and had been dismissed from his post for having abandoned it for 7 months and for other reasons. A committee of three had been appointed to take his place. Prof. Capezzuoli was brought back to Bologna to await developments.

b) Being dismissed from his post in Ravenna Province makes his position in Forli and Ferrara Provinces doubtful.

c) As the new Director General of Fine Arts in Italy, Sig. Bianchi Bandinelli, is expected in Bologna shortly, it was been considered advisable to await his arrival for settlement of this question.

d) Possible works will be carried on in Ravenna Province through the Committee of three, and in Forli and Ferrara Provinces through the minor officials.

4. Bologna city.
a) The pictures of the Bologna Pinacoteca are being got out, and those unpacked up to date have been found in good condition. The activities of Prof. Correntino, Superintendent of Galleries, have been admirable throughout.

b) Estimates are in preparation for the continuation of the restoration of the few - though badly - damaged monuments of Bologna.

5. The undersigned proposes to inspect Parma and Piacenza cities, and Piacenza Province, next week. Transport is fortunately available in the North Italy Archives Officer's jeep.

Cecil Vincent.

C. R. Vincent,
Capt.
Asst. Fine Arts Officer,
HQ, Allied Region.

Copy to:
PC Ferrara.
PC Ravenna.
PC Forli.
Dir. MFAA S/C, HQ A.C.

A C C.
DOCUMENTS FINE ARTS & ARCHIVES SUB-COMMISSION
23 MAG 1945
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FILE No 20091

20 MAG 1945

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2 0 MAG 1945

"CORRIERE DELL'EMILIA"
20 May 1945

12bis

Prossima riapertura della Pinacoteca arrichita di nuove opere mai esposte

Come furono salvati i dipinti dal vandalismo e dalla rapacità dei germanici - Anche il patrimonio artistico di Modena occultato a Bologna.

Quanti hanno in Italia il culto dell'arte apprenderanno con soddisfazione che il patrimonio artistico bolognese, messo in salvo dalla Sopraintendenza alle Gallerie, è incolume ed integro.

Non lieve è stato il compito della Soprintendenza e gravi le difficoltà da superare quando il patrimonio artistico era minacciato delle rapine o dal disprezzo delle armate germaniche. Accentrati nei due principali rifugi di Marzabotto e di Minerbio (Villa Aria e Villa Isolani) i numerosissimi dipinti e sculture della Pinacoteca, dei Musei e delle Gallerie Comunali, delle Chiese di Bologna, di altri enti, e perfino di privati come la superba collezione "Modiano" e quella del compianto Prof. Cavina, rimasero immuni dalle offese belliche, ben custoditi e sorvegliati.

Ma quando con l'8 settembre, Bologna fu occupata dai tedeschi, anche le opere d'arte si trovarono esposte a nuovi e più gravi pericoli. I germanici avevano creato in Italia una sezione che avrebbe dovuto occuparsi della tutela dei monumenti e delle opere d'arte e coadiuvare le Soprintendenze. Senonchè avveniva che molto spesso i cartelli protettivi - che essi apponevano per evitare l'occupazione militare degli edifici - venivano violati proprio dalle truppe tedesche che avrebbero dovuto rispettarli. Così per ben due volte le opere d'arte ricoverate a Marzabotto corsero il grave pericolo di essere buttate fuori della villa, dalle truppe che, minacciose, volevano invadere i locali adibiti a rifugio. Un tenente germanico, insolente ed arrogante, arrivò perfino a dare un ultimatum di poche ore per lo sgombero delle opere d'arte, e le Soprintendenze durarono non poca fatica a scongiurare il pericolo.

Con l'avvicinarsi del fronte, Marzabotto era diventato un luogo estremamente pericoloso per il ricovero delle opere d'arte perchè esposto ai tiri dell'artiglieria e perchè non fu più possibile evitare che la Villa Aria divenisse sede di Comandi e alloggio per truppe germaniche.

Una situazione altrettanto grave era quella di Minerbio dove le truppe avevano occupato il parco e vi avevano fatto depositi di munizioni, malgrado le ripetute proteste della Soprintendenza alle

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vo della Soprintendenza alle Gallerie,

Non lieve è stato il compito della Soprintendenza e gravi le difficoltà da superare quando il patrimonio artistico era minacciato dalle rapine o dal disprezzo delle armate germaniche. Accentrati nei due principali rifugi di Marzabotto e di Minerbio (Villa Aria e Villa Isolani) i numerosissimi dipinti e sculture delle Pinacoteca, dei Musei e delle Gallerie Comunali, delle Chiese di Bologna, di altri enti, e perfino di privati come la superba collezione "Modiano" e quella del compianto Prof. Cavina, rimasero immuni dalle offese belliche, ben custoditi e sorvegliati.

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Con l'avvicinarsi del fronte, Marzabotto era diventato un luogo estremamente pericoloso per il ricovero delle opere d'arte perchè esposto ai tiri dell'artiglieria e perchè non fu più possibile evitare che la Villa Aria diveniase sede di Comandi e alloggio per truppe germaniche.

Una situazione altrettanto grave era quella di Minerbio dove le truppe avevano occupato il parco e vi avevano fatto depositi di benzina, malgrado le ripetute proteste della Soprintendenza alle Gallerie. Anche il parco di Marzabotto era stato occupato e gli atti di vandalismo compiuti dai soldati germanici sugli avanzi archeologici della città di Misa sono il documento della loro nefasta presenza. Fin dal mese di aprile, la Soprintendenza aveva deciso di lasciare i rifugi di Marzabotto e Minerbio e cercare asilo più sicuro per le opere d'arte, le quali nel giugno 1944 furono trasportate a Bologna, nel centro della città, che ormai da qualche tempo gli Alleati risparmiavano dalle incursioni aeree, e furono collocs-

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te in ben cinque rifugi cittadini gelosamente tenuti occulti alle autorità d'occupazione.

Quando giunse notizia che i tedeschi avevano asportata mano militari delle ville fiorentine i tesori d'arte delle Gallerie di quella città, con il pretesto di porle in salvo, la Soprintendenza di Bologna, preoccupata che altrettanto potesse qui accadere, pensò che meglio era aderire all'iniziativa del Soprintendente dell'Alta Italia di inoltrare le opere d'arte in luoghi più lontani dal teatro di guerra, come Venezia e il Lago Maggiore dove altri capolavori erano accentrati dalla Galleria Estense di Modena, dalla Galleria Sabauda di Torino, e dalla Galleria Brera di Milano e di Venezia stessa.

Così Bologna ha avuto salvo il suo patrimonio artistico.

Anche il patrimonio artistico di Modena ebbe sede tranquilla e sicura nel Castello di Guiglia fino a quando non vi giunsero i tedeschi, che nel marzo di quest'anno intimarono di sgombrare il Castello con le solite minacce. La Soprintendenza di Bologna inviò autocarri e fece ritirare le opere d'arte da Guiglia le quali trovarono asilo nel centro della città unite in uno storico edificio trecentesco.

Ora la Soprintendenza con i lavori che ha intrapreso, si augura di poter riaprire al più presto alla ammirazione del pubblico bolognese e degli studiosi, la bella Pinacoteca (arricchita di nuove opere non ancora mai esposte e che hanno particolare importanza per la storia della pittura bolognese) oltre gli altri istituti d'arte della città, e di riportare alle chiese i loro inestimabili tesori d'arte.

Article by Prof. SORRENTINO
Soprintendente alle Gallerie
Bologna.

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lontani dal teatro di guerra, come Venezia e il Lago Maggiore dove altri capolavori erano accentrati dalla Galleria Estense di Modena, dalla Galleria Sabauda di Torino, e dalla Galleria Brera di Milano e di Venezia stessa.

Così Bologna ha avuto salvo il suo patrimonio artistico.

Anche il patrimonio artistico di Modena ebbe sede tranquilla e sicura nel Castello di Guiglia fino a quando non vi giunsero i tedeschi, che nel marzo di quest'anno intimarono di sgombrare il Castello con le solite minacce. La Soprintendenza di Bologna inviò autocarri e fece ritirare le opere d'arte da Guiglia le quali trovarono asilo nel centro della città unite in uno storico edificio trecentesco.

Ora la Soprintendenza con i lavori che ha intrapreso, si augura di poter riaprire al più presto alla ammirazione del pubblico bolognese e degli studiosi, la bella Pinacoteca (arricchita di nuove opere non ancora mai esposte e che hanno particolare importanza per la storia della pittura bolognese) oltre gli altri istituti d'arte della città, e di riportare alle chiese i loro inestimabili tesori d'arte.

Article by Prof. SORRENTINO
Soprintendente alle Gallerie
Bologna.

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

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

16 MAG. 1945

ALLIED MILITARY GOVERNMENT

H Q EMILIA REGION MAIN

Monuments and Fine Arts Office

18 May 45

SUBJECT: Report by Prof. Jacopi on Antiquities in Emilia Region.

TO : Director MFAA Sub-Commission, HQ Allied Commission.

(1). Enclosed is a report giving the history of events in each case. The part concerning personnel will be dealt with by this office.

C.R. Pinsent
Capt.
MFAA AMG
Emilia Region

A. C. C.
MONUMENTS FINE ARTS & ARCHIVES
SUBCOMMISSION
21 MAG 1945
FILE No 20091

18 MAG. 1945

a. SOPRINTENDENZA ALLE ANTICHITA'
dell'Emilia e Romagna
BOLOGNA

Bologna 15 MAG. 1945

(146)

A Monuments Officer dell' A.M.G.

n; prot. 623
posizione Riservata

B O L O G N A

OGGETTO : Relazione sugli Istituti dipendenti.

Come da suo desiderio, Le trasmetto una breve nota sul servizio degli Istituti dipendenti.

BOLOGNA - Museo Civico e R. Museo Archeologico-Il materiale, già in gran parte sfollato a Casaglia, Ceretolo e Villa Aria di Marzabotto è rientrato tutto in sede il settembre scorso, salvo due casse di terracotte frammentarie prelevate dal Ministero di Padova per il ricovero governativo controllato da personale italiano di Venezia. Esso se trova protetto nei sotterranei del Museo in attesa che il riassetto delle sale sia completo.

Il Museo durante il dominio nazi-fascista fu occupato dai satelliti del famigerato prof. Ducati (il Direttore ucciso dai partigiani) che aveva sempre lottato per escludere ogni controllo della Soprintendenza nel suo operato, e con cui il sottoscritto ebbe delle spiegazioni violente culminate dal divieto imposto dal Ducati al sottoscritto di svolgere attività d'ufficio nei locali del Museo e dell'Istituto universitario di Archeologia, dicui pure egli è membro quale docente. Morto il Ducati, il Museo fu usurpato contro l'opposizione violenta scritta e orale del sottoscritto dal segretario del Museo dott. Majoli, in funzione, arbitraria, di direttore e dell'assistente universitario del Ducati, dott; Mansuelli, che s'era fatto nominare arbitrariamente ispettore dell' Istituto Civico. Essi, con una quarantina di consenzienti s'erano materialmente barricati nel Museo. La polemica vivacissima sostenuta dallo scrivente col Podestà e col Ministero di Padova valse ad attenuare l'assoluta anarchia esistente all'interno dell'edificio e a imporre qualche misura di sicurezza che fortunatamente funzionò nonostante due furti commessi nello ammezzato e negli scantinati dell' edificio .

Dopo il 21 aprile il sottoscritto chiese al Comune di provvedere al ripristino della legalità. I due occupanti furono esonerati, venendo il primo retrocesso alle funzioni di segretario, e il secondo del tutto revocato.Lo scrivente propose al Comune di dare l'incarico del servizio con funzioni di Ispettore al dott. Mario Zuffa, già richiamato quale ufficiale del R. Esercito e vissuto nascosto a Bologna dopo l'8 settembre 1943. Lo [illegible]

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Si desidera e si spera che la nuova Direzione, che sarà anche sottoposta a una specie di Giunta Comunale dei Monumenti, collabori deferentemente, come voluto dalla legge, col R. Soprintendente, che è in pari tempo Direttore titolare della parte governativa delle collezioni (più di metà della consistenza), depositata al Museo Civico

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in forza di una convenzione fra stato e Comune nel I882
il sottoscritto che è anche docente incaricato del
corso di archeologia della R. Università, sta curando anche il riporto nella primitiva sede del materiale bibliografico e didattico dell'Istituto di archeologia della R. Università, confinato dagli usurpanti in due stretti locali all' ultimo piano.

I lavori del potrebbero progredire rapidamente se il Comune potesse disporre per il finanziamento dei lavori di riattamento necessari allo stabile .Ciò sembra però difficile e problematico. La Soprintendenza dovrebbe perciò essere autorizzata eventualmente a contribuire alle spese dai fondi statali.

COLLEZIONE GOZZADINI- In consegna alla direzione della Biblioteca dell'Archiginnasio e sfollata nel suburbio, ove probabilmente resterà fino alla sistemazione dell' Archiginnasio.Trattasi di pochi cimeli preistorici di scarso valore intrinseco.

MARZABOTTO- Il Museo, sito in una casa colonica nel podere demaniale Misano,,è stato fatto saltare dai Tedeschi.Alcuni oggetti (vasi e statuette) erano stati posti in salvo a Bologna alla Soprintendenza ove attualmente si trovano . I monumenti dell'Acropoli e della Necropoli sono in parte manomessi per opere di fortificazioni, una ventina di alberi del parco tagliati.

PARMA- R. Museo Archeologico (in Pilotta)- Edificio sinistrato,ma il Museo non gravemente. Le collezioni quasi tutte sfollate e in salvo al Castello di Torrechiara. Primi danni riparati a cura del Genio Civile. Occorrono abbastanza vasti lavori di ripristino e riassetto (soffitti chiusure , tetto, recinzione del cortile).

FERRARA- R. Museo Archeologico di Spina in Palazzo di Ludovico il Moro- Edificio colpito da una bomba inesiposa nel dicembre I943.Bomba rimossa, danni in gran parte ripatati salvo parziale rovina degli affreschi . Altri danni da granata ~~inesplosa~~ nella sala XII° (vetrine e imposte frantumate,tetto sconvolto). Collezioni già sfollate a Bondeno, riportate in sede nell' autunno scorso, risultano tutte in salvo. Occorrono riparazioni ai lievi danni del tetto, ripristino delle chiusure alle finestre e alle vetrine .

SARSINA -(a circa 32 km. a sud di cesena, prv. di Forlì) Museo M. A. Plauto, passato recentemebte allo Stato - Mancano notizie.(Si tratta più che altro di lapidi e della ricostruzione parziale dei famosi monumenti funerari romani col materiale ricuperato negli scavi governativi della necropoli). All'ingresso del paese

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MUSEI CIVICI MINORI :RIMINI-Museo e Pinacoteca sconvolti e sinistrati- Collezioni più importanti a Torricella di Novafeltria (Pesaro) sotto la custodia dell' ispettore onorario prof. Lucchesi. Arco di Augusto e Ponte di Tiberio, a quanto pare intatti.Anfiteatro romano e resti dell' antica porta romana oggi detta Montanara, sconvolti dal bombardamento.

IMOLA e FORLI'- Mancano notizie. Nella prima città il Museo, di scarsa importanza, aveva protetto i pochi cimeli importanti, sotto la vigilanza di questa Soprintendenza . Il Museo di Forlì; poco importante, era in riordinamento .

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MODENA -Gli oggetti sono tutti in salvo in città. La sede del Museo è intatta . Il Lapidario vescovile è semidistrutto .

REGGIO EMILIA-Il Museo è intatto, le collezioni, in parte sfollate, intatte.

PIACENZA- Mancano notizie ma si suppone che il poco materiale più importante sia in salvo .

VELLEIA - RR. SCAVI-Il custode di questi scavi , salariato Giovanni Marzoli, figlio dell'affittuario del podere demaniale, era stato licenziato per ragioni di scarso rendimento e negligenza in servizio coll'II novembre 1944, e al padre era stato disdetto regolarmente l' usufrutto del podere. Il Marzoli aveva accettato in un primo tempo il provvedimento, che circa la sua persona si limitava ad un trasferimento a parma, ma poi cambiò tattica.Era già sul posto il custode di ruolo per sostituire il Marzioli, Pellegrino Crovi, quando il Marzioli, approfittando del fatto che il licenziamento proveniva dalle autorità della "zona repubblicana " mentre Velleia era in zona partigiana, si rifiutò di sgombrare il podere e l' alloggio.D' altra parte egli si richiamò ad un decreto del c.d. duce della Repubblica Sociale Italiana che contemplava il rinnovo automatico delle affittanze agrarie per un anno.

Excavations reported intact. Evidently

Da allora coesistono a Velleia i due custodi, e pare che il Marzoli non riconosca il Crovi, valendosi dalle sue aderenze fra i partigiani, presso cui si fa passare per vittima, mentre al suo licenziamento, progettato fin dal 1942 è assolutamente estranea ogni ragione politica, come risulta ampiamente da tutta la documentazione in atti in ufficio.

Pare che il comportamento del Marzioli abbia per conseguenza la rovina e l' abbandono del campo di scavo e dei monumenti.

Occorre stroncare immediatamente la manovra del Marzioli e comunicargli il licenziamento definitivo.

Resto a disposizione per ogni ampio chiarimento desiderato .

Con osservanza

IL SOPRINTENDENTE
(Giulio Iacopi)

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(Giulio Iacopi)

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15 MAG. 1945

ALLIED MILITARY GOVERNMENT
HQ EMILIA REGION MAIN
Monuments and Fine Arts Office.

15 May 45

From: Capt. C. R. Pinsent

To: Lt. Col. Ernest T. De Wald.

Dear Ernst,

Your letter of 10th May.

Re Parma. I have a report here signed by Teddy over Deane Keller's name and dated 28 Apr 45. I believe it was typed in this office from Deane's notes, and I will send you copies as soon as I can get it typed again.

I cannot find any mention of a "S. Teresa" at Parma either. Deane may have got the name wrong in his hurry.

The report PARM/1/1 was Teddy's, and the typing of it was finished just as he was leaving for Austria, so I signed it over Teddy's name. On this visit, when he was evidently chiefly concerned with the Teatro Farnese, it would appear that he did not inspect S. Giovanni Evangelista.

Harry and I are planning to make Parma and Piacenza our next objective. Parma because of the Teatro Farnese, and Piacenza because the reports up to now are meagre. At the same time we shall inspect the whole of one or the other of these two provinces.

Paintings from the Romagna sent to Ferrara. Sorrentino tells me that he wrote at once to Avv. Righini at Ferrara on hearing the radio broadcast. Righini replied that the report was true and that six pictures were safely deposited at the Museo Archeologico; he also said that the Prefetto of Ferrara would send Sorrentino a report saying what the pictures were and where they came from. This the Prefetto never did. Sorrentino has now written again to Avv. Righini to get the detailed information needed.

Soprintendente ai Monumenti Capezzuoli. I took him with me on my tour of Ferrara Province (report will follow later), and we ended at Ravenna, where he wanted to take up his post. On arrival at Ravenna we were met with the news that he had been deprived of his post for having abandoned it for seven months, as well as for other unspecified reasons. I called on the Regional Commissioner, who confirmed this news and said that

(over)

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he had acted on Norman Newton's advice. Capezzuoli certainly appears to have looked after himself more than his job, and he is not popular with the other officials in his area - Forli, Ravenna and Ferrara Provinces. They think him a charlatan, and I got a little that same impression myself. Meanwhile the C.L.N. has appointed a Commissario for the three provinces, a Prof. Arselli, one of a committee of three appointed by Norman and the P.C. to carry on in Capezzuoli's absence. The P?C. is going to look into the matter in more detail and write to me. Meanwhile I have brought Capezzuoli back to Bologna to await events.

We ordered estimates as we went along, but luckily I gave instructions that they were to be sent to me and not to Capezzuoli.

The report will follow, but meanwhile you will be interested to know that Stellata was emptied and everything taken back to Ferrara, and that Bondeno is also clear of everything and all is safe. The repository at Cento is also cleared, except for 20 cases of Incunabulae which they are arranging to take back to the Ferrara Biblioteca now. The works of art belonging to Cento are all there and we gave instructions to begin to get them out and put them back in the Gallery. Cento is unharmed. Argenta was the saddest sight.

In my letter of the 14th I said that Salvini was looking after all things in Ferrara province. This should of course have been Ravenna.

Harry being back means that the jeep will be available. But I must say that the Emilia Region Car Pool has been very good, and that in Harry's absence I got e jeep and trailer for four days.

Yours,

Cecil.

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16 MAG. 1945

Ferrara, 15 - V - 1945

CIVICO MUSEO
DI SCHIFANOIA

Breve relazione sulle presenti condizioni del
Museo Civico di Palazzo Schifanoia
in Ferrara.

Il Museo (assai impoverito nelle sue raccolte da un gravissimo furto compiuto nel 1921) non ha avuto nel corso della guerra ora cessata, danni o diminuzioni al materiale artistico. Nel 1940 fu portato a Cento la parte migliore di tale materiale per sottrarlo ai pericoli delle incursioni aeree; nel principio di questo anno fu riportato in città e collocato nel Palazzo di Ludovico il Moro. I celebri affreschi del Salone dei Musei furono tutelati (per diretto interessamento del solertissimo Ko. Soprintendente ai Monumenti per le Province di Ravenna, Ferrara e Forlì, Archit. Prof. Corrado Capezzuoli) con muri di protezione che hanno infatti salvato gli affreschi più preziosi, quelli cioé di Francesco del Cossa, da numerose schegge dovute a bombe cadute su case di fronte al Palazzo. Da tali bombe é stato scheggiato anche il prospetto del palazzo stesso e il grandioso portale in marmo scolpito, del sec. XV. Sul palazzo sono pure cadute alcune bombe di piccolo calibro che, fortunatamente non hanno recato danni gravi. L'edificio ha ora il tetto che necessita di riparazioni, e riparazioni sono pure richieste da alcuni muri e dagli stucchi del mirabile soffitto della II sala e da quello della III. Quasi tutte le vetrine in cui viene esposto il materiale artistico sono senza vetri e senza vetri sono pure tutte le finestre. Sono danneggiati, ma non gravemente, anche vari mobili e il portone maggiore.

(firmato) Il direttore
Gualtiero Medri

(Forwarded } MFAA Off. Emilia.
Cecil Minor Capt.) 792

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MONUMENTS FINE ARTS & ARCHIVES
SUBCOMMISSION
25 MAG 1945
FILE No 20091

16 MAG. 1945

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14 MAG. 1946

APHQ FOR GEORGE FIVE

7591 14 MAY PRIORITY

RESTRICTED FD
SUBJECT IS CORRECTION OF NONUMENTS IN NORTH ITALY ONE FOURTEEN
TO ALLOW SIGNALS SIX TWO TWO NINE OF TWENTY SEVEN APRIL AND SEVEN
ZERO ZERO SIX DATED FIVE MAY FD
PAREN TO APHQ FOR GEORGE FIVE FROM HQ ALLIED CIVIL AFFRS PAREN
PARA CRX FD MILAN FD PARES ABLE PAREN CHURCHES CLN ONLY
FIVE OUT OF TWENTY SEVEN CHURCHES LISTED AS NATIONAL MONUMENTS
HAVE NOT BEEN DAMAGED FD SEVERE DAMAGE TO SANT AMBROGIO AND
SAN PIETRO IN GESSATE CMA CATHEDRAL VIRTUALLY UNDAMAGED FD
SAN PEDRO DESTROYED FD PAREN BAKER PAREN PAINTING LAST SUPPER
BY LEONARDO CLN CONDITION STILL UNKNOWN UNTIL STOUT
PROTECTIVE COVERING IS REMOVED FD INSPECTORY ON ONE OF WINDOWS
FALLS IT WAS PAINTED LOST WALL AND ROOF IN MID NINETEEN AUGUST
NINETEEN FORTY FOUR BOMBING PAREN CHARLIE PAREN PALACES AND OTHER
BUILDINGS CLN RENAISSANCE OSPEDALE MAGGIORE SEA COVERING TWO
CITY BLOCKS CMA NEARLY ONE THIRD DESTROYED FD POLDI NINETEEN
PEZZOLI MUSEUM BUILDING AND LA SCALA OPERA HOUSE SOMEWHAT GUTTED
FD BAD DAMAGE TO CASTELLO SFORZESCO CMA BRERA GALLERY AND
AMBROSIAN LIBRARY BUILDINGS PAREN DOC PAREN MILANESE ART CMA

Mon & FA S/C
Ext 442

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LIBRARY UNA AND ARCHIVES COLLECTIONS REPORTED IN GREAT PART SAVED THROUGH EFFECTIVE WORK OF SUPERINTENDENCIES PD

PARA TWO PD FLORENTINES COLLECTIONS IN NORTH PD PRESENT OUTLOOK FOR RECOVERY VERY FAVORABLE PD

PARA THREE PD VICENZA PD SAN GAETANO CHURCH UNA ARCHBISHOP'S PALACE UNA BRASCHI BRUNELLA AND THIENE PALACES AND TEATRO OLIMPICO DESTROYED PD PALAZZO THIESINO MOSTLY GONE PD PALAZZO MONTE DI PIETA' ROOF GONE BURNED OUT PD PALAZZO CORDELLINA BADLY DAMAGED PD PALAZZO DA SCHIO BADLY DAMAGED UNA MOST OF LOGGIA DESTROYED PD PALAZZO VALMARANA HALF GONE PD CASA PURASI BADLY HIT PD CATHEDRAL BADLY DAMAGED BUT FACADE AND APSE STAND PD BASILICA PALLADIANA ROOF GONE UNA COLUMNS SOUTH SIDE DAMAGED PD MUNICIPAL PALACE BADLY BURNED UNA ROOF GONE UNA PRISCORS HURT PD TRIBUNALE BAD ONE HIT PD PALAZZO VALMARANA HIT BUT TIAPOLO FRESCOES REMOVED TO SAFETY PD OF TWENTY SIX PALACES EIGHTEEN HIT AND A LOT BADLY DAMAGED PD

PARA FOUR PD VERONA PD PONTE PIETRA AND PONTE CASTELVECCHIO BLOWN AGAINST DEMOLITION ORDERS PD SAN SEBASTIANO AND TEATRO FILARMONICO DESTROYED PD SANTA APOSTOLI UNA SAN GIOVANNI IN VALLE UNA SAN

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PADLO ONA SANTISSIMA TRINITA ONA MUNICIPIO ONA PALAZZO DA LIEGA AND PALAZZO GIUSTX AND PARK BADLY DAMAGED PD ACCADEMIA DI SCIENZE LETTERE BAD BUT BEST STUFF OK PD PALAZZO CANOSSA BAD ONA TEMPIOS DESTROYED CIVIC MUSEUM ONA JOURNAL LIBRARY BADLY DAMAGED BUT COLLECTIONS SAVED PD SANTA MARIA ANTICA AND SAN PIETRO MARTIRE NOT DAMAGED PD ALL OTHER LISTED CHURCHES DAMAGED PD SAN ZENO LIGHT DAMAGE ELSE ETC PD

PARA FIVE PD MANTOVA PD SAN FRANCESCO MOSTLY COVR BUT FACADE AND RIGHT HAND CHAPELS STANDING PD OTHERWISE CITY IN GOOD ORDER PD

PARA SIX PD MENDOLA PD PALAZZO SALVADEGO VERY BADLY DAMAGED PD SANTA MARIA DEI MIRACOLI BADLY DAMAGED BUT RENAISSANCE PORTAL SAVED PD

PARA SEVEN PD ABBEY AT POMPOSA INTACT PD

PARA EIGHT PD PARMA PD SEVERE DAMAGE TO LA PILOTTA AND TEATRO FARNESE PRINCIPAL MONUMENTAL LOSS PD ALL CORREGGIO FRESCOES SAFE PD

PARA NINE PD REGGIO EMILIA PD NO RPT NO MONUMENTAL DAMAGE PD

PARA TEN PD PIACENZA PD ONLY SLIGHT DAMAGE ACCORDING TO INFORMAL REPORT RECEIVED PD

WAR & PA M/G

Ext 442

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HEADQUARTERS
AMG FIFTH ARMY
APO 464 US ARMY

207/9

12 May 1945

Subject: MFAA Report.

To : SCAO., AMG 5th Army.

EMILIA

1. FIDENZA

a. The Roman Bridge is gone.

b. The two pinnacles of the early church - the Cathedral have been hit, just the upper conical parts, which can easily be repaired. The damage was done 13th May 1944. The canonica was badly hit. There are in the rear walls of the Cathedral several splits which will need attention, but which do not appear to be serious.

c. The Roman walls are ruins of ancient days.

d. A 500 lb. bomb hit in front of the Palazzo Comunale, but did no more than blast damage to the Palace - windows out, etc.

2. FIENZUOLA D'ARDA - No damage.

PIACENZA.

3. a. The worst damage was the loss of a Lomazzo fresco in the ex-convent of S. Agostino, which has been of late an Artillary Caserma.

b. S. Giovanni in Canale. Has been hit, not bad. Reconstruction has already started.

c. The Gothic Church of the Carmine, not listed, was hit in cloisters and apse - repairable.

d. The 14th Century church of the Cappuccini was hit.

e. The Equestrian Statues in Piazza Cavalli are in safety, taken from the pedestals before the war got near.

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d. The 14th Century church of the Cappuccini was hit.

e. The Equestrian Statues in Piazza Cavalli are in safety, taken from the pedestals before the war got near.

f. Palazzo Malviani was hit.

g. A bomb landed 100 yards from the Cathedral but did no damage. The Cathedral library was taken away 15 April 1945 and is safe.

h. Things from the Ricci-Oddi Gallery, mostly modern as well as other stuff are now in the following deposits:

1) Castel di Trave
2) Gonzola di Piacenza
3) Semino (rugs)

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i. Count Emilio Raselli Rocca, nephew of the Cardinal of Bologna, is Honorary Inspector, Librarian and Archivist of the Comune.

LOMBARDIA

MILAN.

4. a. Undersigned arrived 5th May 1945 expecting to find Lt. Cott, the Regional Officer. Orders had not been cut for him to come to MILAN. Undersigned informed Colonel Walker, SCAO IV Corps of the urgent necessity of his presence at the earliest moment in MILAN. This urgency was repeated to Capt. Garcia, Asst. Executive Officer, to Col. Walker on successive days. It is believed that Lt. Cott will arrive today, 9th May. In the absence of the Regional Officer, undersigned has taken preliminary steps to set up the MFAA organization in MILAN. Care has been taken not to make too many decisions which might conflict with the wishes of Lt. Cott, who will be the permanent officer in Lombardia. The absence of a MFAA Officer in MILAN has necessarily limited the activities of the undersigned in other parts of 5th Army Area.

b. After reporting to Col. Walker in person and to Lt. Col. Mershenson, SCAO MILAN City, contact was made 6th May with Prof. Pacchioni and the whole situation gone over with him. Dott. Ghierioi, Supt. of Monuments was in PAVIA and was not seen until 7th May. Dott. De Grassi, Supt. of Antiquities appeared 7th May also, as did Miss. Baonenna Schellenbred, Supt. of Libraries, Mr. Lang, who had worked with Heydenreich and Col. Langsdorf, was seen, as well as Prof. Morassi, Supt. of Monuments at GENOA. The latter had seen Lt. Col. Gardner on the job in his city. Undersigned was informed that Capt. Buthoven had arrived in TURIN and that Capt. Aru was there with him, so that all areas at the moment were covered. Before leaving for MILAN 5th May, information had reached undersigned that troops had found deposits of Art at CAMPO TURES and San Leonardo, north of MERANO. Major Mayne, Administrative Officer at AMG 5th Army Rear promised to send a cable to Lt. Hartt, MFAA Officer/ Tuscany, about these, asking him to go up there as much stuff from Tuscany was reported in the deposit. Inasmuch as undersigned was out of touch with either Major Newton, MFAA Officer with 5th Army or Capt. Harriott, Regional Officer VENEZIA, a cable or telephone mail was also made by Major Mayne to H.Q. AC, MFAA H/Q for Lt. Col. J.S. Ward Perkins to come up and help cover the ground; it

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activities of the undersigned in other parts of 5th Army Area.

b. After reporting to Col. Walker in person and to Lt.
Col. Hershenson, SCAO MILAN City, contact was made 6th May with
Prof. Vacchioni and the whole situation gone over with him. Dott.
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telephone call was also made by Major Hayne to Hq AG, MFAA S/O for
Lt. Col. J.B. Ward Perkins to come up and help cover the ground; it
is hoped that he will have arrived to take care of VICENZA and
VERONA and other parts of eastern 5th Army Area, and in Veneto.

c. Situation as regards personnel. Under the auspices
of the CLNAI, the following men have done a fine job of taking care
of the moveable objects of Art in North Italy. The work consisted
in putting these things in safe places, moving them from one deposit
to another - safer, and generally fighting off attempts of the
Republican Government and the Germans to assume control over them
and run the risk of losing sight of them. So far as is known today

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all objects are under their control. List of names as follows:

Prof. Pacchioni - MILAN
Sig. Morassi - GENOA
Sig. Baroni - MILAN (Castello Sforzesco)
Dott. Arg - TURIN
Sig. Forlati - VENICE

Chierici also helped but since his political past is not too clear, and was not to this group, his name was not included. In addition to these is Dr. Gottfried Lang who served with the German Fine Arts personnel. He is very highly spoken of by all the Italians and apparently has rendered fine service in caring for the Italian artistic heritage. Undersigned has made arrangements with CIC and FSS for screening him and the other Italians in MILAN with whom this Section will have to do. CIC did not have any of their names on their lists of suspects. Heydenreich is in Italy, said to be near COMO at BLEVIO. He should be contacted at the earliest moment and will be when time allows. All of course want permits to travel in their areas. Some change is contemplated bi higher authority regarding passes at IV Corps HQ. Anti is reported to have been condemned to death. His where-abouts and that of Bottai, Republican Minister of Education, is not known.

d. Offices. Prof. Pacchioni suggested Palazzo Clerici for the Fine Arts Officer's HQ. At present it is occupied by Social Democrats. This should be cleared up, as the Palace is a monumental one, adapted for Fine Arts use, but not for politics. Undersigned suggested the situation to Lt. Col. Hartshenson and he said he would approach the head of the party tactfully. Prof. Pacchioni will also do a little something, and it is hoped that the Palace may be cleared soon and a new and satisfactory building found for the Social Democrats. The final choice of an office will be in the hands of Lt. Cott. This possibility seems good, but undersigned will not make a final decision. Dott. de Grassi, Antiquities, is without an office and wants one in this Palace. All the Italian personnel are for it and say they could have exhibitions and concerts here and make it a fine center of culture. Until this is decided a room will be cleared out in the Brera Gallery, Via Brera 28, for the AMGFine Arts representative. The Fascist used Palazzo Clerici against the wishes of Chierici and Pacchioni. Prof. Pacchioni will go to Cardinal Schuster of MILAN about this.

DEPOSITS

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DEPOSITS

5. a. 42 places where works of art have been deposited have been listed by Prof. Pacchioni. The larger part of these things are known to be safe. Visits to them will be a first priority. Most of the stuff comes from Galleries, Libraries and Churches in N. Italy. The list will be left with Lt. Cott, Dr. Arp at TURIN, there Supt. of Monuments, as well as the rest are extremely anxious about the things at ISOLA BORROMEE. The king's Coin collection is at BOLZANO in the House of the Duca di Pistoia; so it was announced on

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the radio for Allied and Nazi-Fascists consumption alike. This brings up Steiner, an Italian, chosen by Mussolini to be in charge of the Royal Holdings in Italy. Steiner helped put this collection in the House at BOLZANO, but his reputation is bad for he is known to have sold things belonging to the Royal House. Pacchioni denounced him and was for this denounced himself by Mussolini. The interrupted trial of Steiner (whose whereabouts now is not known) is to be taken up at MONZA immediately and Pacchioni must go there this week to testify.

b. It must be said that MILAN is the crossroads of practically all the information on Deposits, lost and stolen stuff. Only at VENICE will there be other information. Transport, gas and the rest rendered MILAN the best place to center the moving of Deposits from the Regions of Emilia, Lombardia, Piemonte, Liguria and Toscana. It would seem prudent to give Lt. Cott some help at the earliest moment in untangling this whole knotty problem of what is where. There is much information to be gotten with time. Undersigned has started proceeding to clarify the position of Heydenreich, his assistant who was met this day, Clemants Nesselhaus, who is in MILAN and who is well regarded by the Italians, and the above mentioned Dr. Lang. The Italians are apparently not completely informed on Heydenreich. They were surprised to hear that undersigned had seen his signature on a German "Off Limits" sign at VALMONTONE in the summer of 1944, one stamped with Kesselring's name. He must be handled carefully with full accord with the Public Safety Officers of the Army, Corps and Region. With all of this going on undersigned may find it advisable to remain in MILAN until Lt. Cott arrives. If he could have been in MILAN as Lt. Col. Gardner was in GENOA and Capt. Entheven in TORINO, this work could have gone on much more rapidly and much more ground covered by the undersigned.

c. Wingler was Director of Linz Museum. About 20th April Dr. Lipps, a Swiss, came to see Heydenreich with the idea of forming a commission for the preservation of Italian Art in Italy. Idea was to persuade Germans to leave it in Italy.

6. MILAN CITY DESTRUCTION

a. The days of the greatest destruction in MILAN were 13, 14 and 16th August 1943. Practically all the damage to monuments occurred in these days. MILAN burned for a week after these raids as water was scarce. According to the Italians MILAN

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1) Ambrosiana Library
2) Brera Museum
3) Castello Sforzesco
4) Palazzo Giureconsulti
5) Palazzo Trivulzio
6) Palazzo Clerici (desired for Fine Arts Office)
7) Palazzo Begatti-Valsecchi
8) Conservatory of Music
9) University of Milan
10) Catholic University
11) A guard was recommended for the Ospedale Maggiore plus the "Off Limits" sign.

The following is a brief description of chief damage.

b. Santa Maria delle Grazie. Bomb hit of August 1943 in the cloister destroyed the right wall of the refectory facing Leonardo's Last Supper. The roof was hit and collapsed when the wall fell. The painting had been sandbagged for protection, plas wood planks and iron scaffolding. It's fate is not known. The roof is nearing completion and the wall has been reconstructed. Until there is no danger from the elements, or danger from what is left of the vaults, which is little, the painting will not be uncovered. There may be some scaling off of the surface of the fresco by Montorfano on the opposite wall gives any indication. Here the figures, supposedly by Leonardo of the Ludovico Sforza family have sealed off leaving only the rough sinopia drawing. The cloister is in bad shape and small damage has been done the church itself.

c. The Cathedral. Scattered bomb fragment damage and glass shattered.

d. Sant'Ambrogio. Serious damage. Work of reconstruction undertaken by Capt. Chierici. Tiepolo's destroyed and Bramante cloister about gone.

e. San Pietro in Gessate is a semi-ruin, though facade, walls and part of roof are standing. Reconstruction going on here too.

f. San Fedele was destroyed.

g. San Lorenzo. Was hit in back on outside. Repairs in progress. Church OK inside as are Roman columns in fore court.

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plus the "Off Limits" sign.

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h. Ospedale Maggiore. Gothic-Renaissance building by Filerete is down by nearly 1/2, a vast scene of interior destruction. Famous parts of the facade, particularly the central part remain. Prof. Pacchioni says they will not know where to begin in making repairs.

i. The Poldi-Pezzoli Museum is a shell-gutted.

j. The Castello Sforzesco has suffered severe damage. The Civic Library reports losses in the bombing.

k. The Brera Gallery was damaged severely. Provisorial roofs have been erected, but most of it will have to be

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rebuilt. Pictures away and safe as are the books of the Library. 200,000 books had been taken to a deposit. Needed back at the earliest moment.

1. The Ambrosiana suffered severe damage from burning after the bombing. Best books had been removed. However, there were some losses. The catalogue of both Brera and Ambrosiana are away in safety. The librarian wants them back at the earliest moment. Most of the books are at Pontida. The catalogue of the Brera is at Carimati, near Gantù.

2. The Teatro alla Scala is gutted and in very bad condition. Reconstruction has been begun.

3. Palazzo Borromeo is burned out - gutted. Lombard fresco in bad shape.

4. Teatro Filodrammatico was burned out, but has been largely restored now.

5. Palazzo Gallarati-Scotti - burned out and gutted, but the fresco by Tiepolo was removed and is safe.

6. Light damage to the following:-

S. Alessandro
S. Babila (old parts are OK)
S. Eustorgio
S. Giorgio al Palazzo
S. Maria della Passione
S. Maria presso S. Celso
S. Maurizio
S. Nazaro Maggiore
S. Paolo
S. Satiro (Bramante part is OK)
S. Sebastiano
S. Sepolcro
S. Simpliciano

Palaces

Archbishop's
Omenani
Giureconsulti

7. Bad damage to the following:-

Palazzo Archinto destroyed with Tiepolo

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Palaces

Archbishop's
Omenoni
Giureconsulti

j. Bad damage to the following:-

Palazzo Archinto destroyed with Tiepolo
Reale ? gone (furnishings saved)
Serbelloni - destroyed.

k. The Archives question will bear looking into. Undersigned has had little time for this but fears that there may be trouble with the Ospedale Maggiore once and the State Archives, as the former suffered severe damage, and the latter bad also. Notarial Archives are all right.

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t. To sum up work of reconstruction in progress:-

S. Maria delle Grazie
S. Ambrogio
S. Pietro in Gessate
Ospedale Maggiore
Palazzo dell'Umanitaria (not mentioned in list)
S. Gottardo (cupola and side were hit)

Undersigned has seen Chierici only a moment and has no opinion of him but this, which is not too good.

PAVIA

7. a. There is no trouble here at all in the City. It escaped the war. However, the old Mediaval covered bridge was severely damaged and the Genio Civile of Pavia, true to form, wants to tear the rest of it down and build a modern bridge. Undersigned gave non-demolition signs to Chierici to place on the bridge. This situation will bear investigation. The bridge is called the Ponte Coperto. The Germans took wooden parts of roof and skeleton beams.

b. The Certosa of Pavia is intact.

TORINO

8. a. 8th May undersigned went to TORINO and found Capt. Enthéven and Supt. Ara on the job. Major problems of requisition etc. may not exist as few troops appear there. Capt. Enthoven had made a look around and will report fully. With Capt. Enthoven and Supt. Ara notices were made out for all the monuments of TORINO.

b. Worst damage. The Three Star University Library was bombed and burned. No books had been removed, none to speak of. The result is the loss of 200,000 volumes of the 400,000 in this great Library - a great loss.

Piazza S. Carlo is a 17th - 18th century square. Bombs gutted and ruined most of the rich palaces surrounding it, the Filarmonica included.

The Carignano, 18th century, was badly hit.

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Church of the Carmine, 18th century, was badly hit.

c. Capt. Aru and colleagues of Piedmont formed under CLN auspices a commission with full powers on the protection of monuments and deposits in the region. He noted twice that he was the President of this club. They did a good job, independently of the Ministry in ROME.

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d. As far as Aru knows, all moveable stuff is OK. He is worried about the King's coin collection, above noted.

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9. SAN LAZZARO ALBERONI (Prov. Piacenza)

Collegio Alberoni is intact. The Priest thanks the Allies for this "after having thanked the Madonna and God". The Germans took some furnishings from their Villa Veano. Consider themselves very lucky.

(signed) Wayne, Major

for DEANE KELLER,
Capt. AUS,
MFAA Officer,
AMG Fifth Army

Copy to:
Executive Officer, AMG 5 Army
MFAA Officer, Lombardy Region
MFAA Officer, Piedmont Region
MFAA Officer, Emilia Region
SCAO, AMG IV Corps.

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for DSAWE KELLER,
Capt. AUS,
MFAA Officer,
AMG Fifth Army

Copy to:
Executive Officer, AMG 5 Army
MFAA Officer, Lombardy Region
MFAA Officer, Piedmont Region
MFAA Officer, Emilia Region
CCAO, AMG IV Corps.

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11 MAG. 1945

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HEADQUARTERS ALLIED COMMISSION HDW/ps
APO 394
Subcommission for Monuments Fine Arts and Archives
(Tel. 439081, ext. 442 & 254; 478480)

20091/MFAA 11 May 1945

Subject: Transmittal of Document.

To : HQ, EMILIA Region, attn. Archives Officer
(Maj. H.E. Bell).

1. Ref. attached report of the Sopr. Archivistica per l'Emilia dated 22 Apr 45.

2. In order to be quite sure that a copy of the s/m report be available to Maj. Bell, to whom (for information) it is addressed, the original received here is returned.

3. All necessary copies for use of this office have been made.

ROBERT T. DE WALD
Lt.Col., Spec.Res.
Director.

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10 MAG. 1945

(8)

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives
(Tel. 489081, ext. 442 & 254; 4/8480)

20362(FDS)/MFAA 10 May 1945

FROM: Lt.Col. Ernest T. DE WALD, Spec.Res.

Dear

I note in your report PARM/1/1 (undated) that you refer to an earlier report by Deane Keller. This Sgt. Peebles cannot produce for me (unless it be the set of MS. jottings on PIACENZA and PARMA, undated, which I received from Deane when I was north), so it's apparently lost or misplaced. A copy would be appreciated.

Further as to PARMA I note that Deane (jottings as above) refers to a S. Teresa as destroyed. On this church (which we can't identify from the guides) nothing is mentioned in your PARM/1/1. Similarly for S.Giovanni Evangelista (which however is identifiable). Will you kindly clear up these two little points.

On PIACENZA we have to date only the jottings just referred to. I suppose something more definitive will come in due time.

Again, as to FERRARA, was any trace found there of some 45 paintings from the Romagna, which Radio Monitoring stated (early March) had been handed over to the Podesta' there (or similar official) and deposited in the Castello Estense?

Yours

Capt. C.R. Pinsent
MFAA Officer
H.Q. EMILIA Region

779

20091
10 MAG. 1945

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

7 MAG. 1945

INCOMING MESSAGE

HEADQUARTERS ALLIED COMMISSION

Originator's Reference: 68
Date/Time of Origin: MAY 7/1712B

Message Centre No: E/6
Date Time Rec'd: MAY 8/0945B
Precedence: ROUTINE

FROM: ANC EMILIA REGION

TO : HQ ALCOM CITTA DUCALE

CONFIDENTIAL

CONFIDENTIAL.

Capt PINSENT communicates that Bishop of COMACCHIO reports POMPOSA intact

DIST

ACTION : G & PA

INFO : A/PRESIDENT
CHIEF COMMISSIONER
CA SEC
FILE (2)
FLOAT

ACTION

7 7

MONUMENTS FINE ARTS & ARCHIVES
SUBCOMMISSION
10 MAG 1945
FILE No 300 97

7 MAG. 1945

CONFIDENTIAL

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

INCOMING MESSAGE

HEADQUARTERS ALLIED COMMISSION

5 MAG. 1945

MFA&A

Originator's Reference: M/929
Date/Time of Origin: MAY 051800B

Message Centre No: D/9773
Date Time Rec'd: MAY 060930B
Precedence: PRIORITY

7615

FROM: MAIN AMG 8TH ARMY

TO: HQ ALCOM FOR ACMFA

ACTION

RESTRICTED.

PONPOSA completely intact.

DIST

ACTION: MFA & A
INFO: A/President
Chief Commissioner
CAS
File 2
Floet

HEADQUARTERS
6 MAY 1945
A. C.

77

RESTRICTED

A C
PERMANENTS FIRE ARCT & ARCHIVES
FILE NO. 20091

5 MAG. 1945

6 MAG. 1948

1 ter

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
EIGHTH ARMY

SUBJECT:- Monuments of PORTOMAGGIORE, SAN VITO and POMPOSA.

OA/132

5 May 45

TO: SCAO, AMG Eighth Army.

1. Herewith summary report of inspections of monuments at PORTOMAGGIORE, SAN VITO and POMPOSA, all in FERRARA Province.

PORTOMAGGIORE.

2. Parish Church. Completely demolished in concentrated bombing of this town. Officials of Ufficio Tecnico of comune say church was relatively without artistic value after removal, ten years ago, of campanile that was a public menace because of instability. Photographs of church both before and after removal of campanile sustain this declaration.

SAN VITO.

3. Parish Church. (Ss. Vito e Modesto). Handsome small brick church of 11th century remodelled in 17th century and excellently restored in 1927. Window-glass had been removed by Parroco; only damage consists of a few pittings of exterior brick by shell splinters.

POMPOSA.

4. Abbey Church and other buildings. The highly important group of structures comprising POMPOSA Abbey is fortunately intact, despite obvious German intention to defend it bitterly as a strongpoint. Surrounding the entire group is an elaborate system of trenches and dugouts. According to resident custode, Germans had wireless station in campanile, stored ammunition in Refectory, and used Palazzo della Regione for billets and cooking. Parroco protested frequently but without avail. None of German "Kunstdenkmal" signs appear to have been posted here. Only hasty flight of German garrison party, after collapse of ARGENTA Gap saved POMPOSA from danger.

(Sgd) NORMAN T. NEWTON,
Major, Air Corps,
MFA&A Officer,
A.M.G. EIGHTH ARMY.

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

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A/S-Chan Newton

(Sgd) NORMAN T. NEWTON,
Major, Air Corps,
MFAA Officer,
A.M.G. EIGHTH ARMY.

Distribution:-

SCAO AMG Eighth Army	(2)
RC Emilia Region	(2)
PC Ferrara Province	(2)
CAO Portomaggiore	(2)
CAO Codigoro	(2)
Subc MFAA, HQ AC	(10)
MFAA Officers, Emilia Region	(5)
Major Newton	(2)

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6 MAG 1945

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

HQ EMILIA REGION
A M G

(5 MAG. 1945)

(6)

To: S.C.A.O., V Army A M G (attention Capt.Deane Keller)

Subject: Report on Monuments in the City of Parma.

Ref: PARMA/1/1

1. On 30:IV:45 undersigned, in company with Major H.M.Bell, Prof.Barbacci (Soprintendente ai Monumenti dell'Emilia) and Prof.Jacopi (Soprintendente all' Antichità dell'Emilia e della Romagna), visited the City of Parma.

2. A general survey of state of, and damage to, monuments has already been furnished in a report by Capt.Deane Keller, dated 28:IV:45.

3. On this second occasion visits were confined to the following monuments, which were seen in company with Dott.Quintavalle, Direttore delle Gallerie.

LA PILOTTA: As already stated in Capt.Keller's report, the building suffered grievously during the Allied bombardment of 13:V:44 . A large part of the upper story of the S.W. wing has collapsed into the cortile, carrying away with it the roof and outer wall of the sala di studio of the Library; the other graver damage is to the Teatro Farnese, details of which are given herewith. The parts of the Palace occupied by the Picture-Gallery and the Museo dell'Antichità are in better shape but will, nevertheless, need extensive repairs.

TEATRO FARNESE: Occupies the greater part of the upper floor of the S.W. wing of the Palace; bombs fell directly in the centre of the hall, completely shattering the wooden amphitheatre; debris from this and the roof cover the floor nearest the entrance; other piles of material are to left and right of the proscenium; three quarters of the roof off, but some beams still in place; remaining quarter of the roof, covering the orchestra and stage badly shaken, but some tiles still in place have fortunately afforded some protection to these parts of the structure; proscenium-arch still standing, with right-hand column and central coat of arms in place, but left-hand column down; the two stucco equestrian figures, to right and left of orchestra, still in place, and though much damaged, horsemen, still retain their heads; some other stucchi also in place, but many missing, and at least two large important figures lying abandoned on the ground; greater part of frescoed frieze round the upper part of amphitheatre has escaped, but wood arcade in front of it mostly shattered; amongst debris of amphitheatre were noticed a few carved wood figures and other decorative fragments; the spiral staircase ascending to the top tier on left is still standing.

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

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Comment: This structure, one of the most important monuments of its kind in Italy, and indeed in Europe, presents a very distressing spectacle of damage and subsequent neglect. Despite the fact that it was struck nearly a year ago, no effort appears to have been made to salvage even those features of the decoration which could easily have been recovered directly after the damage was done, much less any attempt made to repair that part of the roof which was in slightly better shape than the rest (i.e. that over the orchestra and stage), through it must be admitted that this latter would have been a considerable undertaking in times of emergency. Much the same problem arose, though on a considerably smaller scale, with the Teatro Anatomico in the Archiginnasio of Bologna, where, however, through the

A C. C.
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7 MAG 1945
FILE No 20091

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prompt action of the Soprintendenza ai Monumenti, the débris was carefully sifted, and the greater part of the statues and carved woodwork were recovered; these can be used in a complete restoration. What has remained of the Teatro Farnese may be said to have been due rather to Providence than to any work of salvage or protection which might have been initiated by those responsible for its preservation.

Recommendations:
(a) That immediate steps be taken to remove to safety all decorative fragments which have been scattered about the floor and amongst the débris; this has already been suggested to Prof.Quintavalle.
(b) That, as soon as materials and labour are available, the work of recovering the roof, at least over the stage and orchestra, but, if possible, over the whole area, should be initiated. According to Barbacci, a preventive for this has already been prepared by the Genio Civile.
(c) That the careful sorting out of the débris be undertaken and the material put in order, pending a project being drawn up for the restoration of the structure, which may very well be successful, if this preliminary work is taken in time.

PALAZZO DEL GIARDINO: Badly shaken; tiles probably loose all over roof and all windows gone; some tiles were removed by order of Sindaco Ducco to help in the reroofing of the Madonna della Steccata; place in a very abandoned state; all doors removed and large portion of Empire carved and gilded mirror in one room also gone; elderly temporary policeman at entrance gate to park probably affards little or no protection; main damage is to left hand wing which is roofless, exposing XVIIIth. cent. stucchi in cornice; principal rooms with fine series of frescoes by the Carracci, Zanguidi and others in fairly good preservation, one room, however, has a large hole in the ceiling exposing it to the sky, while the frescoed walls (not those by Carracci) are intact; notice supplied by Capt.Keller but not yet put up.
Recommendation: Immediate steps should be taken by Comune, to whom the building belongs, to prevent any deterioration, at least to the most important parts of the edifice, by careful examination and repair of the roof, and the walling up or otherwise covering over the windows of those rooms containing the frescoes.

MADONNA DELLA STECCATA: Main structure of the church intact; only slight cracks, due to war damage, in some of the frescoed vaults; roof over main part of church repaired; sacristy with elaborate woodwork intact; only part still to be repaired is upper part of N.W. angle.
Recommendation: That, if possible, means be provided to complete the work of repairing the N.W. angle, through, compared with the other two monuments of Parma mentioned above, the Teatro Farnese, and the Palazzo del Giardino, this would appear to be of only second priority.

TEATRO REGIO: Intact; sinario (act drop) by G.B.Borghesi in deposit at Gaione (this confirmed by Major Poll); furniture from the

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TEATRO REGIO: Intact; sipario (act drop) by G.B.Borghesi in deposit at Gaione (this confirmed by Major Bell); furniture from the Grand Ducal box (made for Maria Luigia) at Torrechiara.

Louis Quisumbing Capt

for Edward Croft Murray Capt.
MFA & A Officer

Emilia Region, A M G

774

Distribution:
R.C. Emilia
P.C. Parma
Director MFA & A Sub-Comm.
File PAR/1/

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

3 MAG. 1945

HEADQUARTERS
SAILIA REGION A.M.G.

3rd. May 1945

ARC/1

SUBJECT: Report on Archives and Library at Imola.

TO: S.C.A.O. 8th.Army (attention of Major Norman Newton M.F.A.A.Officer)

Undersigned visited Imola on 2nd May 1945 and reports as under on archives and library there.

(1) THE ARCHIVIO STORICO COMUNALE is housed in the same building as the Library and Museum. United to it are the following:- the Archivio Notarile Antico, the Archivio Sassatelli, the Archivio Codronchi and the Archivio Gamberini. All are intact.

The room housing them lacks glass for a few of its windows. Since the amount required is very small, undersigned expresses the hope that C.A.O. Imola may be able to assist the Director of the Archives (Dr.Toschi) to obtain it. These valuable collections will then be entirely safe.

(2) THE ARCHIVI DELLA MENSA VESCOVILE AND DELLA CURIA VESCOVILE are in the Curia. Undersigned was received most hospitably by the Bishop, who reported both safe.

(3) THE ARCHIVIO DI S.CASSIANO, the most important archive in Imola, was placed in deposit under the Cathedral, but is now back in

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

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(3) THE ARCHIVIO DI S.CASSIANO, the most important archive in Imola, was placed in deposit under the Cathedral, but is now back in the Cathedral Archivio, where it was inspected by undersigned. It is unharmed.

(4) THE ARCHIVIO DELL'OSPEDALE, which dates from 1334, is safe.

(5) THE ARCHIVIO DELLE ALUNNE DI S.GIUSEPPE, containing interesting records of the foundation from the 16th.century onwards, was

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SUB-COMMISSION
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inspected by undersigned who found it intact and undamaged.

(6) THE ARCHIVIO TOZZONI is safe.

(7) THE ARCHIVIO DAL PERO (Villa Milana, Piratello) is reported by Dr. Amadeo Tabanelli of the Library to have been destroyed by the Germans.

(8) THE BIBLIOTECA COMUNALE suffered one hit from a shell in January of this year. Fortunately losses of books were negligible, and the portion of the Library that was damaged not very important. Repairs as recommended in 8th.Army M.F.A.A.Officer's report OA/1 32 dated 16 Apr.45 are necessary- there is a need of window-glass (which should not, however, be given as high a priority as glass for the windows of the Archivio.)

Some of the best mss. and books are in deposit at Torrechiara and at Bologna. It is understood that Dr.Toschi and Dr.Tabanelli will apply to C.A.O. Imola for permits to visit Bologna for consultation with the Soprintendente Bibliografico about these; in undersigned's view this visit would prove useful.

(9) GENERAL. Undersigned regrets to have failed to see C.A.O. Imola, who was out on duty when his office was visited. It is also a matter for regret that Prof. Galli, who has an unrivalled knoledge of the archives of Imola, was sick and not available for consultation.

(10) FOR INFORMATION OF DIRECTOR M.F.A.A. SUB-COMMISSION only.

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

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(10) FOR INFORMATION OF DIRECTOR M.F.A.A. SUB-COMMISSION only.

Jeep no.20325870, has developed serious trouble and been off the road since 1st. May; a new engine is being fitted. In the meantime undersigned's activities have necessarily been confined to Emilia Region.

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H.E. Bell Major

MAJOR H.E.BELL, A.E.C., ARCHIVES OFFICER

Copies to:
Regional Commissioner
Emilia Region
C.A.O. Imola
Director M.F.A.A. Sub-Comm.M.G. A.C.

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

2 MAG. 1945

(4)

2 P Z

H.Q.EMILIA REGION AMG

To: SCAO V Army AMG (attention Capt. Deane Keller)

Subject: Report on the Palaces and Villas in and around the City of Bologna

Ref: BOL/1/

1. On April 22nd, 24th & 25th the Palaces (mainly private property) and Villas, listed below, were inspected by the undersigned and Major H.E. Bell, accompanied by Prof. Barbacci, Soprintendente ai Monumenti dell'Emilia, and Dott. Gnudi and Dott. Arcangeli, Ispettori alle Gallerie di Bologna. The purpose of the inspections was to report on damage to these buildings and to post notices controlling their possible requisition for military purposes and protecting certain parts of features of them, which have monumental interest.

2. During the tours of inspection it was noticed that the monumental parts of these palaces were, in many cases, thickly populated by civilian refugees mostly contadini from the families owning the palaces.

3. Prior to arrival in Bologna a list of these buildings had been prepared in consultation with Dott. Gnudi. The following are notes on their features and condition, and on action taken with regard to them:

PALACES:

From Centre to E. & N.E. of City

CASA TALON (SAMPIERI): Strada Maggiore (Via Mazzini), 24 Intact; set of rooms on ground floor, containing ceilings frescoed by Guercino and the Carracci, and at present used as a store for pictures and old furniture belonging to the Marchese Talon; these rooms protected by notice 1 (92).

CASA ROSSINI: Strada Maggiore (Via Mazzini), 26. Intact; contains interesting staircase and set of rooms on first floor with painted neo-classic decorations, as well as composer's music room; posted on main entrance with notice 1 (91).

Palazzo Sanguinetti: Strada Maggiore (Via Mazzini), 3436

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Soprintendente al [illegible] Dott. Arcangeli, Ispettori alle Gallerie di Bologna. [illegible] pose of the inspections was to report on damage to these buildings and to post notices controlling their possible requisition for military purposes and protecting certain parts of features of them, which have monumental interest.

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Palazzo Sanguinetti: Strada Maggiore (Via Mazzini), 3436 Intact; contains series of late XVIIIth. frescoed rooms, but used as offices by an Electrical Co.; no protective action deemed necessary.

CASA REGGIANI: Strada Maggiore (Via Mazzini), 38 Intact; contains good pictures in part of palace, which was posted with notice 1 (86).

PALAZZO DAVIA BARGELLINI: Strada Maggiore (Via Mazzini),44 Intact; Ground floor used as a Museum, property of the Comune; this locale now used as a store for material from Museum;

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cellars contain important works of art belonging to the Pinacoteca brought back into the City from depositi outside, which will shortly be returned to their proper home; private appartments on upper floor notices 1 (82, 83 & 84) posted on locales containing works of art.

PALAZZO HERCOLANI: Strada Maggiore (Via Mazzini) 45, Intact; important late XVIIIth cent., cortile and staircase; set of rooms on first floor with interesting chinoiserie decorations, now occupied by Soc. Anon. Carlo Erba (Med. Supplies); this letter feature posted with notice 1 (90).

PALAZZO CLOSETTA: Via S.Vitale, 23 Intact; important Baroque staircase, and salone frescoed by Michelangelo Colonna on first floor, now used as a store for household furniture; latter feature posted with notice 1 (81).

PALAZZO MALVASIA: Via Zamboni, 16 intact; no internal feature now occupied by civilian refugees; no action deemed necessary.

PALAZZO MAGNANI SALEM: Via Zamboni, 20 Intact; large part occupied by Ufficio Comunale dell'Alimentazione; salone with important frescoes by the Carracci posted with notice 1 (80).

PALAZZO MALVEZZI CAMPEGGI: Via Zamboni, 22 E. side of cortile badly damaged and upper stories in a large part collapsed; no internal features; posted on main entrance with notice 2 (92).

PALAZZINA DELLA VIOLA; Via Filippo Re. Badly shaken and some damage to exterior by nearby bombing; interior not yet visited, but frescoes by Innocenzo da Imola, Niccolò dell'Abate and others said to be safe; posted with notice 1 (98).

From Centre to S.E. of City:

PALAZZO PEPOLI (CAMPOGRANDI): Via Castiglione 7. Intact; all monumental portions have been occupied as civilian offices for some time past; one part, containing XVIIIth cent. room with mirror and gilt wood decorations and painted stucco chinoiserie ceiling, occupied by American signal unit, who, however, are not using this particular room; asked officer in charge to respect this particular feature; no further action deemed necessary.

PALAZZO TACCONI: Via S.Stefano, 17. Intact; largely occupied by refugees; rooms with decorations by Bigari, Gandolfi

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plies); this latter feature posted with notice [illegible]

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From Centre to S.E. of City:

PALAZZO PEPOLI (CAMPOGRANDI): Via Castiglione 7. Intact; all monumental portions have been occupied as civilian offices for some time past; one part, containing XVIIIth cent. room with mirror and gilt wood decorations and painted stucco chinoiserie ceiling, occupied by American signal unit, who, however, are not using this particular room; asked officer in charge to respect this particular feature; no further action deemed necessary.

PALAZZO TACCONI: Via S.Stefano, 17. Intact; largely occupied by refugees; rooms with decorations by Bigari, Gandolfi and others, and containing pictures; posted on main entrance with notice 3 (76).

PALAZZO ISOLANI: Via S.Stefano, 16. Intact; agricultural implements in cortile; series of rooms with baroque features and furniture on ground floor, the entrance hall to which was filled with sacks of flour and potatoes; also in this part a number of open packing-cases containing charred archivio of the family, burnt by Germans who had occupied their country villa; these rooms posted with notice 1 (97).

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PALAZZO SANGUINETTI: Via S.Stefano, 43 Intact; contains important Baroque staircase and two sets of rooms with frescoed decorations; generally posted on main entrance with notice 4 modified (77).

PALAZZO GOZZADINI (ROSSI): Via S.Stefano, 56. Intact; certain decorated rooms posted "Off Limits"; generally posted on main entrance with notice 3 (91).

PALAZZO ROSSELLI DEL TURCO: Via S.Stefano. Intact; one decorated room placed "Off Limits"; generally posted on main entrance with notice 3 (92).

From Centre to S.W. & S. of City

PALAZZO MONTPENSIER: Via delle Asse, 22. Formerly the Prefettura; very damaged, but some of the monumental portions still surviving including the main staircase; partly inhabited by refugees; no action deemed necessary.

PALAZZO MARSIGLI: Via d'Azeglio, 46. Intact; one appartment containing some interesting pictures; posted with notice 3 (94).

PALAZZO SALINA BUSCONI: Via Barberia, 13. Intact; main appartment containing some interesting pictures; posted with notice 3 (97).

PALAZZO BUSCONI: Via Barberia, 23. Intact; good Baroque staircase; two rooms with architectural decorations on walls frescoed by Martinelli; other rooms with late XVIth. cent. painted friezes; some pictures including three good framed drawings by Guercino; monumental portions largely occupied by refugees; posted on main entrance with notice 3 (96).

PALAZZO ALBERGATI: Via Saragozza, 26-28. Intact; contains ceiling decorations by the Carracci and some pictures; posted on main entrance with notice 3 (95).

PALAZZO BEVILACQUA: Via D'Azeglio, 31-33. Intact; admirable Renaissance cortile; interior not visited, but said to contain little of interest; palace said to be housing 600 persons; posted on main entrance with notice 3 (93).

From Centre to N.W. & N. of City

PALAZZO BUONCOMPAGNI: Via del Monte, 8. Intact; good Renais-

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From Centre to S.W. & S. of City

PALAZZO MONTPENSIER: Via delle Asse, 22. Formerly the Prefettura; very damaged, but some of the monumental portions still surviving including the main staircase; partly inhabited by refugees; no action deemed necessary.

PALAZZO MARSIGLI: Via d'Azeglio, 46. Intact; one appartment containing some interesting pictures; posted with notice 3 (94).

PALAZZO SALINA BUSCONI: Via Barberia, 13. Intact; main appartment containing some interesting pictures; posted with notice 3 (97).

PALAZZO BUSCONI: Via Barberia, 23. Intact; good Baroque staircase; two rooms with architectural decorations on walls frescoed by Martinelli; other rooms with late XVIth. cent. painted friezes; some pictures including three good framed drawings by Guercino; monumental portions largely occupied by refugees; posted on main entrance with notice 3 (96).

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PALAZZO BEVILACQUA: Via D'Azeglio, 31-33. Intact; admirable Renaissance cortile; interior not visited, but said to contain little of interest; palace said to be housing 600 persons; posted on main entrance with notice 3 (93).

From Centre to N.W. & W. of City

PALAZZO BUONCOMPAGNI: Via del Monte, 8. Intact; good Renaissance portal; on ground floor good XVIth. cent. room unfortunately used as a post-office (?); in private appartment belonging to Benelli family on first floor, one salone with XVIIIth. cent. painted decorations on walls and two other decorated rooms; posted on main entrance with notice 3 (77).

PALAZZO PIELLA: Via Goito, 26. Intact; important room on ground floor now used as a store for household furniture) frescoed by Prospero Fontana; this latter posted "Off Limits".

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PALAZZO FAVA: Via Manzoni, 2-6. Intact; former Fascist offices; five rooms with frieses painted by the Carracci; part occupied temporarily by American military unit; rooms with Carracci frescoes posted with notice 3 (79).

PALAZZO CALZONI: Via Galliera, 3-5. Intact; elaborate late Renaissance facade; neoclassic staircase and other features within; rooms piled high with furniture; some refugees; posted on main entrance with notice 4 (90).

PALAZZO ZUCCHINI SOLIMEI: Via Galliera, 6. Intact; largely inhabited by refugees; important little room entirely frescoed by Niccolò dell'Abate with subjects from Ariosto, placed "Off Limits"; posted on main entrance with notice 3 (98).

PALAZZO MONTANARI ALDROVANDINI: Via Galliera, 8; imposing Baroque facade and staircase; large saloon with frescoed decorations in panels on walls and ceiling, and other rooms with frescoed ceilings, by Bigari and Orlandi; monumental parts largely occupied by refugees; posted at entrance to staircase with notice 1 (95).

PALAZZO PALLAVICINI FIBBIA: Via Galliera, 14; important early Renaissance facade; one room with frescoed decorations on walls by Colonna; salone with frescoed ceiling and family portraits hanging on walls, occupied by office; posted on main entrance with notice 4 (91).

PALAZZO TANARI: Via Galliera, 18; contains large salone with monumental chimney-piece and late XVIth. painted frieze, now filled with refugees; no other internal features of interest; Marchesa Tanari an elderly Englishwoman; posted on main entrance with notice 3 (80).

PALAZZO PINI: Via S.Felice (Aurelio Saffi), 32; contains good Baroque staircase and good series of late XVIIIth. cent. rooms, packed high, however, with furniture; posted on main entrance with notice 3 (100).

VILLAS

VILLA DELLE ROSE: Strada Saragozza, near Arco del Meloncello; neo-classic building belonging to Comune and formerly housing collection of modern art; all material evacuated, except certain pieces of sculpture (of little artistic merit) [illegible] interior contains

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frescoed by [illegible]
placed "Off Limits"; posted on main entrance with [illegible]
3 (98).

PALAZZO MONTANARI ALDROVANDINI: Via Galliera, 8; imposing Baroque facade and staircase; large saloon with frescoed decorations in panels on walls and ceiling, and other rooms with frescoed ceilings, by Bigari and Orlandi; monumental parts largely occupied by refugees; posted at entrance to staircase with notice 1 (95).

PALAZZO PALLAVICINI FIBBIA: Via Galliera, 14; important early Renaissance facade; one room with frescoed decorations on walls by Colonna; salone with frescoed ceiling and family portraits hanging on walls, occupied by office; posted on main entrance with notice 4 (91).

PALAZZO TANARI: Via Galliera, 18; contains large salone with monumental chimney-piece and late XVIth. painted frieze, now filled with refugees; no other internal features of interest; Marchesa Tanari an elderly Englishwoman; posted on main entrance with notice 3 (89).

PALAZZO PINI: Via S.Felice (Aurelio Saffi), 22; contains good Baroque staircase and good series of late XVIIIth. cent. rooms, packed high, however, with furniture; posted on main entrance with notice 3 (100).

VILLAS

VILLA DELLE ROSE: Strada Saragozza, near Arco del Meloncello; neo-classic building belonging to Comune and formerly housing collection of modern art; all material evacuated, except certain pieces of sculpture (of little artistic merit) in the immediate vicinity of the house; interior contains no monamental features except entrance hall, frescoed in Empire taste, said by custode to have been used by Germans as a stable for horses; nails and hooks in walls may be provide evidence of this; villa was inspected on 28-IV:45 by undersigned at request of Capt. Baiss, R.E., of 517 Field Survey Coy. who intended to requisition it, but had been told by Town Major, Bologna, to get approval first of MFAA Officer, as it was a protected building; Capt. Baiss intends putting offices in the villa, pitching tents as living quarters in meadow in grounds, and parking transport under trees; it

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was explained to him that it would be his responsibility to see that no damage was done to trees and other features, and attention was also drawn to the frescoed entrance of the house; approval for occupation was confirmed by undersigned on requisition forms, and notice 3 (9), to be posted on main entrance to premises, left with Capt. Baiss, who assured undersigned that he fully appreciated the responsibility involved by occupying these premises and undertook to look well after them; custode to continue to live on premises, undersigned would like to record the prompt cooperation of Capt. Baiss and Town Major, Bologna, in having brought the matter to his notice.

VILLA HERCOLANI: Outside the Porta S.Stefano (S.E. of City). Recent aereal bombardment on 14:IV:45 destroyed a large part of the building, but imposing neo-classic facade intact, and some other portions, including gallery with stucco decorations, can be restored; on ground floor, small room containing interesting private archivio of XVIIth. - XVIIIth. cent.; furniture remaining in house of little interest; young Principe Hercolani and four of five contadini on the spot salvaging material; "Off Limits" sign, and notice 2 (99), to protect respectively archivio and damaged portions of building, given to Principe Hercolani to post in appropriate places.

VILLA MAZZACORATI: Outside the Porta S.Stefano (S.E. of City) Formerly seat of Convalescenziario dei Lavoratori; main part of building, which contained frescoed gallery, destroyed by aereal bombardment; imposing neo-classic facade and colonnaded wings more or less intact; behind left-hand wing, important little baroque theatre (one of the best of its kind that the undersigned has ever seen) happily undamaged in the main, except for hole in the ceiling which unfortunately destroyed central frescoed panel; roof over this hole already repaired; chandeliers and two sets of original scenery belonging to theatre previously put in place of safety in City; custode, who inhabits right hand wing, informed undersigned that American unit had used theatre for cinema shows, but had done no damage; dry wall to be built over entrance to theatre; main entrance posted with notice 2 (100), and theatre with "Off Limits".

VILLA ALDINI: Near the Chiesa dell'Osservanza (S.W. of City. Imposing neo-classic building in magnificent situation; unfinished; built round important Romanesque circular church containing series of contemporary frescoes in niches. recently

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matter to his notice.

VILLA HERCOLANI: Outside the Porta S.Stefano (S.E. of City). Recent aereal bombardment on 14:IV:45 destroyed a large part of the building, but imposing neo-classic facade intact, and some other portions, including gallery with stucco decorations, can be restored; on ground floor, small room containing interesting private archivic of XVIIth. - XVIIIth. cent.; furniture remaining in house of little interest; young Principe Hercolani and four of five contadini on the spot salvaging material; "Off Limits" sign, and notice 2 (99), to protect respectively archivio and damaged portions of building, given to Principe Hercolani to post in appropriate places.

VILLA MAZZACORATI: Outside the Porta S.Stefano (S.E. of City) formerly seat of Convalescenziario dei Lavoratori; main part of building, which contained frescoed gallery, destroyed by aereal bombardment; imposing neo-classic facade and colonnaded wings more or less intact; behind left-hand wing, important little baroque theatre (one of the best of its kind that the undersigned has ever seen) happily undamaged in the main, except for hole in the ceiling which unfortunately destroyed central frescoed panel; roof over this hole already repaired; chandeliers and two sets of original scenery belonging to theatre previously put in place of safety in City; custode, who inhabits right hand wing, informed undersigned that American unit had used theatre for cinema shows, but had done no damage; dry wall to be built over entrance to theatre; main entrance posted with notice 2 (100), and theatre with "Off Limits".

VILLA ALDINI: Near the Chiesa dell'Osservanza (S.W. of City. Imposing neo-classic building in magnificent situation; unfinished; built round important Romanesque circular church containing series of contemporary frescoes in niches, recently uncovered; entrance to this church walled up; whole structure has suffered from blast and wears an abandoned look, but 767 monumental parts safe, except altar in neo-classic chapel, facing main entrance, which has been damaged; custode, who lives nearly ordered to collect fragments of altar and put them in safety; posted on main entrance with notice 2 (98), and on entrance to Romanesque church with "Off Limits".

VILLA GUASTAVILLANI: Near S.Michele in Bosco (S. of City). Important late XVIth. cent. villa, now used as children's

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hospital (Opera Pia Casali); children, up to now in Bologna during emergency, shortly to be returned; damaged in part, but all portions of monumental interest safe, including good series of frescoed decorations by Procaccini and Calvaert (ceilings, friezes and chimney-pieces), as well as chapel containing frescoes and elaborate stucchi; in view of its monumental features and its use and children's hospital, posted on main entrance with notice 4 modified (84).

4. It is clearly to be understood that the notices posted on the above buildings in no way indiscriminately prohibit requisitioning for military purposes. Their wording is designed either to protect or to draw attention to these buildings, according to the following four categories, and states clearly that, in every case, the edifice concerned is an "historical artistic or educational monument".

1. and 4 modified: States that a building, or part of a building will not be requisitioned, without prior consultation with M.F.A. Officer, AMG, under S.A.E. Instrs. Section R-1110.

2. Draws attention to a building which has been damaged, and states that demolition or carrying away material will not carried out without consultation with MFA Officer, AMG under S.A.E. Instrs. Section R-1110.

3. States that, if a building is requisitioned, the occupying unit will be responsible that no damage is done to the premises, under S.A.E. Instrs. Section R-1110.

4. Draws attention to a building as an "historical, artistic or educational monument", without any further qualification.

In each case the name of the building is written on the notice, a sub number added (for purposes of record), and the signature and stamp of the M.F.A. Officer appended.

5. Problems of requisition have so far only arisen in one case, that of the VILLA DELLE ROSE, which has been mentioned above. They were easly resolved, and in such a way as to show that the billetting and other military authorities concerned fully appreciate the policy adopted with regard to the protection

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2. Draws attention to a building which has been damaged, and states that demolition or carrying away material will not carried out without consultation with MFA Officer, AMG under S.A.E. Instrs. Section R-1110.

3. States that, if a building is requisitioned, the occupying unit will be responsible that no damage is done to the premises, under S.A.E. Instrs. Section R-1110.

4. Draws attention to a building as an "historical, artistic or educational monument", without any further qualification.

In each case the name of the building is written on the notice, a sub number added (for purposes of record), and the signature and stamp of the M.F.A. Officer appended.

5. Problems of requisition have so far only arisen in one case, that of the VILLA DELLE ROSE, which has been mentioned above. They were easly resolved, and in such a way as to show that the billetting and other military authorities concerned fully appreciate the policy adopted with regard to the protection of buildings of monumental importance.

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/s/ Edward Croft-Murray

/t/ EDWARD CROFT-MURRAY Capt.
Monuments of Fine Arts
Officer -
Emilia Region AMG

2:v/45

Copies to:
R.C. Emilia Region
P.C. Bologna
Bologna City AMG
Director, MFAA Subcom. HQ. AG
File BOL/1/

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

2 MAG. 1945

(2)

G.S. SECTION
A.G.S.

2 May 1945

To: H.Q. 5 Army A.P.O. (attention Capt. Dunne Keller)
SUBJECT: Preliminary Report on the Convents of the city of Foggia.
REF: MAP/1/

1. On 29:IV:45 undersigned, in company with Major G.L. Hall and Prof. Barbacci, Soprintendente ai Monumenti dell'Puglia, visited the city of Foggia. Undersigned called on Lt.Col.Radice, P.C. Foggia, to whom Prof.Barbacci was presented.

2. Though bombed on, or about, 5:V:44, only the industrial outskirts were hit and the main part of the city is quite undamaged.

3. The following monuments were inspected:-

C H U R C H E S

CATHEDRAL: Intact; some sculptured monuments (including that to Orazio Delaguesi); walled up; pictures, formerly in the deposito at Foggia, brought back and returned to their proper places; interesting late Gothic choir-stalls intact and uncovered.

S.GIROLAMO: Intact; interesting late XVIIth.cent. provincial Barocco façade; interior not visited, as church no longer in use and perhaps absent.

BADIA DELLA SANTA: Intact; one of the more important churches of Foggia; fine late XVIth.cent. stucchi and frescoes in vaults; all pictures in place, having been returned from Gualie.

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Barbacci, Soprintendente ai monumenti dell'Emilia, visited the city of Reggio. Undersigned called on Lt.Col.Radice, P.C. Reggio, to whom Prof. Barbacci was presented.

2. Though bombed on, or about, 7:V:44, only the industrial outskirts were hit and the main part of the city is quite undamaged.

3. The following monuments were inspected:-

CHURCHES.

CATHEDRAL: Intact; some sculptured monuments (including that to Ormisio Malaguzzi); rolled up; pictures, formerly in the deposito at Guiglia, brought back and returned to their proper places; interesting late Gothic choir-stalls intact and uncovered.

S.GIORGIO: Intact; interesting late XVIIth.cent.provincial baroque façade; interior not visited, as church no longer in use and parish absent.

CHIESA DELLA GHIARA: Intact; one of the more important churches of Reggio; fine late XVIth.cent. stucchi and frescoes in vaults; all pictures in place, having been returned from Guiglia.

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S.PROSPERO: Intact; one of the more important churches of Reggio; good frescoes by Procaccini and tarsia-work choir-stalls; all pictures (returned from Guiglia) and other works of art in place; no protective measures.

A. C. C.
MONUMENTS FINE ARTS & ARCHIVES
SUBCOMMISSION
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REGULAR BUILDINGS.

PALAZZO DEL CAPITANO DEL POPOLO: Intact; much restored XVIIth.

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cent. building; interior not visited.

PALAZZO REGGIVILLA: Intact; interior not visited.

MUSEO CIVICO: Building intact, but some sky-lights broken in picture galleries; undersigned made the acquaintance of Dott.DELLA-RI, Segretario del Museo and Ispettore Onorario ai Monumenti; much material still in place, including the following:-

(1) Early Lombardesque Cosmic pavements from City churches, now housed in vestibule.

(2) A large part of collection of Antiquities.

(3) Material of Natural History and Mineralogical Museums.

(4) Material of Ethnographical collection, but Byzantium objects sent to Museo Ultra Mare at Naples (Dott.Degani is to prepare list of the latter).

According to Dott. Degani all material brought back from Cuicita; some pictures and more important antiquities now safely deposited in a private house in Via Tafferina dell.Reggio; some of the more important pictures and other objects sent to ROMA DELLA, including:-

Al Greco: Christ

Van Dyck: Triptych

XVIIth.Cent.: Statuette of St.George in copper.

Dr. Degani is to prepare a full list material sent to Roma Della, and hand this to P.C. Reggio.

Action taken: [illegible]

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(1) Early Renaissance mosaic pavements from City churches, now housed in vestibule.

(2) A large part of collection of Antiquities.

(3) Material of Natural History and Mineralogical museums.

(4) Material of Ethnographical collection, but Abyssinian objects sent to Museo Oltre Mare at Naples (Dott. Bagni is to prepare list of the latter).

According to Dott. Bagni all material brought back from Cuiglia; some pictures and more important antiquities now safely deposited in a private house in Via Tefferino Jodi, Reggio; some of the more important pictures and other objects sent to ISOLA SAC-RA, including:-

Al Greco: Christ

Van Dyck: Triptych

Llith.cent.: Statuette of St.George in copper.

Dr. Bagni is to prepare a full list material sent to Isola Sacra, and hand this to F.C. Reggio.

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Action taken: Recommended to Dr.Bagni that museum premises should be given a through clean, and that all material should be brought back as soon as possible from house in Via Tefferino Jodi; pending this removal, notice 4 notified (65) to be posted on premises; notice 1(41) posted on main entrance of museum.

Recommendation: That, if possible, sufficient glass be provided to repair sky-lights in picture gallery, mentioned above.

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CIVICA GALLERIA PAVESIANA: housed in curious Strawberry Hill (but modern) Gothic house with old Hispano-Moresque portal (walled up); building intact; donor of this collection to the Comune, Luigi Marco Pavesi, a most eccentric old gentleman, lives on premises; most important material (according to Dr.Degani) either donated at house in Via Offerino Jodi (see above) or at Bologna; none transferred to Isole Belle; certain material left on premises; attempt was made by undersigned and Dr.Degani to visit interior, but without success; this inspection to be arranged by Dr. Degani for undersigned's next visit to Rovigo.

4. A separate report on the Library and Archives is to be furnished by Major H.E. Bell.

2: V: 45

Edward Croft Murray Capt.
M.F.A. Officer
Emilia Region A.M.G.

Copies to:
R.C. Emilia Region.
R.C. Rovigo
Director M.F.A.& A. Sub-Com.M.G. A.G.
File R/M/T/

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placed at house in Via Offerino Jodi (see above) or at Bologna; none transferred to Isola Bella; certain material left on premises; attempt was made by undersigned and Dr. Degani to visit interior, but without success; this inspection to be arranged by Dr. Degani for undersigned's next visit to Reggio.

4. A separate report on the Library and Archives is to be furnished by Major L.T. Bell.

2: V: 45

Edward Croft Murray Capt.
M.F.A. Officer
Emilia Region A.M.G.

Copies to:
R.C. Emilia Region.
R.C. Reggio
Director M.F.A.& A. Sub-Commission A.F.
File MM/1

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HEADQUARTERS

S.I.L.I.A. REGION A.M.G.

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ARC/1

1st. May 1945

SUBJECT : Inspections of Archives and Libraries of Reggio and Parma.

TO: S.C.A.O. 5th. ARMY (attention of Capt. Deane Keller M.F.A.A.Officer)

Undersigned visited Reggio on 29th. and 30th. April 1945 and Parma on 30th. April 1945

(1) REGGIO.

The Archivio di Stato is housed in the same building as the Biblioteca Municipale. This locale and all records, are undamaged; the Director (Dr. Catta) is on the spot.

There are two deposits of documents as under-

San Pellegrino (archivio antico comunale);

Barco (archives of suppressed religious houses and part of the ancient Archivio Notarile)

The Director is satisfied with conditions in both of these, but at a little later date undersigned will take up with P.C. Reggio the question of transport for their return.

The Archivio Notarile, containing modern documents only, is safe.

The Biblioteca Municipale, housed immediately beneath the Archivio, is safe. The most important mss. and books were in deposit,

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Undersigned visited Reggio on 29th. and 30th.April 1945 and Parma on 30th. April 1945

(1) REGGIO .

The Archivio di Stato is housed in the same building as the Biblioteca Municipale. This locale and all records are undamaged; the Director (Dr. Gatto) is on the spot.

There are two deposits of documents as under-

San Pellegrino (archivio antico comunale);

Barco (archives of suppressed religious houses and part of the ancient Archivio Notarile)

The Director is satisfied with conditions in both of these, but at a little later date undersigned will take up with P.C. Reggio the question of transport for their return.

The Archivio Notarile, containing modern documents only, is safe.

The Biblioteca Municipale, housed immediately beneath the Archivio, is safe. The most important mss. and books were in deposit, but are now returned to the Library. Remaining deposits are of less important books, and in undersigned's opinion their return is not a matter of great urgency.

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The Director (Prof.Gualazzini) is active and able, and may

A.C.
MONUMENTS FINE ARTS & ARCHIVES
SUBCOMMISSION
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be relied on to look after the interests of his Library.

The Archivio Cassoli is reported by its owner (Conte Cassoli, via Toschi,34) to be intact.

(2) PARMA.

The Archivio di Stato occupies the two top floors of the Palazzo della Pilotta, and has also a sezione in the ex-Chiesa del Carmine (this last containing mainly 19th.century archives, but also archives of the Magistrato Camerale of Parma,1611-1805,do. of Piacenza 1485-1805, and some early notarial records.)

From December 1942 onwards, records were evacuated and remain in deposit as under -

Gaione (Villa Pagnanini)

Monticelli Bagni.

The first of these is incomparably the more important,housing the whole fondo diplomatico and the best things in the Archivio Farnesiano. It was visited by undersigned and posted with notice 4(modified)(no.82) . The building was previously placed under the protection of the German Army, and their notice remained on the door.

The main locale of the archive, in the Palazzo della Pilotta was heavily hit in the bombardment of 13 May 1944. Consequently reconstruction must remain a long-term question. In view of the absence of the Director (Dr.Giovanni Drei), who for the time is blocked in the north, undersigned has not even had preliminary discussions on the subject. On the other hand, the situation has certain healthy fea-

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The main locale of the archive, in the Palazzo della Pilotta was heavily hit in the bombardment of 13 May 1944. Consequently reconstruction must remain a long-term question. In view of the absence of the Director (Dr.Giovanni Drei), who for the time is blocked in the north, undersigned has not even had preliminary discussions on the subject. On the other hand, the situation has certain healthy features.-

(I) actual losses of records as a result of the bombardment appears to have been surprisingly light;

(II) many records were saved from the debris and are satisfa-

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ctory stored in the Chiesa del Carmine, where undersigned inspected them.

(III) the two depositi are said to be satisfactory; undersigned was very pleased with conditions at Gaione.

(IV) Cav. Angelo Riccardo, and the custode, are aware of the importance of the archives that they serve; they can be relied on to hold the fort until the Director returns.

The Archivio Notarile Distrettuale occupies grand premises adjacent to the Palazzo della Rilotta. There was some damage to one part of the building, and to the roof, in the bombardment of 13th. May 1945; but the conservatore says that the provisional repairs have proved satisfactory. Undersigned found this fine archive in satisfactory condition.

CHURCH ARCHIVES.

The Archivio Capitolare and the Archivio Vescovile are both reported by an official in the Bishop's Curia to be intact. The Curia is preparing for undersigned a note of all information in the Bishop's possession regarding parish archives in his diocese.

PROVINCIAL ARCHIVES.

The Vice-Prefect reports that the archives of the Province and Prefettura have suffered heavily - both archives in the bombardment of 13 May 1944, and those of the Prefettura additionally during evacuation to Feltre (September 1944) and when the premises to which they were finally moved (Viale Bacetti) were involved

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The Archivio [illegible]

adjacent to the Palazzo della Pilotta. There was no a damage to one part of the building, and to the roof, in the bombardment of 13th. May 1944; but the conservatore says that the provisional repairs have proved satisfactory. Undersigned found this fine archive in satisfactory condition.

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The Vice-Prefect reports that the archives of the Province and Prefettura have suffered heavily - both archives in the bombardment of 13 May 1944, and those of the Prefettura additionally during evacuation to Felino (September 1944) and when the premises to which they were finally moved (Viale Barotti) were involved in the recent fighting.

The Biblioteca Palatina, occupying part of the Palazzo della Pilotta, was hit in the bombardment of 13 May 1944. 760

Premises are very badly damaged, and, as far as books are concerned

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the Director (Dr. Mansel) estimates 60.000 lost and 340.000 safe; of the latter 140-150.000 are at present distributed in four separate deposits in the city, the remainder in sound portions of the original premises. The best mss. and incunabula are all safe.

As in the case of the Archivio di Stato, reconstruction must necessarily be a long-term question. There are, however, two problems that demand more immediate attention -

(I) the re-opening and re-functioning of the Library;

(II) the concentration of deposits into a single building.

Undersigned has had preliminary discussions with the Director on these topics. So far as (I) is concerned, it appears that, with a relatively small amount of repair and reconstruction, sufficient of the old premises could be put into shape to enable the Library to operate; as relates to (II), the Director has a location in view- the Asilo Femminile, Via Petrarca. Undersigned will consult F.C. Perms on both points, when Provincial A.C. has had a chance to deal with the more pressing problems of the first few days of occupation.

HE Bell Major

MAJOR H. E. BELL, A. & A.C. ARCHIVES OFFICER

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H E Bell Major

MAJOR H. E. BELL, A.M.G.C. ARCHIVES OFFICER

Copies to:
Provincial Commissioner, Reggio Province A.M.G.
Provincial Commissioner, Parma Province A.M.G.
Regional Commissioner, Emilia Region A.M.G.
Director S.F.A.A. Sub-Commission, M.G., Allied Commission.

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1 MAG. 1945

H.Q. EMILIA REGION

A.M.G.

To: S.C.A.O. A.M.G. V Army (attention Capt. Deane Keller)

Subject: Preliminary report of Monuments in city of Modena.

Ref: MOD/1/

General: The city of Modena was visited by the undersigned and Major H.L.Bell, on 25:IV:45, in company with Dott.Pietro Zampetti, temp. and late of Trento. Ispettore alle Gallerie di Modena. The city sustained its main damage during an aerial bombardment of May 13th., 1944, but on the whole it has not suffered badly. Damage to individual monuments is noted below. Undersigned and Major Bell called on P.C.Modena, to whom Dott.Zampetti was presented.

CHURCHES

CATHEDRAL:) Main structure intact, including the Torre Ghirlandina; all importants objects protected; Porta dei Principi, on exterior of S.side, and one bay of blind arcade above it, damaged, but temporarily repaired; according to Sgt.Barbacci, all fragments of sculpture recovered; XVth.cent.fresco within S.aisle shaken, but measures taken to preserve it from becoming detached; lower past of pilaster on N.side of nave damaged, revealing Roman inscription; corresponding pillar within nave demolished, but since rebuilt; arch in sacristy damaged but most of material protected.

S. AGOSTINO : Intact

S. BARTOLOMEO: Intact

S. BIAGIO: Nearby bomb broke windows and disturbed tiles on roof; important frescoes in cupola and apse by Mattia Preti safe; repairs already effected.

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S. CARLO: Intact.

S.DOMENICO: Holes in apse and S.transept; roof above repaired.

S.FILIPPO NERI: Intact.

S.FRANCESCO: Intact.

S. GIOVANNI BATTISTA: Intact; terracotta by Mazzoni protected and intact.

GOVERNMENT FINE ARTS & ARCHIVES SUBCOMMISSION
5 NOV 1945
FILE No. 2-7

1 MAG. 1945

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S.MARIA DELLE GRAZIE : Intact.

S.MARIA POMPOSA: Intact.

S.PIETRO: Damage to windows at W.end repaired; sculptures in nave by Begarelli protected and intact; damage to wall of sacristy repaired; frescoes in sacristy slighty pitted by bomb splinters; tarsia work cupbourds intact.

S.VINCENZO: The gravest damage amongst the churches of Modena; church is Pantheon of the Estensi;upper part of N.transept, crossing, and greater past of apse, including high altar destroyed; frescoes and stucchi of nave intact; many fragments of sculpture from high altar and damaged monuments recovered, including two large statues belonging to former; repair work to roof of nave already completed, but, according to Barbacci, Genio Civile said he was unable, though back of material, to provide means of protecting exposed stucchi and frescoes in S.transept and at crossing; parroco living in two rooms near sacristy and is assisting in work of recovering sculpture; protective wall constructed round demolished portion of building; notice No.2(95) placed on protective wall.

-Recommendation: That Genio Civile be encouraged and helped to complete remaining work for preservation of stucchi and other decorative parts of this important church, which (as already stated) constitutes the gravest damage amongst the churches of Modena.

CHIESA VOTIVA: Intact.

CHIESA DEI SERVI: Not on List;small XVIIth cent. church at angle of Via dei Servi and Via dei Bagni; roofless, and all the S.side(on Via dei Bagni) demolished; stucchi, of some interest, N.wall of interior

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Recommendation: That, funds and materials permitting, measures be taken by Genio Civile to prevent deterioration to remaining stucchi.

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OTHER BUILDINGS

PALAZZO COMUNALE: Intact; occupied in part by C.A.O. Modena City as office.

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PALAZZO DELLA CONGREGAZIONE DI CARITA' : Badly damaged, but portion containing frescoed ceiling by Boulanger intact; collection of pictures said by Zampetti, to have been sent perhaps to Nocantola; Society owning building, having funds at its disposal, will probably institute repairs in due course; notice No.2 (96) placed over damaged portion.

PALAZZO DEL COLLEGIO DI S.CARLO: Building apparently intact; will be visited later.

PALAZZO REALE: All monumental portions intact; modern portion on W. side damaged; rooms containing relics of 1915-18 War placed "Off Limits"; notices No.4 (98 & 99) on gates indicating that building is an historical monument.

PALAZZO DEL BANCO DI S.GEMIGNANO: Monumental part, consisting of columns of former cortile, now enclosed in hall of bank, intact; will no doubt be reopened as a bank in due course.

PALAZZO DEI MUSEI: Structure intact, except for some damaged sky-lights in galleries; segretario del Museo, Carmelo Gambino at his post and looking well after building:

Museo Civico and Galleria Estense: Deposits brought back from Guiglia and distributed between Bologna, Isola Bella, and the Palazzo dei Musei of Modena, in which latter it is housed in a walled-off space in the cortile; latter deposit contains well-known bust of Francesco I d'Este by Bernini; as well as material from Galleria Campori (see below) and pictures from Reggio; some larger pictures and other works of art, including terracotta Madonna by Begarelli (protected) still in galleries.

Museo del Risorgimento: Material intact and in place within Palazzo dei Musei.

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

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Museo del Risorgimento: Material intact and in place within Palazzo dei Musei.

Medagliere Estense: Material safe in Palazzo dei Musei.

Biblioteca Estense and Archivi: See separate report by Major H.E. Bell.

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Action Taken:

Building posted with notices 1 (76 & 77); Dott. Zampetti will

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shortly be returned to/this post, and P.C. Modena's permission has been requested verbally for this. It is hoped also to call back shortly Prof. Roberto Salvini (now at Florence), to his former post as Sopraintendente alle Gallerie.

PALAZZO DELL'UNIVERSITA': structure intact; one room containing remains of material damaged by Republican Fascists, from meteorological observatory; posted at principal entrance with notice No.4 modified (86).

GALLERIA CAMPORI: In part of Palazzo of the Campori family; very badly damaged, but a portion, containing three rooms on first floor(with early XIXth cent. painted ceilings) and staircase, can be repaired; important collection of pictures, mainly of XVIIth. and XVIIIth. cent. deposited partly in Palazzo dei Musei, Modena and partly at Isola Bella.

PALAZZINA DEL GIARDINO PUBBLICO: Formerly used for display of plants; R. wing damaged in bombardment of May 13th. and roof holed; since repaired by Comune; central portion with elegant cupola intact as well as busts of Caesars on the façade; custode living on spot; gardens in good shape; palazzina occupied at present by American 61 M.P. Unit who are respecting the building; notice 3 (99) left with N.C.O. in charge, to be posted at entrance; no further action required.

1:V:45

Edward Croft Murray

Edward Croft-Murray Capt.

M.F.A.&A. Officer

A.M.G. Emilia Region

Declassified E.O. 12356 Section 3.3/NND No. 778016

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1:V:45

Edward Croft Murray

Edward Croft-Murray Capt.

M.F.A.&A. Officer

A.M.G. Emilia Region

Copies to:

R.C. Emilia Region
P.C. Modena
Director M.F.A. & A. Sub. Commission —
Capt. Cecil Pinsent
File MCO/1/

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